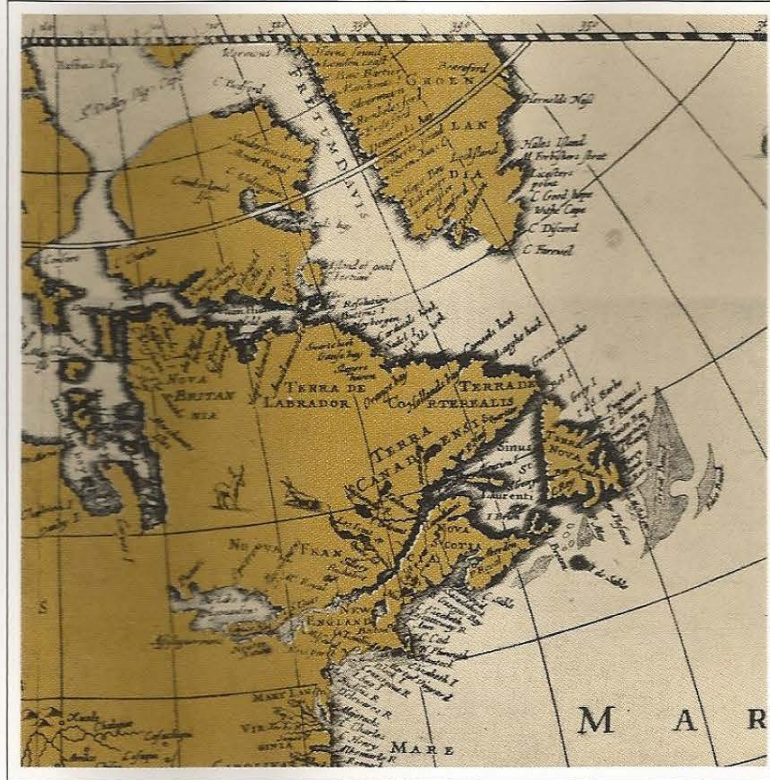


AMERICAN SCENE

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



AMERICAN SCENE

Produced at The Thomas Gilcrease Institute
of American History and Art

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Volume XVII

Three years ago the formal cataloguing was begun of the immense inventories of art, artifacts, and documents that are renowned as the Collections of the Thomas Gilcrease Institute of American History and Art. Not only are they acknowledged as being amongst the largest such collections to be found anywhere, they are recognized as being some of the finest. Both quantity and quality are hallmarks of the Gilcrease holdings.

When the formal cataloguing began, it was started more on the basis of duty, than pleasure. Simply put, it was time to buckle down and get the job done.

As time passed, however, the duteous nature of the task began subtly to show signs of alteration. An awareness grew of excitement in the minds of the cataloguers that was turning duty into pleasure. That which had started as a result of extreme necessity was quietly becoming the legendary labor of love.

The medium of transformation of the nature of the task from that of drudgery to that of pleasure was the total collection itself. It had been the early decision not to deal with a divisionalized collection (i.e. Art; Artifacts; Documents), but rather to work with an integrated totality (i.e. art, artifacts, and documents, and not necessarily in that order). Starting out on the latter basis forced an early look at the personality of our total holdings across the board. That which we discovered then seems obvious today; there certainly was a large quantity of remarkably integrated and related material with which to deal.

That which kept our announced discovery of the obvious from seeming ingenuously done, at least in our minds, was that we were making the observation on the basis of a non-divisionalized point of view. We were speaking of something in the neighborhood of half a million works of art, artifacts, and documents, all lined up together as one thing, the Thomas Gilcrease Museum Collection.

Somehow the impact of becoming aware of coherency within the total collection seemed greater than a discovery of a similar quality in any of the collection's individual parts. One would expect to discover coherency readily in the Collection of Art, the Collection of Artifacts, or the Collection of Books and Documents. But, to discover an apparently gestaltic coherency in the conglomerate of the collections which had hitherto existed as an amorphous mystery simply because of its size, seemed to us a startling and important curatorial event.

As a matter of fact, coherency had not been particularly detectable at the level of inspection of individual parts of the collection. When speaking solely of art in this museum, the tendency had been to refer to the Remingtons, for example, or the Russells, the Catlins, the Morans, the Contemporary Indian works, or the Sharps. Of course, what they all had in common was that they were in Tulsa, at the Gilcrease Museum. The question of what relationships they had with each other as parts didn't seem very important to ask when they were being considered in this divisionalistic way. They were all parts of the Gilcrease Art Collection and that was enough.

The same thing occurred — or failed to occur — in the separated areas of artifacts, and documents. The Southwest material and the items from the Northwest and Alaska had as sufficient commonality, being parts of the Artifacts Collection. Likewise, in the Documents Collection the tracts of the Puritans could coexist with the Bureau of American Ethnology Bulletins and Annual Reports, no further questions asked. The divisionalistic system made it unnecessary to ask more.

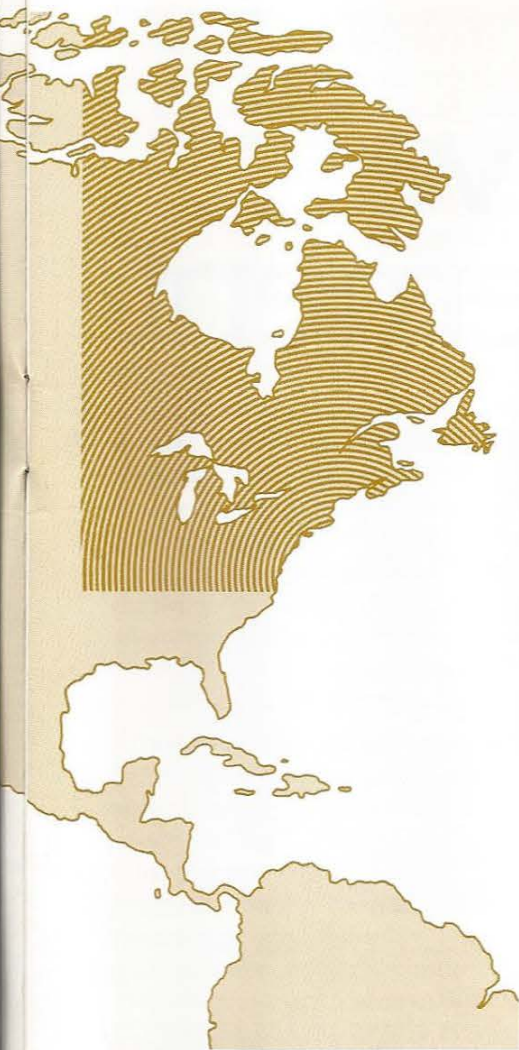
Then, the conglomerate approach to cataloguing was adopted, and the system of item numbering by medium, geography, and chronology was evolved. Things began to happen. Relationships began to appear across the divisional lines. Reasons began to suggest themselves for the presence in our storage areas of items that had previously been rather confusing in their apparent abstruseness within our collections. An essential countenance began to come into focus, in terms of scope and breadth of the museum holdings. A collections personality that had leaned rather heavily toward appearing to be formed primarily of elements from the story of the American Old West began to show a marked tendency to want to be more than that. It seemed probable that our registration process would lead us to the discovery of a highly complex personality for the Museum Collection.

An interim period of long but rewarding effort by the museum staff lay between the dawning awareness of such a probability and a final face to face meeting with reality. That which ultimately emerged from the shadows of abstruseness was a very complicated yet marvelously understandable entity. It was an acquisitions concept brought to realization by a collector who did not quite fit the behavioral pattern of general custom. It has become quite apparent that Thomas Gilcrease did not collect "things," he collected "stories." To put it on a plane that would probably have embarrassed him to state it so, he collected "spiritually" as opposed to "materialistically." Realistically speaking, he also made, incidentally, some of the most memorable "materialistic" purchase decisions in the history of collecting. The astutenesses of those decisions have resulted in the assembly of an astonishing record of skyrocketing market values, again "across the board" within the total Museum Collection. But that, we would like to believe, was only a spectacular secondary accomplishment. The primary achievement was nothing less than the assembly, through the medium of a museum collection of art, artifacts, and documents, of the story of the development of the entire Western Hemisphere from earliest times to the end of the first half of the twentieth century. This collections theme is a far cry from being just the story of the American Old West. Intriguing as that area of study may be, the story of the Old West was only one factor in Thomas Gilcrease's collection concept.

As noted previously, much of our curatorial discovery through the registration and cataloguing process would seem to have been in the category of the obvious. As a matter of fact, themes of "relatedness" throughout the entire collection had been detected at an early point. At first the occurrences of inter-division relatedness were discovered as sporadic events within the total collection, but it didn't take too many such events to attune the minds of the workers to seeking the theme. Soon the grand collections personality revealed itself totally to us, and our future activities in terms of exhibition and publications format almost instantly became matters of near-ordinance.

The Thomas Gilcrease Institute of American History and Art was not just a highflown title for a museum and a collection of Western Art. The title instructs us all quite specifically with respect to the purpose of the organization and the responsibilities of its trustees and staff. The Gilcrease Museum is an Institute in the strictest sense of





the word, and its collections of art, artifacts and documents are the priceless grist for the mill of study of the products of man's lifework as both native of and immigrant into the Americas — The Western Hemisphere.

Once understood, the implied mandate in all of this was accepted by the museum staff, and our purpose as professional advocates for the collections trust was established. The mission of the Institute is to keep alive, and to make available to all, the story of man's life and adventures in the hemisphere of the Americas; to make certain that we keep before the eyes of the public and preserved for the eyes of future generations the entire story. We must tell it honestly and fairly, and we must strive to tell all of it. Especially important is it that we tell the story of the native American — the Indian, and assure that his works be presented in their rightful perspectives and proportions.

In this issue of *American Scene*, and the three issues that will follow, we propose to present a cross-sectional sample of the Gilcrease story of man's life in this hemisphere. The sample will be presented in quadrantal chapters; the reference here is to the Western Hemispheric map. Chapter one will deal with activities associated with the Northeast quadrant of the map; Chapter two with activities in the Southeast; Chapter three the Southwest; Chapter four the Northwest. This device of quadrantal coverage is not arbitrarily utilized, but points out one last discovery about the Gilcrease Collection and its founder.

There is no doubt that Mr. Gilcrease spent a large part of his lifetime assembling this hemispheric collection in order to preserve the story of man's strivings to develop the habitable areas of the Western Hemisphere. Some might ask why he chose to insure its permanent place of residency in this part of the United States. Here was his home, of course, but he could very reasonably have decided that a larger urban area might be the better place to find housing for his collections.

Back at the beginning of this introduction we hazarded an opinion that Thomas Gilcrease valued stories above things, and if that opinion has merit, then it would follow that the way that stories were told would be very important to him also. With this in mind, the reader can discover that last thing about this museum's beginnings that we referred to above by looking at our map of the habitable areas of the Western Hemisphere. The permanent home chosen by Thomas Gilcrease for his Institute of American History and Art is located at very nearly the center of that map.

From that central point, Thomas Gilcrease started out more than half a century ago to "leave his track." We believe that our registration process has led us from the magnificent final product of the lifelong process of trackmaking and collecting, back to the beginning and the birth of the idea.

The idea was to preserve the immense story of man in this part of the world. What better way to tell it than from the very center geographically of where it all happened?

"Every Man Must Leave A Track," T. Gilcrease

Native Statement



WOODLAND PERIOD COPPER EARSPOOLS (6324.74)



MISSISSIPPIAN PERIOD GORGET -- ILLINOIS (9025.455)

The items depicted on these pages represent a small percentage of American Indian artifacts from Gilcrease Institute's collections. From the northeast quarter of the Continent alone, there are thousands of items which reflect the manufacture of the Indians from eleven thousand years ago to the twentieth century.

The illustrations from the art and library collections date from the nine-volume, richly illustrated work by Theodor De Bry, dated from 1590 to 1634; and the Codex Canadensis, a volume of hand-colored drawings dated about 1700, to Charles Banks Wilson's paintings executed in the 1950's. Of the innumerable paintings, prints, and drawings included in the collection, many are from the northeast portion of the Continent.

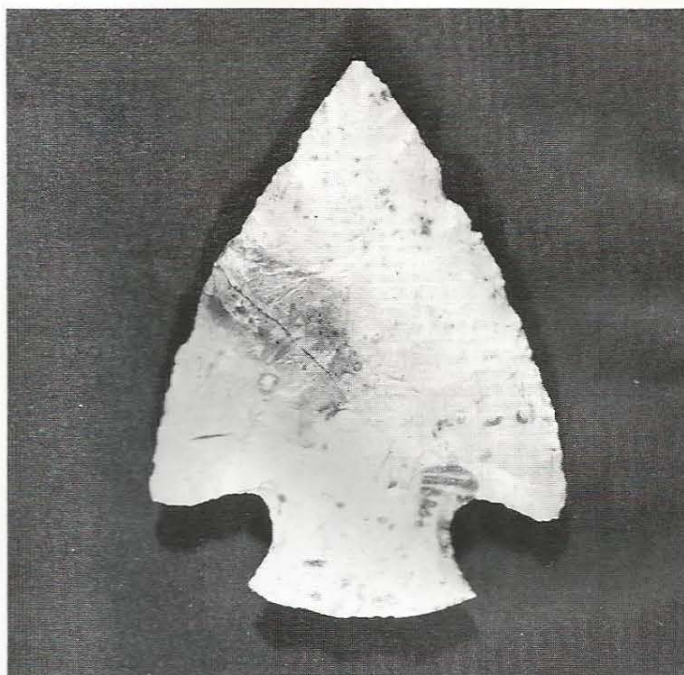
The Europeans who arrived to explore and ultimately colonize the northeast portion of North America interrupted a series of cultural advancements which began at least 11,000 years ago.

As glacial ice retreated slowly northward, the Indians in the northeastern area followed and hunted the big game arrivals with fluted projectile points which were evidently of their own design. This type of hunting lasted for several thousand years. Although there is little evidence that they hunted the large ice age elephants to the extent that their neighbors to the southwest did, they must have had a large variety of game to choose from, including the moose and caribou.

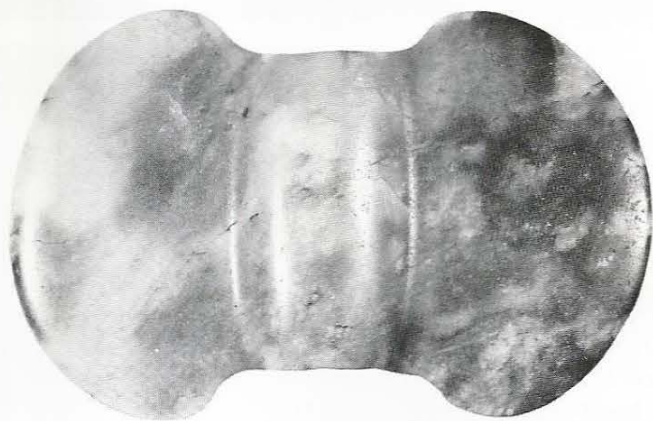
About 10,000 years ago, many plants, previously excluded by the cold climate, began to grow, and a shift of partial reliance on plant life for food began. The use of plant life introduced the use of ground stone for crushing the seeds and ultimately led to the polishing of ground stone into some exceedingly artful and sophisticated items. These may have been used as throwing-stick weights, or as charms, or even for personal adornment. These people also continued to hunt and to manufacture equally well-designed projectile points. They also learned to use native copper for points and implements.

About three thousand years ago, seed collection, hunting, gathering, and fishing received a stimulus from Mexico where agriculture based on squash and beans, and particularly maize, had been practiced for thousands of years. The traditions that had been developed in stone and copper were extended to well-made pipes, ear spools, and pottery. Some of these pieces were adorned with fine copper and became quite common. Rather sophisticated groups constructed mounds, and a small scale urbanization culture evolved.

The following period, called the Mississippian, began around six or seven hundred A.D., and a large number of the northeastern Indians were thoroughly involved in this more elaborate Mexican-influenced culture form, but some were still essentially Woodland Indians with borrowed Mississippian traits. The mounds of this period were predominantly the flat-topped temple mounds, and many intricate and decorative techniques were found in stone, shell, and copper. The bow and arrow was now the common weapon.



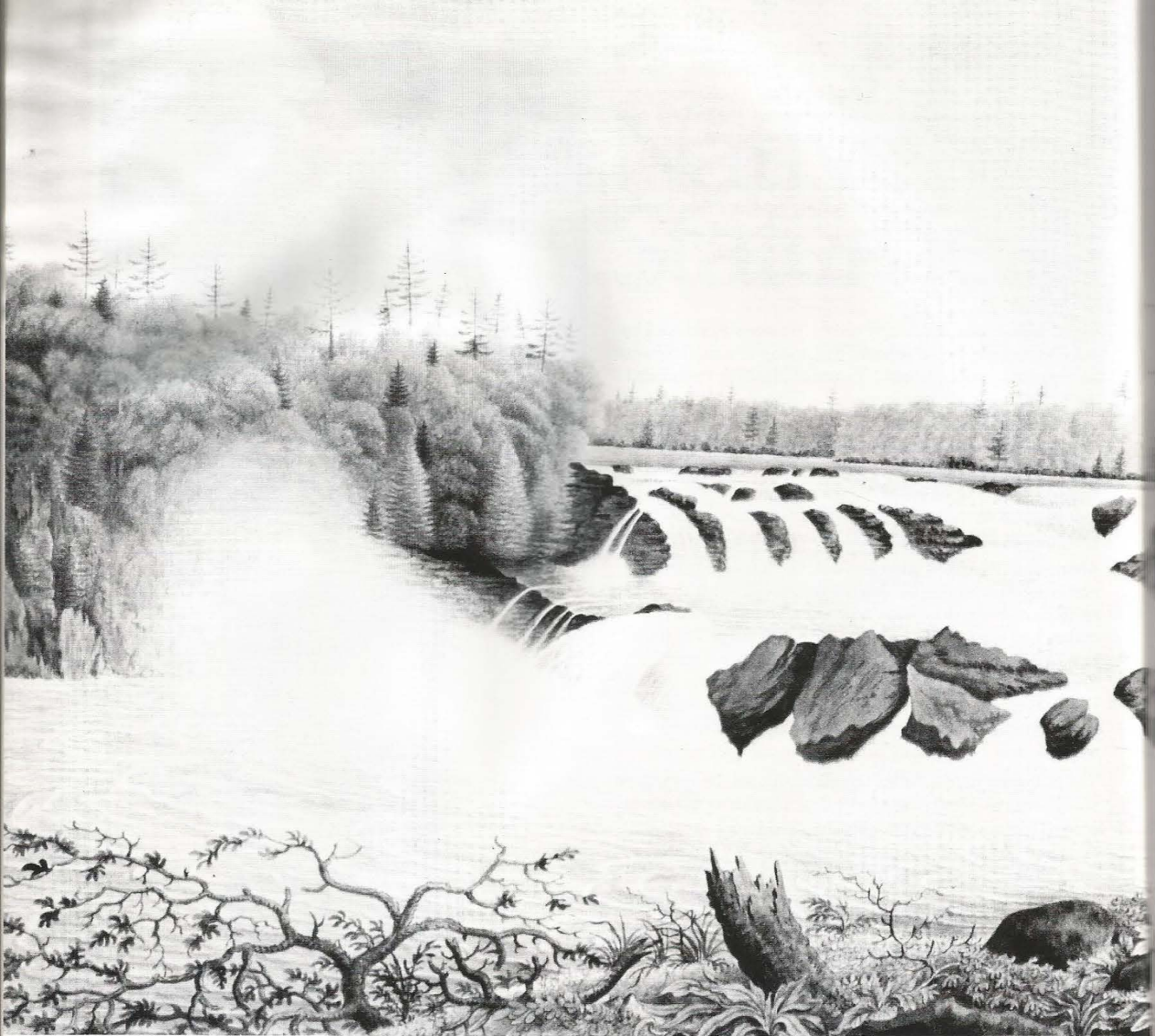
WOODLAND PERIOD PROJECTILE POINTS OF SNYDERS STYLE -- ILLINOIS (6124.13750)



ARCHAIC BANNER STONE -- POSSIBLY A THROWING-STICK WEIGHT (6123.906)



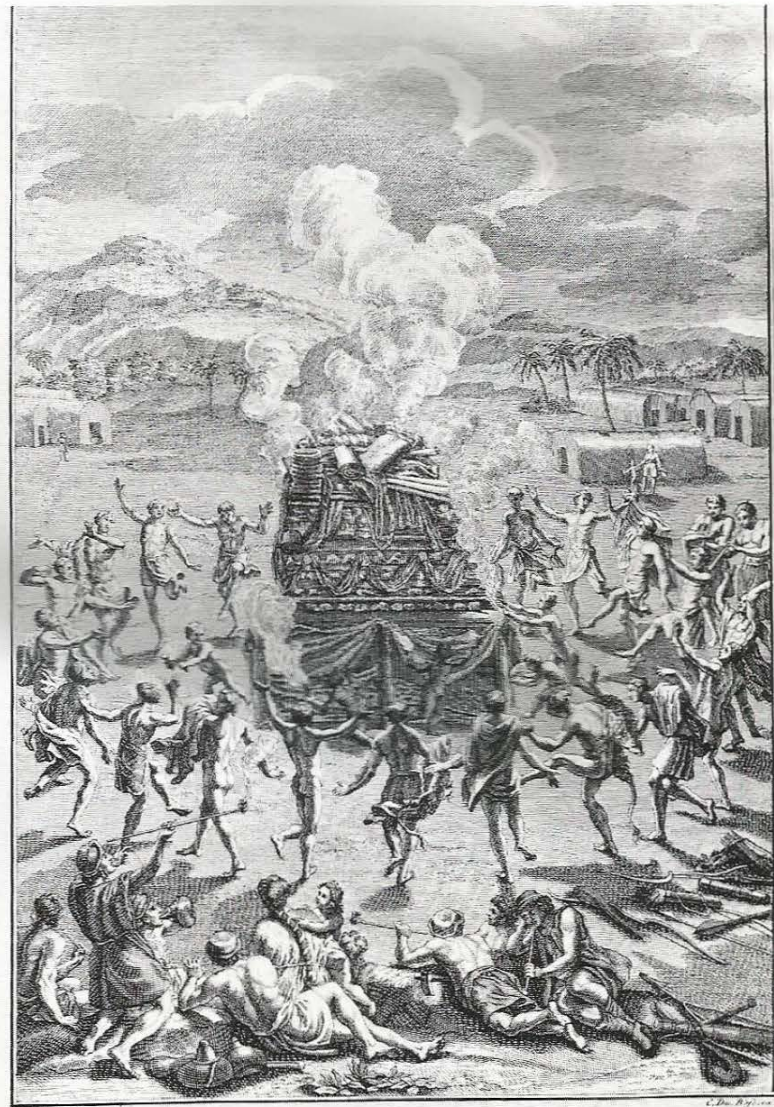
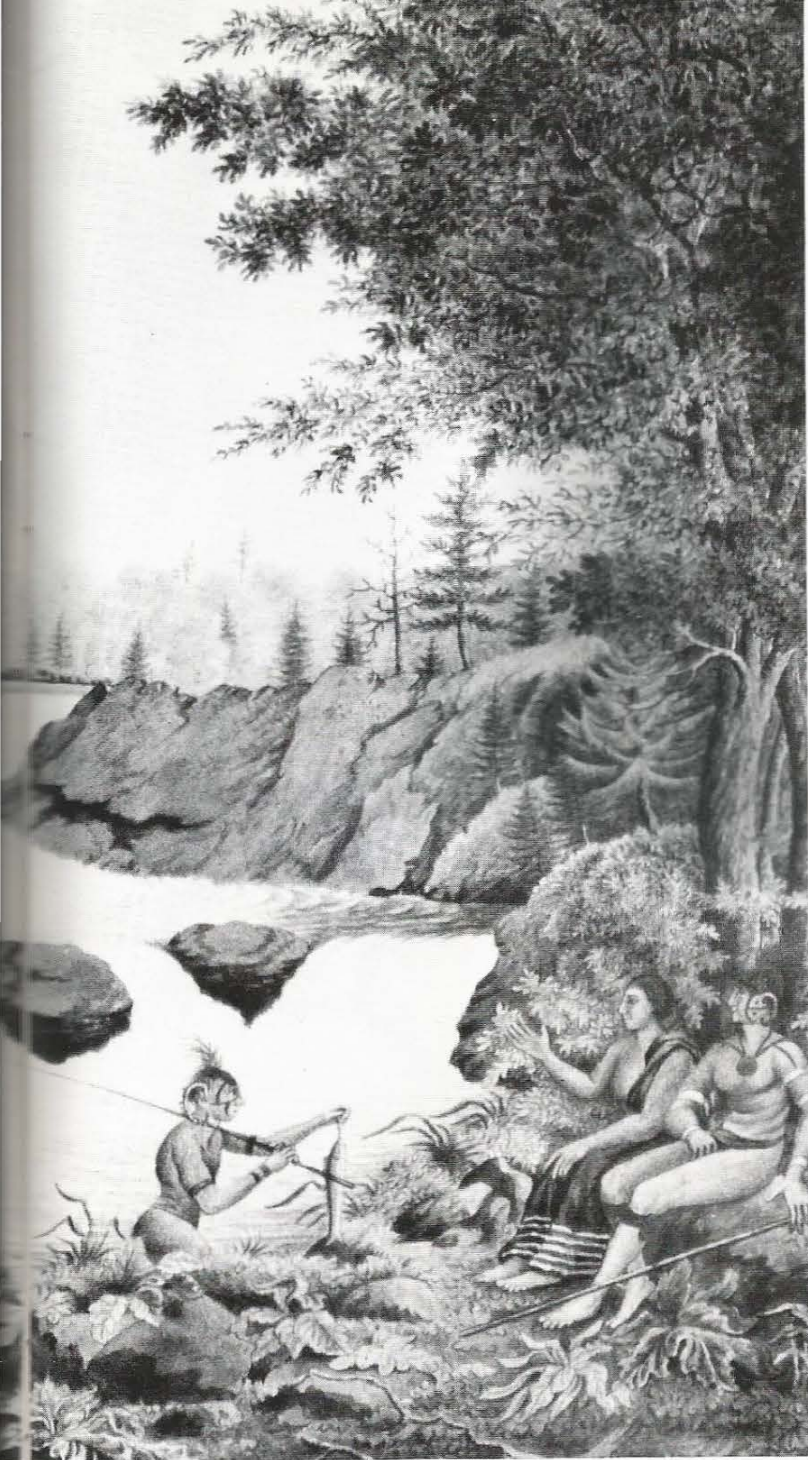
TRIPODAL VESSEL -- MISSISSIPPIAN PERIOD -- MISSOURI. (5425.71)



"VIEW OF THE CATARACT OF THE HUDSON RIVER NEAR FORT EDWARD, IN THE PROVINCE OF NEW YORK." THOMAS DAVIES (0226.1389)

As Jacques Cartier ascended the St. Lawrence River in 1535, he found large settlements of Indians with well-established life styles and an ever-continuing struggle for tribal supremacy with the League of Iroquois fighting their enemies. Although this war continued for close to fifty years, it did not deter Europeans from occupying land in the New World.

Between 1607 and 1633 the French established New France at Quebec; the Dutch had a trading post at Albany, New York; and the English were at Plymouth in Virginia. Each European group arriving in the New World found life easier because of what the Indians taught them about native styles of hunting, fishing, and growing food, and how to make use of native clothing.



B. Picart. del. **THE GRAND SACRIFICE** *C. De. Pyl. sculp.*
of the CANADIANS to QUITCHI-MANITOU, or the GREAT SPIRIT. *des CANADIENS à QUITCHI-MANITOU, ou le GRAND ESTRIE*

"THE GRAND SACRIFICE OF THE CANADANS TO QUITCHI-MANITOU, OR THE GREAT SPIRIT," ENGRAVER UNKNOWN, AFTER B. PICART, EIGHTEENTH CENTURY. (1576.526)

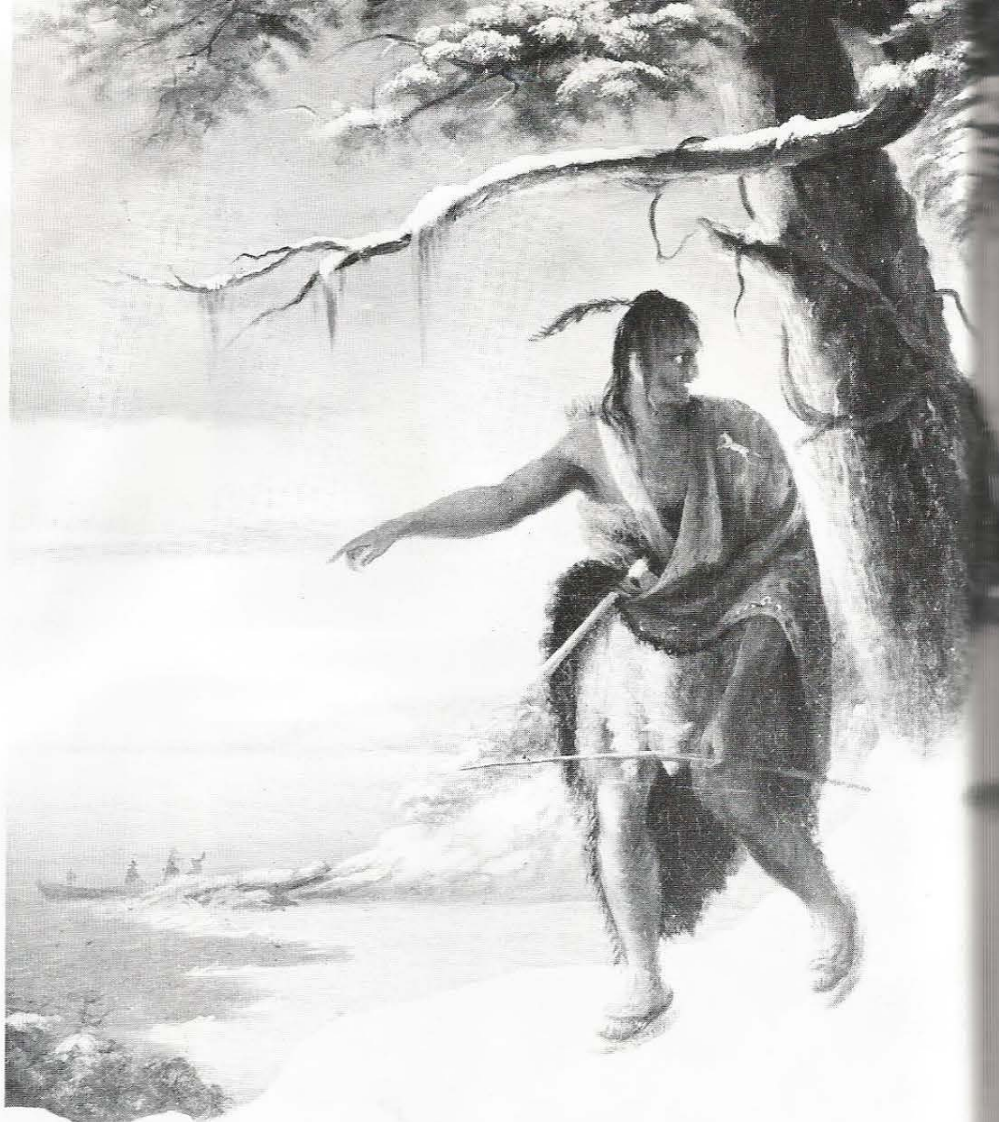


"JACQUES QUARTIER" FROM "LES RARETÉS DES INDES (CODEX CANADIENSIS)" (4726.7.73)

Enlightening his countrymen on the Indian's apparel, Richard Burton, the English writer, in his 1685 publication *The English Empire in America* (from the Gilcrease Library), said, "Their Apparel before the English came among them was the skins of wild Beasts with the hair on, Bulkings of Deerskin or Moose drest and drawn with lines into several works, Blue or Red, Pumps too they have made of rough skins without Souls. In winter when the snow will bear them, they fasten to their feet snow-shoes made like a large Racket for Tennis play..." *Note: For convenience of reading, some spellings have been corrected in this quotation.*

The contact between Indian and white created a reliance on each other that would prove to change the course of history. As a result of the fur-trading industry, Indians fought other Indians for supremacy of the hunting territories and for the waterways which were used in transporting trade items.

Supply and demand brought the scene into focus. The Indians had the furs, and the British and French had a demanding market for furs — beaver in particular. In return for furs, the Europeans introduced by trade such items as firearms, tomahawks, spears, and other metal devices, as well as European wampum, the Indian's favorite "money."



"THE EARLY EXPLORERS" OR "LANDING OF WHITE MEN," ARTIST UNKNOWN (01---1634)

Large groups of Iroquoian-speaking people had established good trade relations with the British, and when the British built forts, trading posts, and small towns further inland, the market remained close to the supply. But all the while, the Indian was "relinquishing" land and Europeans were obtaining a stronger, more permanent foothold.

When the American Colonies declared a war for independence against Great Britain, many of the Iroquois tribes, hoping to safeguard their trading enterprise, went to the aid of the British.

The British defeat accelerated the Indian's massive exodus to unknown lands west of the Mississippi. Many tribes were abandoned by their British allies and left to negotiate with the victorious colonists. Finally when the first Indian treaty drawn in 1784 by the new nation, the United States, was announced, it called for Iroquois tribes to give up their claims for parts of New York, Pennsylvania, and Ohio.

By the time this treaty was signed, many eastern tribes had acquired beads and incorporated them into decorative practical items which many people look at today and think of as "traditional" northeastern Indian.



COPPER PAIL 16336.2341



"PROPHET, KING BLACK HAWK, AND SON," (DETAIL) ENGRAVER AND PUBLISHER UNKNOWN, NEW YORK: 1833 (1526.11)

The Indian Removal Act of 1830 allowed Pres. Andrew Jackson to move eastern Indian tribes west of the Mississippi although it provided that they could not be "forced" to go, and if they did consent to go, they must be paid for the land they relinquished and given new land as well.

One Indian leader said, "In a few years, the American will also wish to possess the land west of the Mississippi!"

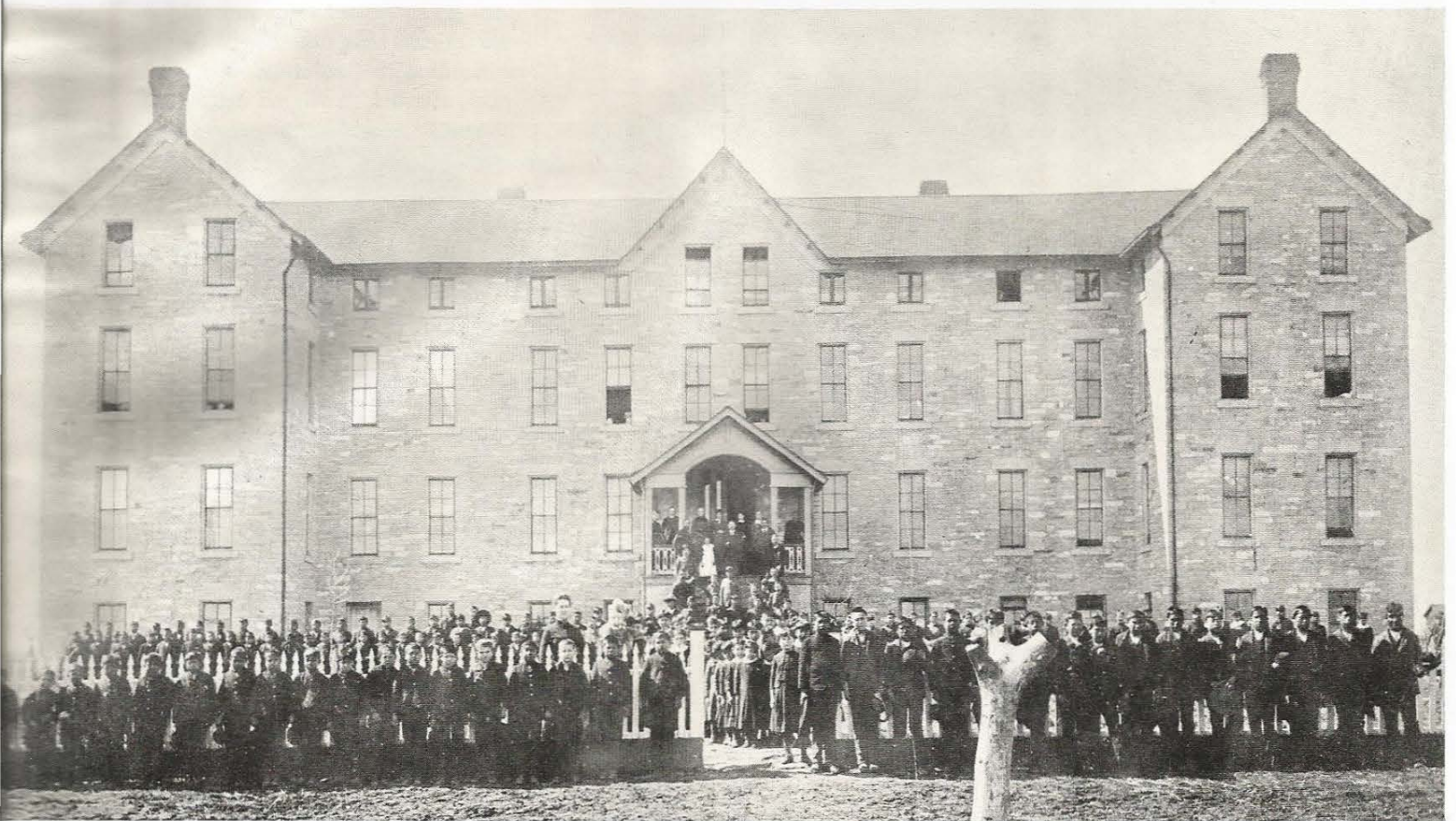
In 1832, the Sauk and Fox war chief, Black Hawk, refused to leave his Illinois village and take his people to Iowa. Federal troops chased them through Illinois and into southern Wisconsin where "a merciless massacre of his people" took place, and the old chief surrendered.

Along with Ottawa, Potawatomi, Shawnee, Delaware, Kickapoo, and Miami, the Sauk and Fox were sent beyond the Mississippi. Many tribes, such as the Sauk and Fox, Delaware, and Shawnee were moved time and time again. Indians who had an economy which called for hunting, fishing, and gathering did not know how to cope with the less fruitful plains.

The Government's solution was that of issuing rations — a system that resulted in the deterioration of the Indian's spirit. Until then these people had adapted to their environment or moved to one more suitable. They were now totally immobilized.



SOFT-SOLED WOODLAND MOCCASINS (8427.285)

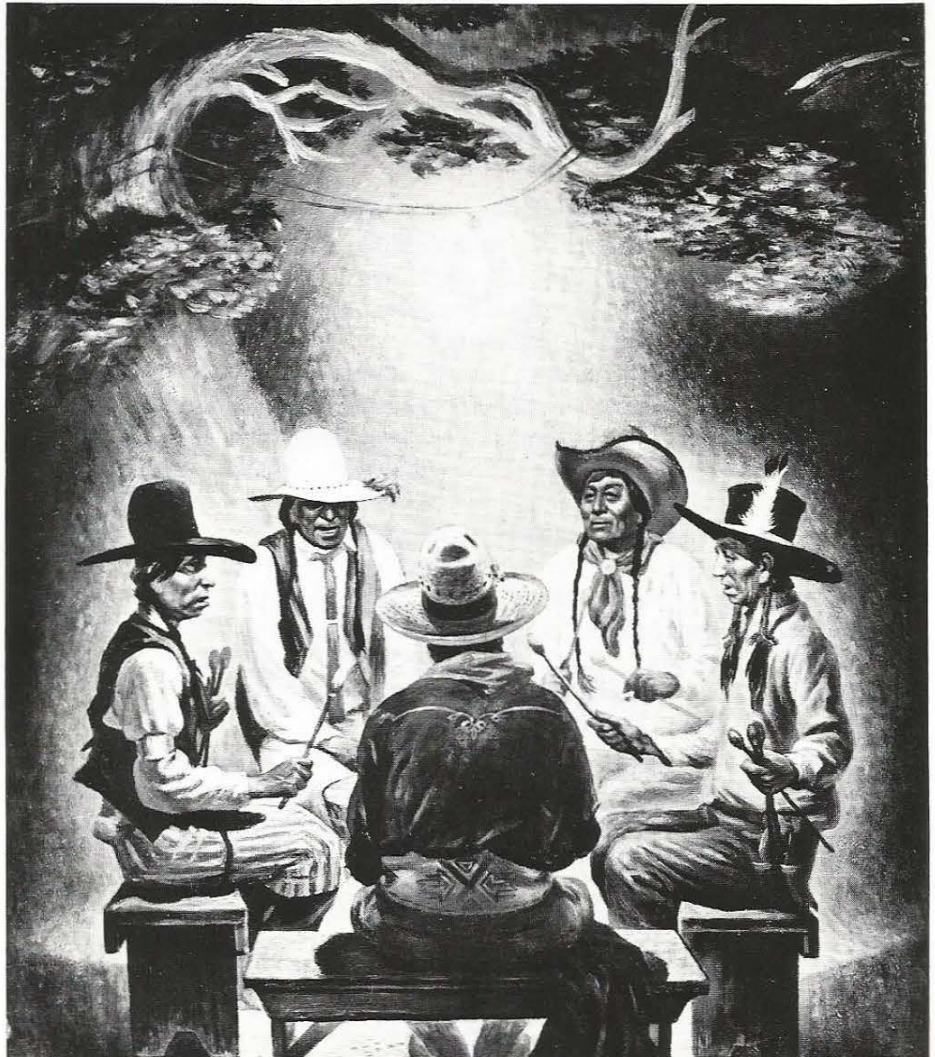


"CHILICOTTE INDIAN SCHOOL" (4326.19)

The Dawes Act of 1887 called for the head of an Indian family to receive a 160-acre tract of land. It was the government's hope that all Indians would become farmers and be assimilated into the white culture. To further the program, Indian students were sent to boarding school where all forms of "Indianness" were banned. The Chillicothe School in Oklahoma, Haskell Institute in Kansas, and Carlisle in Pennsylvania became the training grounds for Indian youths.

The twentieth century brought laws allowing Indians to once again enjoy their "Indianness." At special times of the year, throughout the nation, Indians from all walks of life meet at pow wows to discuss their rights and wishes, to eat and sing, and to hold religious ceremonies that renew their cultural ties and aid them in developing stronger independence.

"OKLAHOMA MELODY," CHARLES BANKS WILSON (0127.1466)



European Contact

Beginning in the late fifteenth and early sixteenth centuries, Europeans began to make contact with the North American Continent. In 1492, Christopher Columbus started one of the greatest land rushes in all of history. With his discovery of the New World, a whole host of explorers — English, French, Dutch, Portuguese, and Spanish — descended on the Western Hemisphere looking for gold, land, and glory for themselves, or in some instances, for God.



"DUM INDIANI AB ANGLIS INDUCIAS IMPETRANT, DUO REGIS POWHANTANIS." ENGRAVER: THEODOR DE BRY. AFTER DRAWINGS BY JOHN WHITE. SEVENTEENTH CENTURY (1576.517)



Capitaneus Johannes Schmidius in secunda Virginiam
versus navigatione, à Gallis captus, mirabiliter liberatur.



Capitaneus Johannes Schmidt, Eques Anglicus, cum denuo in Virginiam iter aggressus esset, à Gallis interceptus, qui tamen illi siquidem in aliis navibus expugnandis fideliter operam suam convuleret, ipsi libertatis spem faciunt. Verum cum Rupellam rediissent, illum in Caravella detentum rem peragere conati sunt, ac si Gallorum colonias in nova Francia igne devastasset: Itaque ut damnum compensaret, aut gravius etiam supplicium expectaret, communi sententia statuitur. Huic malo ut remedium quareret Schmidius, cum subito coorta tempestas quæ omnes sub tabulata navis compulerat, nonnihil deferbuisse, pertice innixus in scapham desiliit, periculum facturum, an ita in terram posset evadere. Sed maris alveo abreptus in altum propellitur, ac totam istam noctem inter horrendas pluvias ac tempestates quibus quam plurimæ naves scopulis illisæ interierunt, in alto versatus, tandem ad Charoëeram insulam ejicitur, ubi aucupes eum penè submersum ac metu frigore, ac fame ferè emortuum, oportune excipientes pristinis viribus ac libertati restituerunt.

F I N I S

Decimæ Partis Americæ.

Capitaneus Johannes Schmidius in secunda Virginiam
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F I N I S

Decimæ Partis Americæ.



"SAVING OF JOHN SMITH BY POCAHONTAS," ARTIST UNKNOWN (0116.1660)

While John Smith is best known for his friendship with Pocahontas and for his planting the first permanent English Colony in America at Jamestown in 1607, Smith was also famous for his explorations and was known as rather a soldier of fortune. He fought the Spanish in The Netherlands and the Turks in Hungary where he was taken captive and sold into slavery to Turkey. He later escaped and returned to England.

While most of us may be aware of his adventures, we may not know that Smith was a noted author. In his books, he describes colorfully, if not always completely accurately, his travels and exploits. The earliest of his books in the rare book section of Gilcrease Library is the 1622 edition of *New England Trials* in which he encourages fishing, and relates the many "trials" of colonizing New England.

In 1624, he wrote his famous *The Generall Historie of Virginia, New England, and the Summer Isles*. . . . This is probably the best known of his works and contains maps, and good descriptions of both the country and the people who inhabited it. The book is divided into six parts, and the authorship is credited to "Captaine John Smith sometymes Governour in those Countryes & Admirall of New England!"

In 1630, he authored two books, the first being *Advertisements For the unexperienced Planters of New-England, or any where*, the title of which is self-explanatory. *The True Travels, Adventures, and Observations of Captaine John Smith* . . . was published the same year, and in it appears a brief biography of Smith:

"He was borne in Willoughby in Lincolne-shire, and a Scholler in the two Free-schooles of Alford and Louth. His father anciently descended from the ancient Smiths of Crudley in Lancashire; his mother from the Rickands at great Heck in York-shire. His parents dying when he was about thirteene yeeres of age, left him a competent meanes, which hee not being capable to manage, little regarded; his minde being even then set upon brave adventures, sould his Satchell, bookes, and all he had, intending secretly to get to Sea, but that his fathers death stayed him. But now the Guardians of his estate more regarding it than him, he had libertie enough, though no meanes, to get beyond the Sea . . ."



"EQUESTRIIS ORDINIS VIRI QUIBUS EXERCITUS SISE IN VIRGINIA"
ENGRAVER: THEODOR DE BRY.
AFTER DRAWINGS BY JOHN WHITE.
SEVENTEENTH CENTURY. (1576.520)



"THE LANDING OF ROGER WILLIAMS," CHARLES HITCHCOCK (0126.1513)

Roger Williams, the famous apostle of religious tolerance and advocate of democracy and liberal government, is well represented in the Gilcrease Collections — both in the Institute Library and the art division. In the rare book section, there are copies of his well-known *The Bloody Tenent*, 1644, which is a plea for religious freedom and against persecution to which the Colonists had been subjected. The book also contains a strong statement in favor of the separation of church and state.

Another volume of Williams' writing is his *A Key into the Language of America* which is a phrase book with observations on the life and customs of the Indians interspersed with poems at the end of each chapter. It was Williams' first published book and the first serious attempt on the part of anyone to record a vocabulary of the Indian languages of Massachusetts and neighboring Colonies.

Williams is, of course, known also as the founder of the Colony of Rhode Island which was a haven for religious dissenters. For years, he managed to maintain good relations with the Indians, and his friendship with the Narragansetts helped in the Colonial success in the Pequot War.



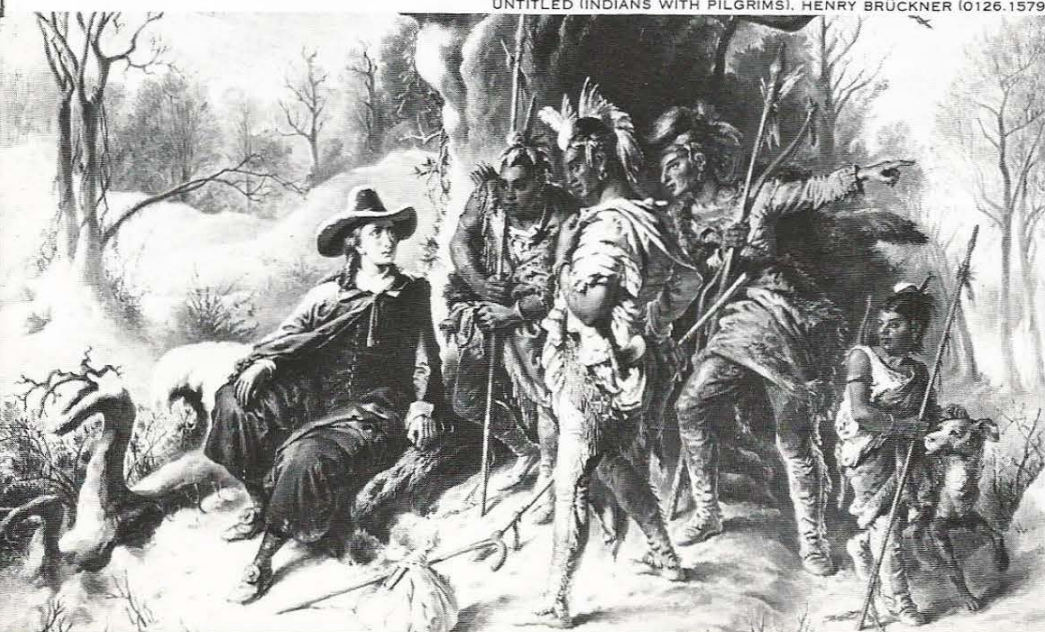
"THE BLOODY (SIC) TENENT." ROGER WILLIAMS. 1644 (2516.890)

THE
BLOVDY TENENT,
of PERSECUTION, for cause of
CONSCIENCE, discuffed, in
A Conference betweene
TRVTH and PEACE.

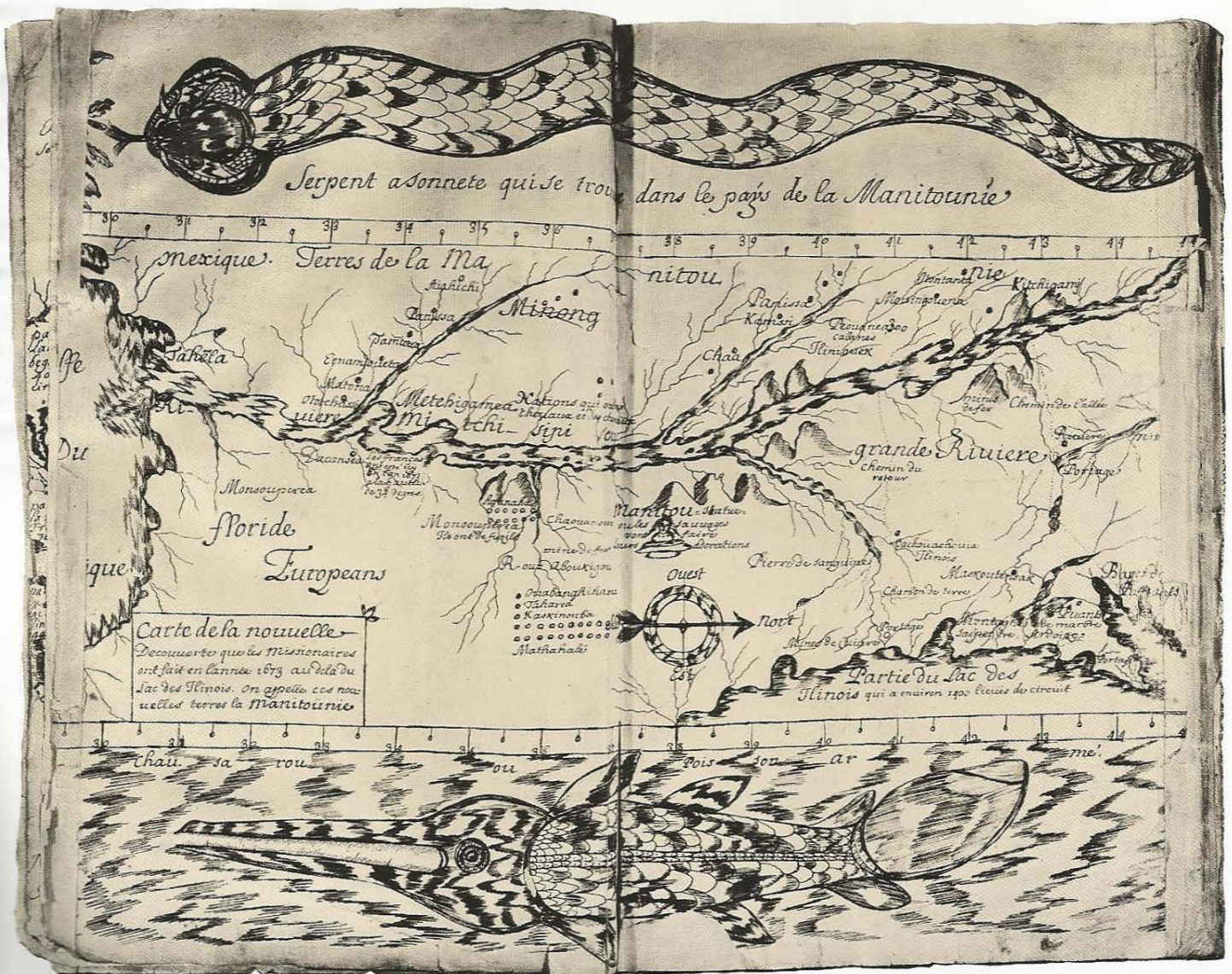
VV H O,
In all tender Affection, present to the High
Court of Parliament, (as the Result of
their Discourse) these, (amongst other
Passages) of highest consideration.



Printed in the Year 1644.



UNTITLED (INDIANS WITH PILGRIMS). HENRY BRÜCKNER (0126.1579)



"LES RARETÉS DES INDES (CODEX CANADIENSIS)" (4726.7.7)

The founding of French Canada, strangely enough, had its beginning with an Italian, Giovanni da Verrazzano. He was sent to Canada by Francis I of France in 1524. Ten years later, that same Francis sent Jacques Cartier to explore further in Canada. Cartier did, in fact, discover the Gulf of the Saint Lawrence and claimed the area for France in 1535. Cartier returned to Canada and followed the Saint Lawrence as far as the area around Montreal and named one of the hills overlooking the site "Mount Royal." Francis had sent Cartier to the west looking for a route to China, but instead of discovering this hoped for route, France was to carve a nation out of a vast land, and harvest the seas of Canada of fish, Christianize the Indians, explore North America, and create a vast fur-trapping empire.

The first permanent settlement was planted at Quebec in 1608, and for more than sixty years, fur-trading companies from France were in control of Canada and were responsible for bringing settlers to the country and missionaries to the Indians. Louis XIV made Canada a province of France in 1663, and settlement became more established. The French called their North American Colony "New France," but the name of Canada is an Indian word which probably means "a group of huts"

Sometime in the undefined past, the Iroquoian Indians formed a confederation of tribes in upper New York State. The tribes were the Mohawk, Oneida, Onondaga, Cayuga, and the Seneca. Iroquois really constitutes a large linguistic family and the name would apply to any of the five tribes. The famous Five Nations were organized about 1570 under the leadership of Hiawatha — not to be confused with Longfellow's hero. This was probably the most efficient of any of the Indian organizations in North America. In 1722, the Tuscarora Indians of North Carolina, who had been driven from their homes but who were also an Iroquoian people, joined the Five Nations thereby making it "Six Nations."

In 1723, a treaty was signed between the "Great and General Court of the Province of Massachusetts Bay" and a delegation of the "Six Nations of Iroquois with the Mohicans and Scatacook Indians." It was signed by John Clark, Speaker of the House of Representatives; by William Summer, Lieutenant Governor; and by J. Willard, Secretary of His Majesty's Council.

Iroquoian power was at its height in the eighteenth century and a force to be dealt with by the colonists. Each tribe sent a certain number of its chiefs to confederation meetings, and they expressed wonder that the Colonies did not gather to discuss subjects of common interest. This far-reaching confederation controlled the fur trade on the Great Lakes, and only after tribute had been paid by the traders, were their canoes allowed to pass. The British were able to win the friendship of the Iroquois family and, during the French and Indian War, this alliance proved to be a great aid to the English in the winning of that war with the French.

At the onset of the Revolutionary War, the Six Nations split over which side to join, and in the end, all but the Oneida and the Tuscarora sided with the British. After the war, General Sullivan, acting under the orders of General Washington, was responsible for the destruction of the Iroquoian villages, and the Indians were driven to Canada or placed on reservations in New York State.

September 18th
 The Tribes waited on the Court in y^e Council Chamber
 to take leave and said they would acquaint their
 several Tribes of the last offer made by the General
 Court, for which they were thankful and would acquaint
 Colo Schuyler with their Resolution therein & then
 after nine Hours according to their custom took
 leave of the whole Court.

September 4th 1723rd
 The foregoing Articles were stipulated and agreed
 upon by & between the Great & General Court of the Province of the Massa-
 chusetts Bay in New England, and the Delegates of the Six Nations of
 Iroquois, with the Mohican and Scatacook Indians, at the several
 conferences had with them in the present Session

In the Name and by Order of the House of Representatives: John Clark Speaker

In the Name & by Order of his Maj^{ty} Council
 J. Willard Secy.

By the Hon^{ble} the Lieut. Govern^r
 W. Summer

"IROQUOIS TREATY BETWEEN THE MASSACHUSETTS COLONY AND THE IROQUOIS," 1723 (4826.1)

The French and Indian Wars were actually four separate wars over a period of seventy-four years and resulted in the final victory of England over France for possession of North America. The first three wars—King William's War, 1689-1697; Queen Anne's War, 1702-1713; and King George's War, 1744-1748—really settled little of the real differences between the French and English, which were disputes over fishing rights and boundaries, religious differences, and who was going to be the major power in North America.

The last, and most important, of the wars was called the "French and Indian War" and lasted from 1754 to 1763. At first, the French, with their Indian allies, won many successes against the British and Colonial troops, including those under the command of George Washington and Edward Braddock. The defeat of General Braddock was actually by ambush and was due to the insistence of the General to use European fighting methods in the wilds of America. With Braddock's defeat, the capture of Fort Duquesne (Pittsburgh) in 1755 was prevented.

With the advent of William Pitt's new ministry in England in 1756, the English cause prospered. Gen. James Wolfe besieged the Marquis de Montcalm in Quebec, and on the night of September 12-13, 1759, Wolfe and his troops climbed a steep bluff to the Plains of Abraham outside the city walls, and there defeated the French and won Canada for England. Both Wolfe and Montcalm were killed in the battle that for all practical purposes ended the French and Indian War.



KING GEORGE III PEACE MEDAL (6576.11)



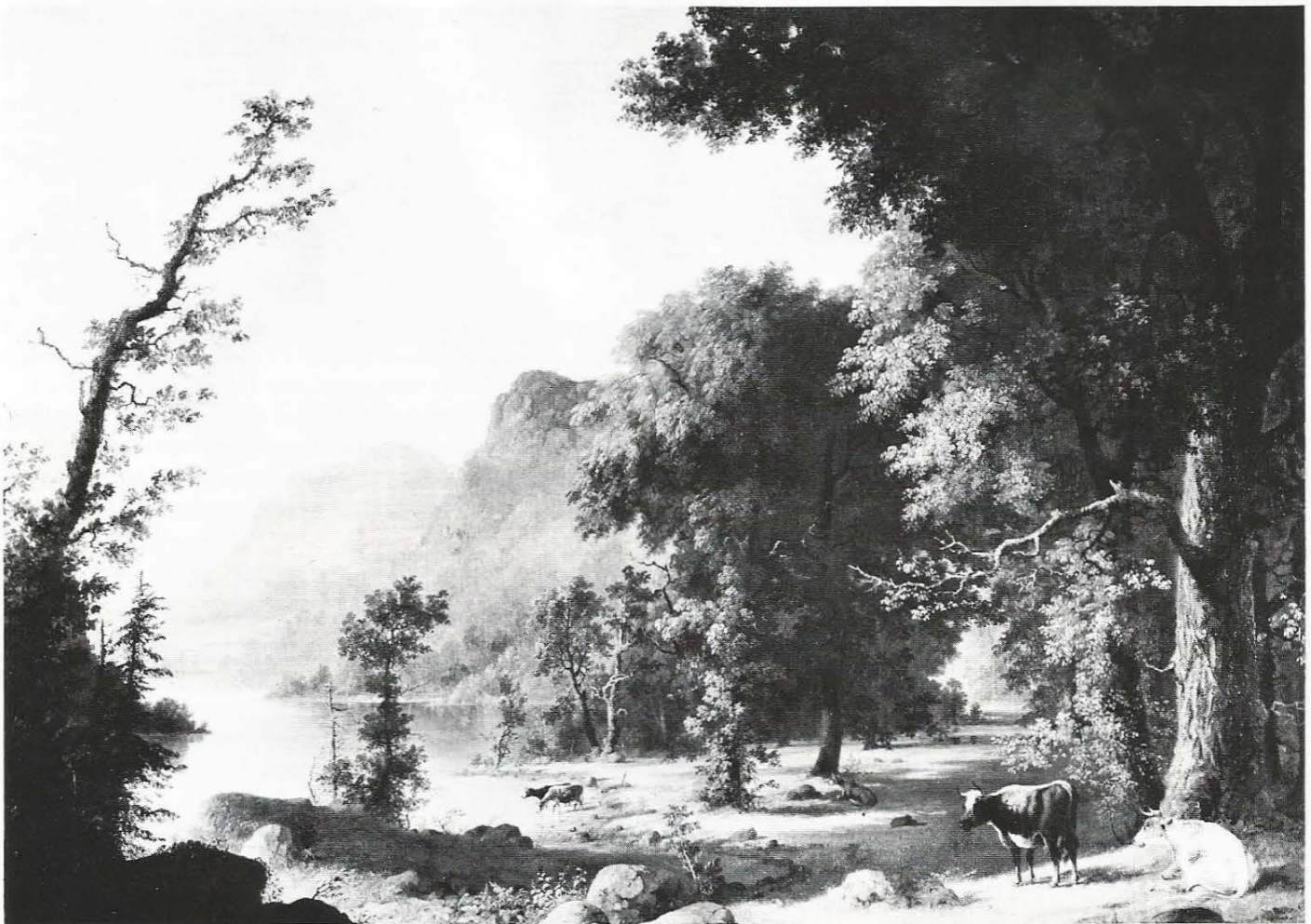
"THE BRAVE OLD HENDRICK, THE GREAT SACHEM OR CHIEF OF THE MOHAWK INDIANS." ARTIST AND PUBLISHER UNKNOWN. EIGHTEENTH CENTURY. (1576.197)

Expansion

In the area of expansion, as well as in the areas discussed earlier, the Gilcrease Collections contain a large amount of exhibition and research material pertinent to Anglo-European and French movement west on the Continent. Expansion in this area began later than the Spanish Colonial exploration in the Southeast and Southwest, but it was more intensive. Many of

the paintings from this area and time are of the Indians which were displaced ever farther west, or in the case of Canada, absorbed into the French and, later, British cultures.

The various wars concomitant with expansion from the Revolution to the War of the Rebellion are well represented in both art and document collections.



"SUMMER ON THE HOUSATONIC," GEORGE HENRY DURRIE (0126.1203)



"JOSEPH TAYADANEEGA (SIC), CALLED THE BRANT, THE GREAT CAPTAIN OF THE SIX NATIONS." ENGRAVER: H. SMITH, AFTER G. ROMNEY. 1779. (1576.198)

No matter how much territory men acquire, they consistently want more. The British settlers were no exception, and their contentment with farms and towns on the northeastern coastal plains and piedmonts did not last long. The British Government was eager to keep control of westward movement into the trans-Appalachian areas to prevent conflicts with the Indians and the French.

In 1765, Sir William Johnson spoke to the Six Nations of the Iroquois assuring them that the King "... being very desirous to put a final end to disputes between his people and you concerning lands, and to do you strict justice, has fallen upon the plan of a boundary between our provinces and the Indians (which no white man shall dare to invade) . . ."

In a *Report to The Lords Commissioners for Trade and Plantations . . . With Observations and Remarks* (1772), (a book located in the rare book section of the Gilcrease Library), the Honorable Thomas Walpole foresees some of the difficulties in moving inland. In particular, he points out "... It may be a question likewise, whether colonization . . . could be effected *without an Indian war, and fighting for every inch of ground*. The Indians have long been jealous of our power, and have no patience in seeing us approach their towns and settle upon their hunting grounds; . . ."

It was two years before a boundary line was definitely established, and in the interim it was reported "... the King's subjects removed in *great* numbers from Virginia, Maryland, and Pennsylvania, and settled over the mountains, . . ."

Walpole was correct in assuming that there would be trouble if the white man intruded upon Indian land, but much trouble with the French was probably avoided due to the efforts of Lord Shelburne. (Three Shelburne documents are listed among The Gilcrease Library manuscripts). Probably more than any other statesman, Shelburne realized that westward expansion was inevitable. While it was neither easy nor peaceful, expansion continued.

For some years following the French and Indian War, the colonists still felt a certain loyalty to the Crown, but as English rule became more tyrannical, the thought of independence grew in the hearts and minds of Americans until it erupted in the full-fledged Revolutionary War.

For two years after the surrender of Cornwallis at Yorktown, the Revolutionary War continued in the West. Only the Treaty of Paris in 1783 ended the struggle for the transmountain area—a war fought mostly between American settlers and Indian allies of the British.

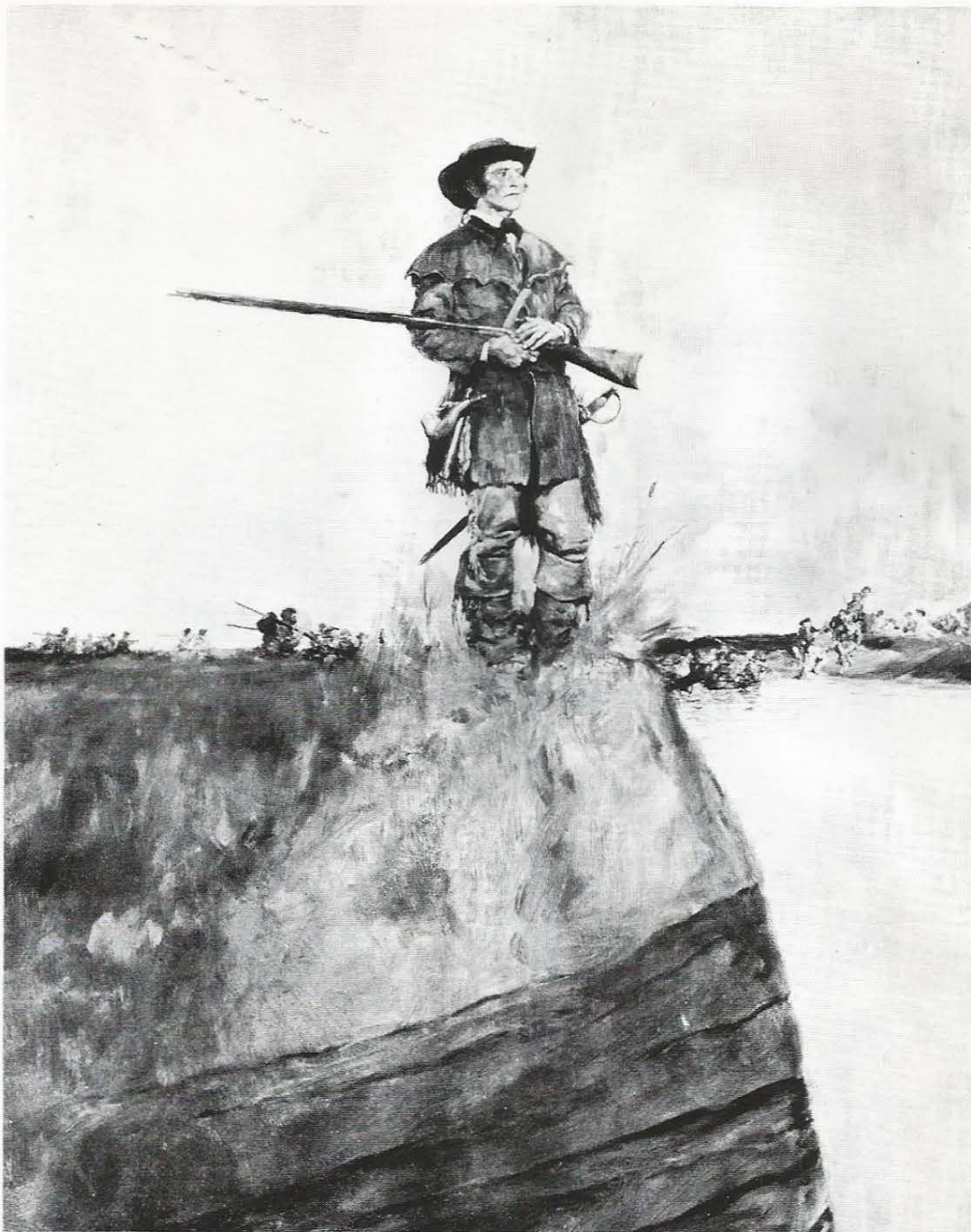
Jules Tavernier's *Spring of the Hunter* (left) depicts a scene which could represent one of those curious and enterprising coastal dwellers who yearned for freedom and a suitable distance not only between himself and his neighbors, but between himself and his government as well. He had also frequently longed to see what lay ahead. In addition, as the lands on the coastal plains became exhausted, he wished to seek more fertile land elsewhere. The colonist soon found that the religious, political, and trade controls he hoped had been left in Europe had also followed him to North America. As early as the 1740's, a number of English-speaking people had, in fact, crossed the mountains. Among them were two families from Berks County, Pennsylvania, whose names became familiar not only in America but the world over—Boone and Lincoln.

"WASHINGTON CROSSING THE DELAWARE." FROM B. F. STEVENS' "FACSIMILES OF MANUSCRIPTS IN EUROPEAN ARCHIVES RELATING TO AMERICA." 1773-1783. LONDON: 1889-1898 (4016.51)



"SPRING OF THE HUNTER." JULES TAVERNIER (0136.2054)





"GEORGE ROGERS CLARK ON HIS WAY TO KASKASKIA." HOWARD PYLE (0126.1569)



"NATHAN HALE.
FREDERICK W. MACMONNIES (1126.27)

George Rogers Clark (1752-1818) — brother of William Clark of the famous Lewis and Clark expedition — was a man who became the subject of many novels and later, even movies. Without him the expansion of the new republic into the "Old Northwest" might have been held up indefinitely, and Canada might have extended farther south in these longitudes than it does now. He received praise from Patrick Henry for saving the Illinois and Kentucky region by capturing key points of Kaskaskia and Vincennes.

Washington Crossing the Delaware, an engraving by Duthie from a painting by Darley (probably Felix O. C. Darley whose works are represented in the Gilcrease Collection) taken from B. F. Stevens' *Facsimilies of Manuscripts Relating to America*. Darley was better known for his illustrations than for his paintings and he did many illustrations for Washington Irving.

Nathan Hale (1755-1776) was long known as the "Martyr Spy" of the American Revolution. He was born in Coventry, Connecticut, graduated from Yale, and was known for his outstanding athletic ability. He was popular with both the young men and ladies and became a successful teacher in East Haddam, Connecticut. After the battle of Lexington, he made a speech for independence and freedom which won much acclaim.

He was given a lieutenancy by the General Assembly and was actively engaged in the War for Independence. At a time when things looked dark for the Continental Army, Washington felt the need for someone to secure information about the strength and plans of the British. Hale volunteered. It was believed that he was betrayed by his Tory cousin, Samuel Hale, and was captured. When he went to the gallows, he made a speech which included the famous words, "I only regret that I have but one life to lose for my country!"

Thought by scholars for many years to be the work of Charles Becard de Granville, the *Codex Canadiensis* is a watercolor sketchbook dated 1700 and is located in the rare book section of the Gilcrease Library. It has now been discovered that at least the text was written by Abbé Louis Nicolas, a Jesuit Missionary to New France. It is also thought by Canadian scholars that he drew the sketches.

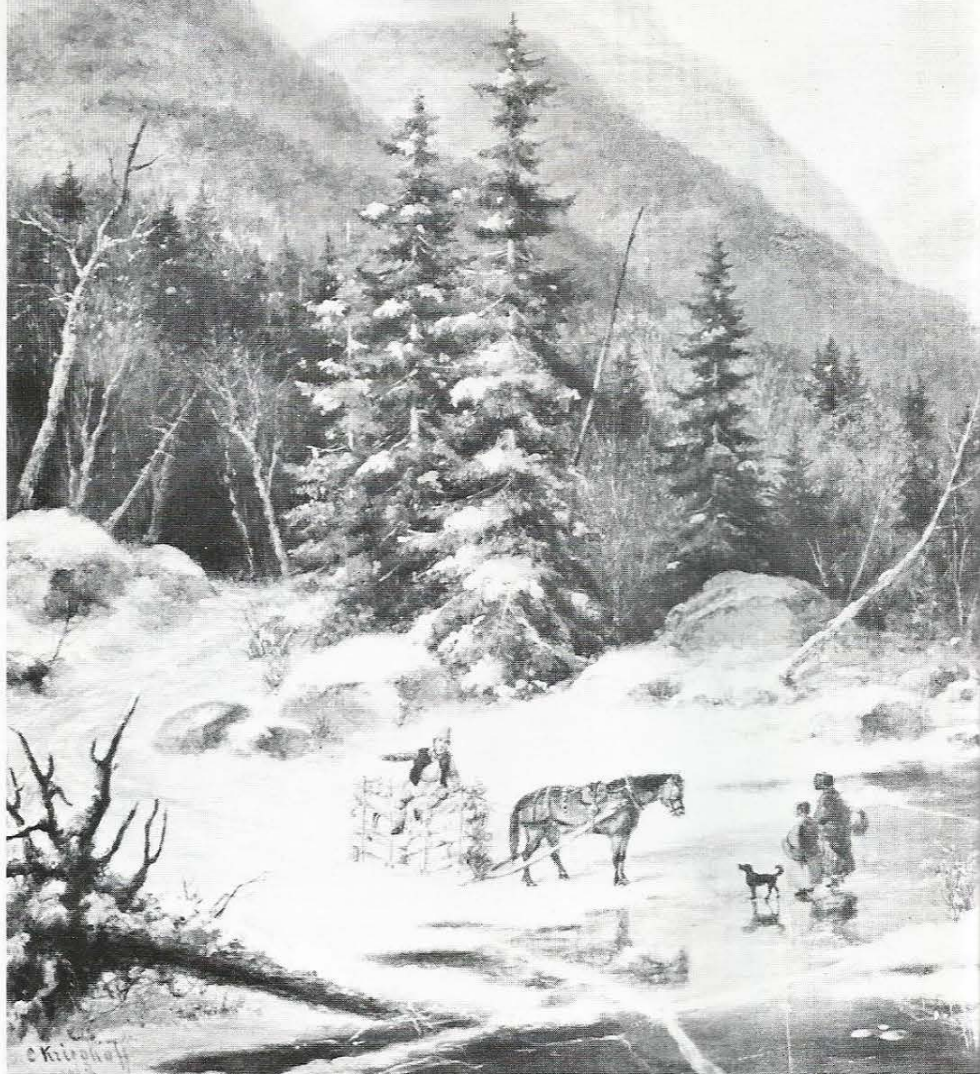
While the British, and later the Americans, extended their movement westward from the lower part of the northeast area, the French preceded the English to that part of the Continent which was to become Canada. Canada was once described by Field Marshall Montgomery as "a hinge between the Old World and the New; a hinge of the purest gold!"

It was a union of diverse elements which opened the doors for the development of art in Canada. Catholic France supported the arts in their new-found Colonies. Abbé Pommier was probably the first real painter in Canada. The Church was the tradition and inspiration for the early *ex-voto* paintings (religious folk art) and the repository for sophisticated art imported from France. Cartographers and topographers such as Verrier began to create an art of sensuous delight.

England began enthusiastic exploration and, by the time of the Seven Years War, had established a new stimulus in Canadian art — the art of the British Army topographers.

In the world scene of art, the rococo, neo-classicism, and romanticism were making imprints on the Canadian scene. Significant artistic approaches stimulated the Golden Age in Quebec in 1759 to 1867 and included among many others, expressive genre paintings of Cornelius Kreighoff and Paul Kane who is undoubtedly the foremost artist of the pre-Confederation years.

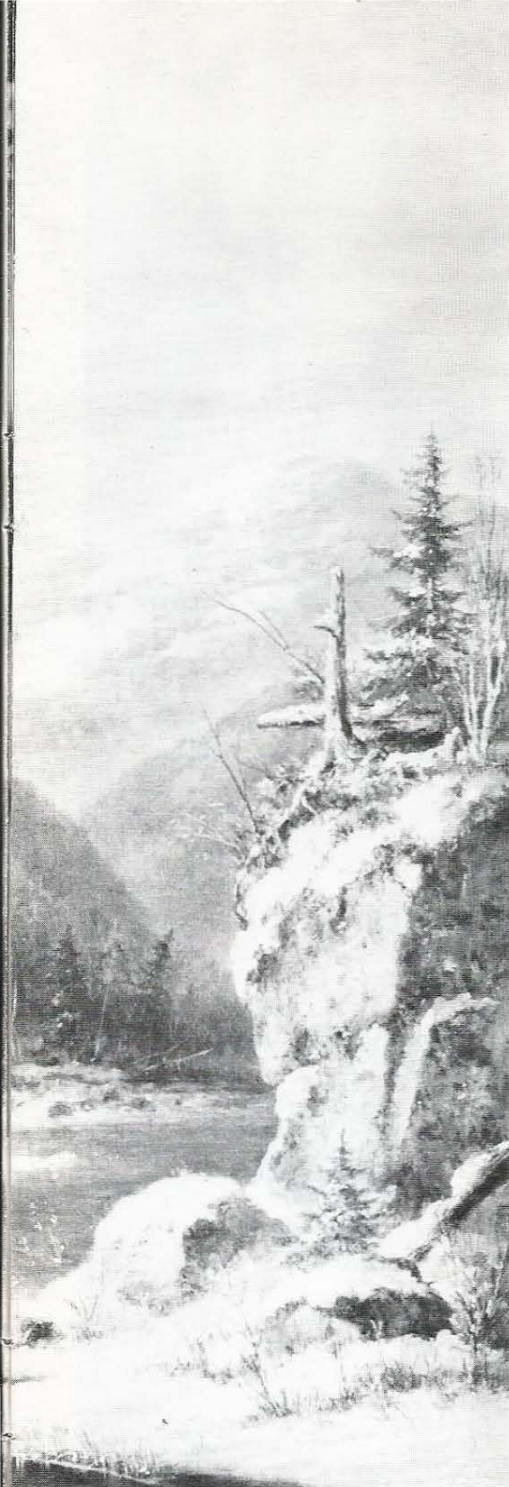
A new dominion in art spanned the years between 1867 and 1910. Paintings reflected the substantial growth of artists who were now able to attend excellent art schools and societies. Important exhibitions reflected their accomplishments. It has culminated in the national and international styles in painting today.



"LAURENTIAN PIONEERS," CORNELIUS KREIGHOFF (0116.1155)



"LES RARETES DES INDES (CODEX CANADIENSIS)" (4726.7.1)



"WHITE MUD PORTAGE, WINNEPEG," PAUL KANE (O116.1157)

White Mud Portage, Winnipeg (above), by Paul Kane who has been called the "giant among the western painters," is a classic representation of the English-Colonial Period.

As a youngster, Kane was brought to Toronto by his father from Mallow, County Cork, Ireland. As a young man, he worked in a furniture factory and was encouraged to paint by Thomas Drury, art master of the Upper Canada College. These early portraits and landscapes were quite naive. Determined to become a professional painter, Kane traveled to the United States and on to Europe and Africa—all the while studying and copying great masterpieces.

When he returned to Toronto, he prepared for a journey such as George Catlin made, sketching the history, customs, and amusements of the North American Indian. Kane took "no companion but my portfolio and a box of paints, my gun and a stock of ammunition." During this trip and a following one to the Pacific Coast, he made several hundred sketches which he used for canvases during the next twenty-five years.

Kane's efforts at painting the "scenery and Indian life of the great Northwest" were rewarded with the high acclaim and acknowledgment of him as a great painter when the paintings were exhibited in 1852 in Canada and London.

A romantic painter, Kane used light and, at other times, decorative effects to achieve his "idealized world." His sketchbooks or his studies in watercolors, however, are more honest in content.

Movements in Canadian art had been from religious works to portraiture, then to landscapes. Cornelius Krieghoff was the first genre painter of major importance.

Born in Amsterdam, Krieghoff studied at Rotterdam or at the Düsseldorf school of painting. His Bohemian spirit impelled him to emigrate to North America where he served with the Army in the war against the Seminole in Florida. His interest in Indians began at this time.

Krieghoff returned to New York, married a French-Canadian girl, and Montreal became their home. Curiously, Krieghoff's works were not recognized and, after seven productive but lean years, the Krieghoffs moved to Quebec where he immediately received the acclaim and financial rewards he deserved.

A fine example of Krieghoff's works in the Gilcrease collection is *Laurentian Pioneers* (above, left), a charming example of his genre painting, which catches the drama of Canadian wilderness.

Protestant English Colonies, including their arts, lagged behind their French counterparts until the Seven Years War. Then a delightful and surprising style of painting occurred in Canada — the English Colonial Period.

It was the custom of British Army officers to buy their commissions and only the nobility or very wealthy families could afford them. Of course, they had received a classical education. This included basic military instruction as well as landscape painting at Woolrich Military Academy under the renowned Paul Sandly, a leading English water colorist.

Thus, it was the British Army which was to introduce to Canada a number of fashionable artists who found diversion in painting watercolors of jewel-like brilliance.

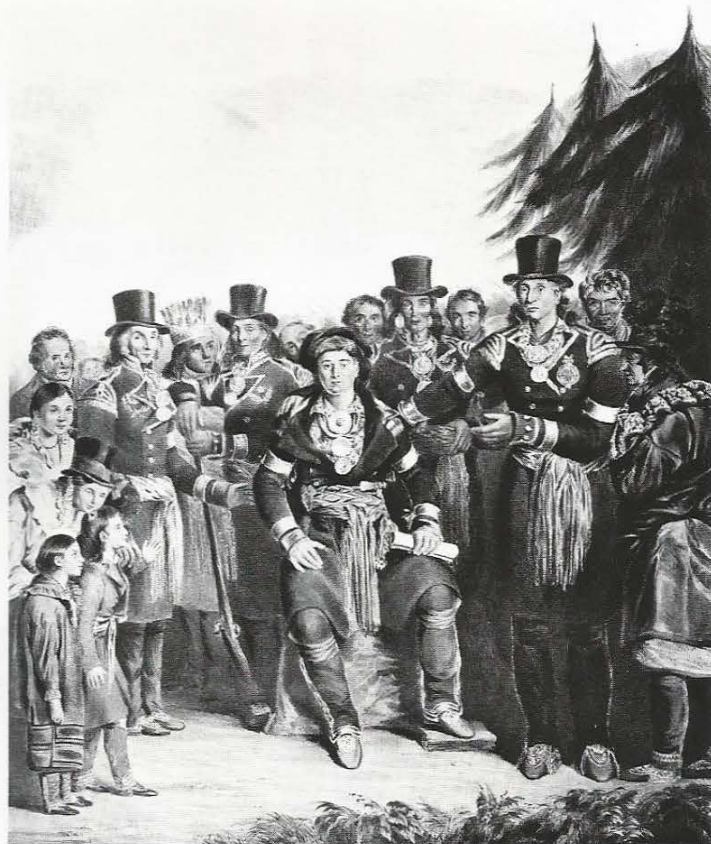
Forshaw Day, a naval draughtsman in Halifax, Nova Scotia, in 1862-79, received his training in art and architecture at Gore House, South Kensington, and at the Royal Dublin Society.

The color lithograph, *Presentation of a Huron Chief*, by Day reveals the care the English took to make allies of the Indians against the French.

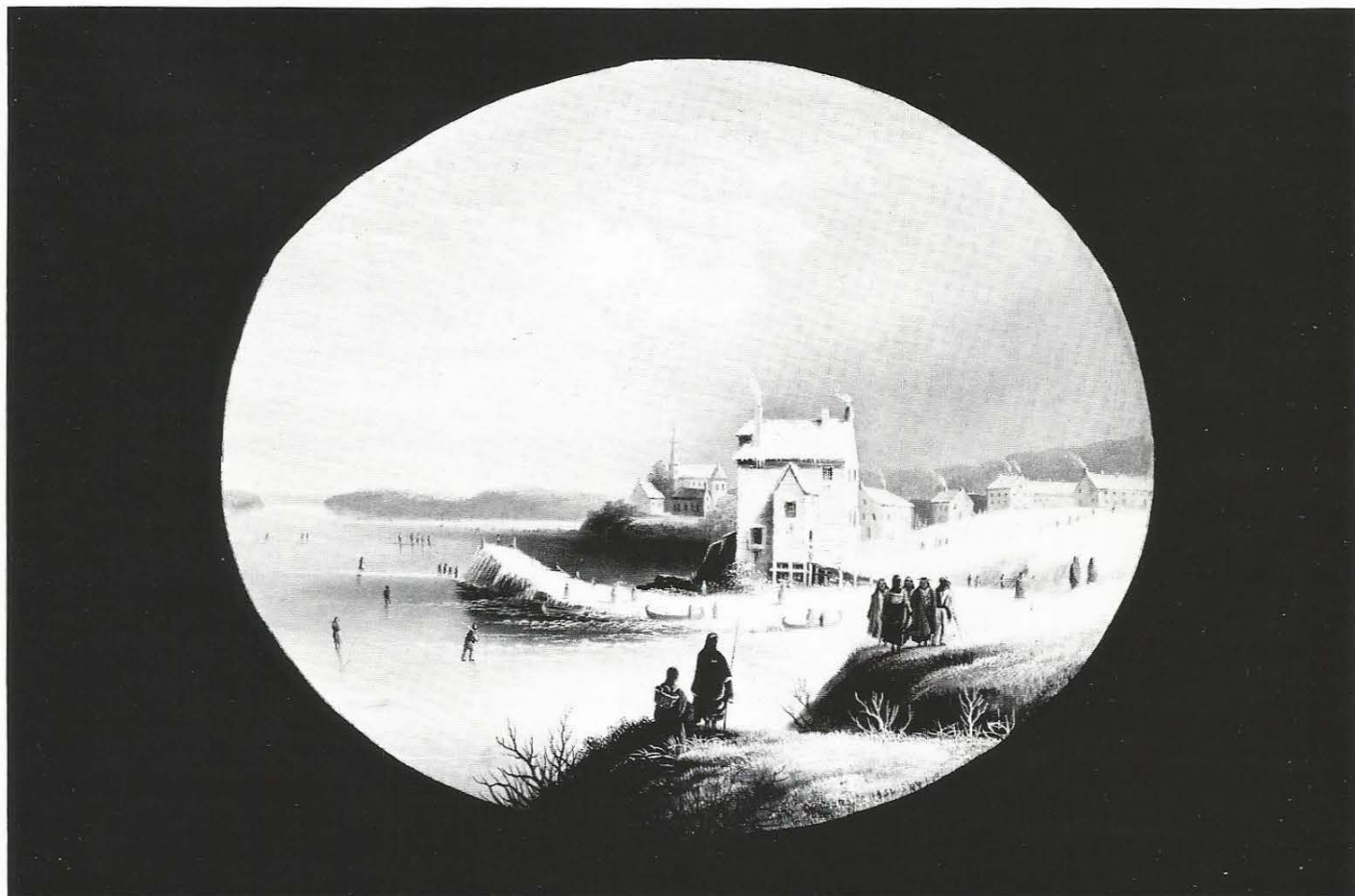
On his return to England, Day (Day and Haghe) became lithographer to the Queen.

Old Block House, St. Regis, Canada by E. C. Coates was painted in 1854. An artist of the Hudson River School, Coates' landscapes were primarily of Italian and New York State scenes, but he also worked in Canada.

In 1839-40, Coates exhibited at the Apollo Gallery and Association, and at the National Academy in 1841.



"PRESENTATION OF A HURON CHIEF," FORSHAW DAY (1876-79)



"OLD BLOCK HOUSE, ST. REGIS, CANADA," E. C. COATES (1854)

Territorial expansion of the new Nation was rapid after the break with England. However, after occupancy and colonization, ownership still was not established, and it took two wars and the better part of a century to create the Nation in its ultimate form. The Louisiana Purchase created more interest in the western territory than had heretofore been evidenced. A double movement of exploration was initiated: one under the direction of Zebulon M. Pike and the other under Capt. Meriwether Lewis and Lt. William Clark. When Pike reached the mouth of the Minnesota River, the natural features of the area convinced him that it would be an advantageous spot for a fort. Pike negotiated with the Sioux Indians and, for 200 dollars in gifts and



"FORT SNELLING," GEORGE CATLIN (0176.2119)

sixty gallons of liquor, convinced them to cede to the United States land for military posts.

Old Fort Snelling was established in 1819 within the Missouri Territory, but it wasn't until 1849 that it was included within Minnesota boundaries.

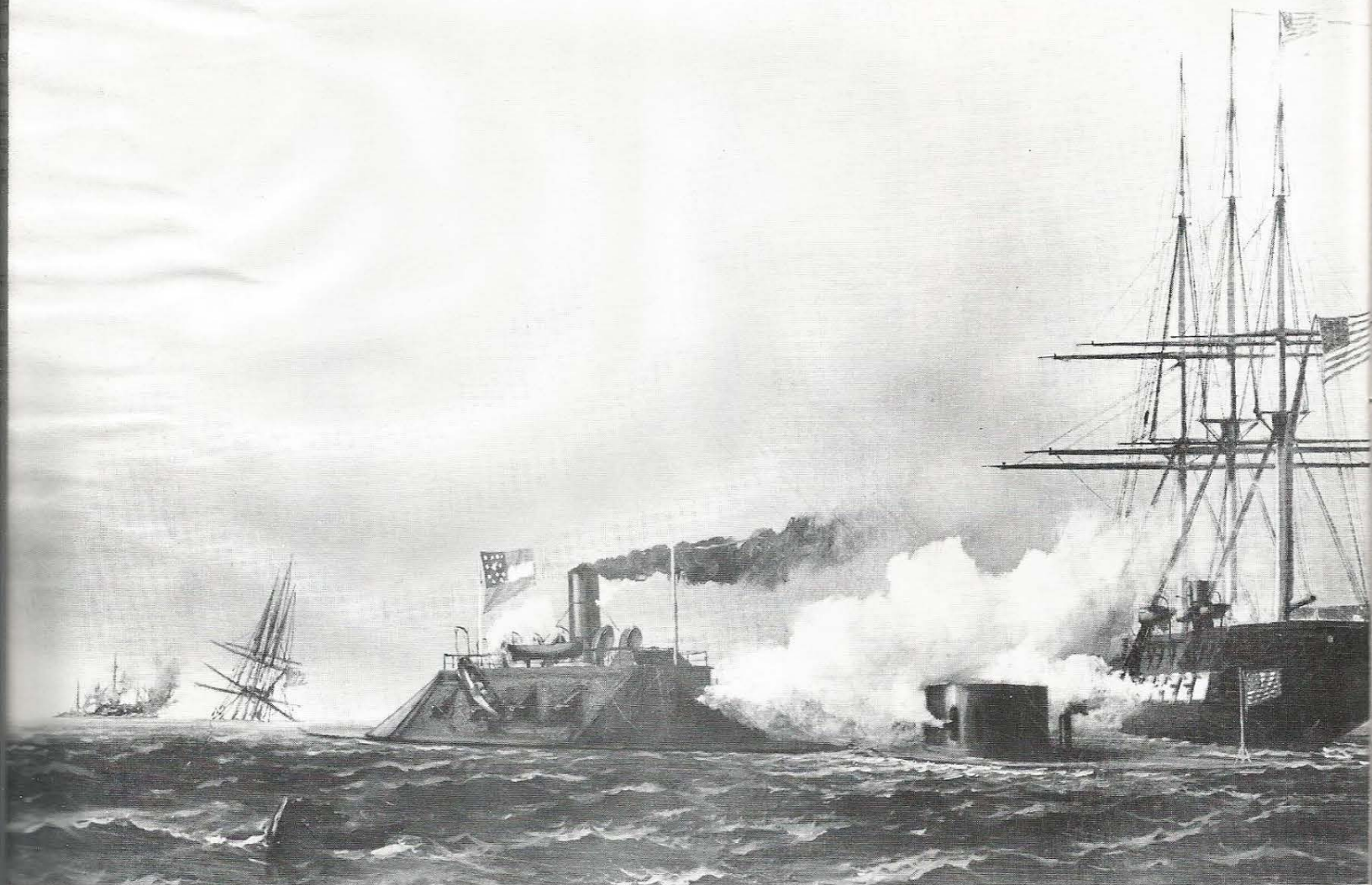
Tecumseh, a noted Shawnee war chief and diplomat, dreamed of uniting all Woodland Indians against the whites and establishing a separate nation. The Shawnee Prophet, Tecumseh's brother, gathered the Great Lakes Indians together and joined his brother's cause in the early nineteenth century. After Harrison's army burned the Tippecanoe River village of the two men and their people in 1811, the chief and his forces joined with the British and later attacked Harrison's army in southern Canada October 5, 1813, at the Thames River. Tecumseh was killed in the battle and, with his death, ended the dream of an Indian Confederacy, and their lands were opened to Anglo-European settlement.



"PROPHET SHAWANESE -- BROTHER OF TECUMSI (SIC)," CHARLES BIRD KING (0126.1197)



"BATTLE OF THE THAMES," PHILLIP BANKS. PUB., PHILADELPHIA: 1840 (1526.119)



"ENGAGEMENT BETWEEN THE MONITOR AND MERRIMAC," JOHN STUART (0116.1558)

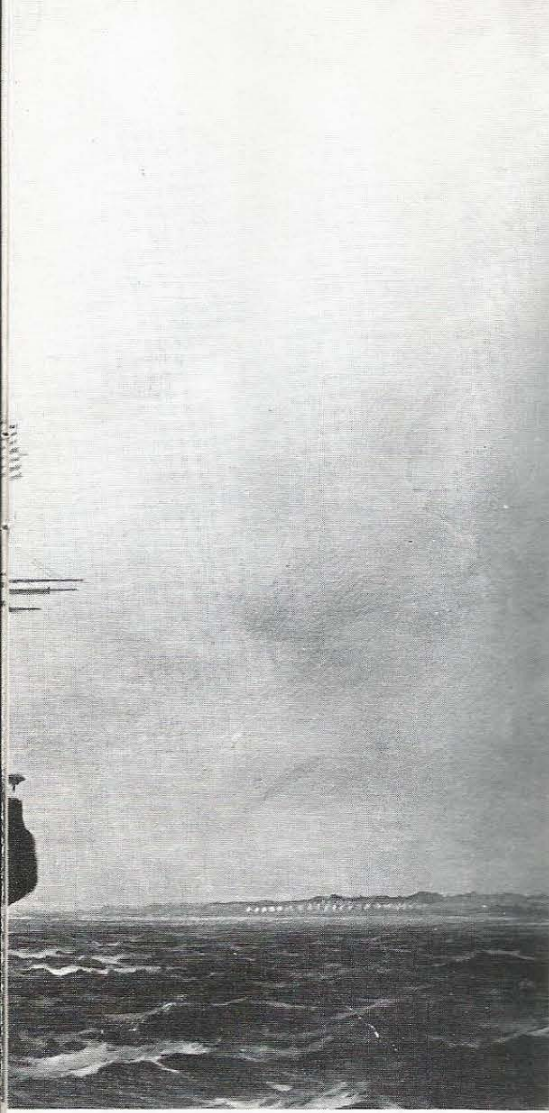
One of the few naval battles fought during the Civil War was that of the *Monitor* and the *Merrimac*. Both were ironclad vessels. However, the *Monitor* was built of iron as well as being ironclad, whereas the *Merrimac* had been a wooden frigate. After being dredged up from the sea, it was covered with iron plates, and its water-logged engines were oiled and greased until they were able to function. After it was restored to use, it was renamed the *Virginia* but is more familiarly known as the *Merrimac*.

The battle is well known to everyone who was ever a student of the Civil War. After fighting for nearly four hours, it was still mostly a "stand-off," but both sides claimed victory. One historian has pointed out that it was a victory of armor over guns. Within a year after the battle, both ships were lost. The *Merrimac*, or *Virginia*, was destroyed so that it would not be captured by the Union, and the *Monitor* was lost at sea during a storm.

The backgrounds of Abraham Lincoln and Robert E. Lee could hardly be more disparate. Robert E. Lee was a descendant of the Lee family that played an important role in U.S. History from pre-Revolutionary times. His father, Henry Lee, or "Light-Horse" Harry, was a brilliant cavalryman of the Revolutionary War. Robert E. Lee was a graduate of West Point and in 1852 became superintendent of that academy. He served notably in the Army at various times and in various capacities. At the end of his military career, he became president of Washington College which later changed its name to Washington and Lee University.

In contrast, Lincoln came from humble parentage and Lincoln, himself, had little formal schooling. But he possessed that unique quality of character and indomitable courage that enabled him to succeed where a lesser man would have yielded to defeat. After he became President, he had the wisdom and strength to remove incompetents, control congressional radicals, and mold opinion when necessary. Both men had the unselfish ability to subordinate his own feelings for the general good of all. Morally, they were above reproach. And while they were on opposite sides of the only Civil War this country has ever experienced, they have, each in his own way, retained the genuine respect of all Americans.

"ROBERT E. LEE." ARTIST UNKNOWN (01--.1510)



GETTYSBURG ON THE DAY OF LINCOLN'S ADDRESS (4326.20)

Let this Indian be
discharged.
A. Lincoln
June 18, 1864

"LET THIS INDIAN BE DISCHARGED. A. LINCOLN." 1864 (4026.66)





"LOCOMOTIVE IN THE SNOW," WESLEY WEBBER (0126.1209)

Locomotive In The Snow illustrates two means of communication which thrived in a big way during or immediately following the Civil War. To prevent the sectionalism—which was a factor in the war—from getting out of hand again, the nation had to be bound together more closely than ever before.

The locomotive in the snow is a 4-4-0 or an "American" type which became the "standard" wheel arrangement for locomotives on the North American Continent throughout most of the period of territorial expansion.

The telegraph, patented by Samuel F. B. Morris, spanned the continent during the Civil War. In so doing, it put the Pony Express out of business. In 1850, New York-Halifax telegraph service was opened and was extended temporarily by cable to Europe in 1858. The Harvey painting illustrates a meeting held in Paris to work out permanent communications. This was accomplished in 1866.



"COMMITTEE ON THE INTERNATIONAL TELEGRAPH," GEORGE HARVEY (0176.1214)

Microcosm

A surprisingly large amount of information may be found in the museum collections on subjects of a much smaller scale, both in time and geographic area. For example, the pictorial section which follows gives a review of three hundred years of history of New York City.



"POPPE MAPS OF THE BRITISH EMPIRE," HENRY POPPLE, LONDON: 1733 (3996.17)

The epitome of the geographic Northeast has always been to most Americans the City of New York and its environs. Until recent years, people bound for Europe need hardly have mentioned from which port they were embarking. All of the great liners and, for a long time, the majority of transoceanic flights left from and arrived at New York. Paris fashions obtainable in North America were obtained either in or through New York.

The New York area was first visited by a navigator from Florence in 1524 and, in the following year, by a Spanish captain. For some years, the French came to trade for furs, but troubles in Europe soon brought an end to the trade. The memory of this area nearly ceased to exist as well.

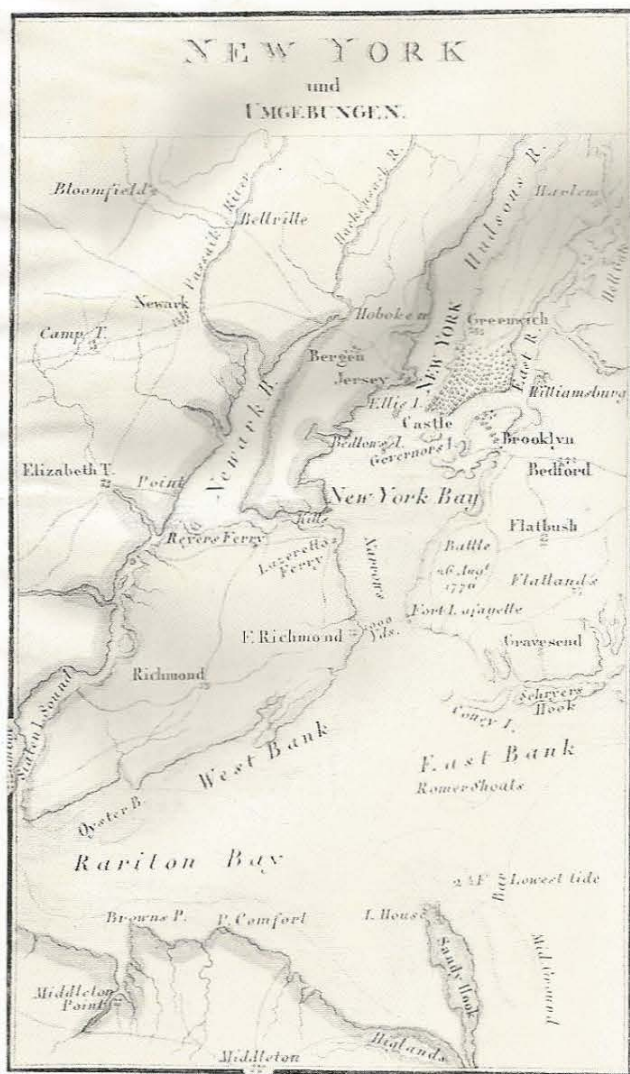


"CONFERENCE," ALBERTUS DEL ORIENT BROWERE (0126.1652)

The first detailed investigation was provided by an Englishman sailing in the Dutch service on a small vessel with a small crew. The river which he thought at first could be a way through to the Orient now bears his name — Henry Hudson.

It could be that Browere's painting (left) is intended to depict Henry Hudson and perhaps a Dutch crew member meeting the Indians in this wooded area, or in Hudson's own words among the "great and tall oaks." The rather dubious look on the part of some of the Indians might portend the trouble Hudson would soon encounter at their hands.

It was the Dutch who first became established in the area. The Pilgrims might have preceded them but for a storm which drove them back to the Boston area. Washington Irving says of the citizens of Communipaw on the Jersey shore that they may be modern city dwellers during the day, but at night "they dream in Dutch." Communipaw was where the Dutch first landed.



"REISE DURCH NORD AMERIKA," HEINRICH LUDEN, WEIMAR: 1828 (2516.893)

This map of 1828 is concrete evidence that such places as Flatbush, Hoboken, Coney Island and the like actually stem from antiquity and not from the pen of Damon Runyan.

This view from *The United States Illustrated*, edited by Charles A. Dana and published by Herrmann J. Meyer, New York (ca. 1855), shows New York's Broadway as it appeared approximately six years before the Civil War. The view, even at that early date, has the genuine sophisticated look with which the city is still associated.

A twentieth century New York view as painted by Guy Wiggins. Wiggins painted this scene while standing on a spot once occupied by a stockade and earthwork barricade which the Dutch built in the seventeenth century to defend the village of New Amsterdam against the British. That spot is present-day Wall Street.



"BROADWAY" FROM "THE UNITED STATES ILLUSTRATED," CHARLES A. DANA, ED., NEW YORK: 1855 (2516.891)



"THE WASHINGTON STATUE," GUY WIGGINS (0127.2105)

*In this issue of the American Scene,
we have given you a brief glimpse of
the northeast portion of the Western Hemi-
sphere, dealing with the first European
contact with the North American Conti-
nent and the beginning of the western
expansion. In issue No. 2, we will move
on to the southeastern area of the hemi-
sphere. This will cover the southeast part
of the Continent and will also include a
bit of African history as it is represented in
the Gilcrease Collections.*