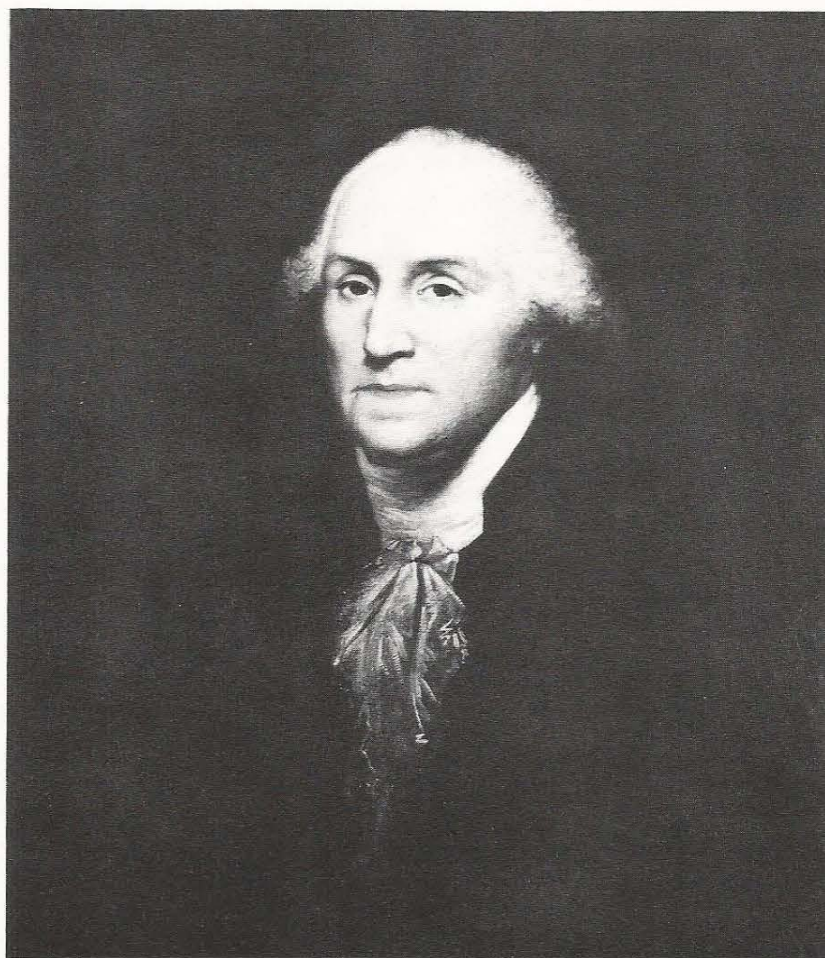


AMERICAN SCENE



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Produced at The Thomas Gilcrease Institute
of American History and Art

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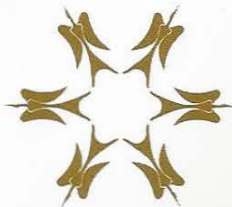
Cover: *George Washington* by Charles Willson Peale, Oil (0126.1013)

THE TREASURES OF GILCREASE

*The art, anthropology,
library and rare documents collections
at Gilcrease Institute make up one of
the nation's finest and rarest accumulations
of Americana. Because of its tremendous size,
the collection cannot be on exhibition in
its totality and as a result our visitors are
sometimes disappointed to find their "old favorites"
have been temporarily returned to storage.
Therefore, in the dual Volumes XVIII and XIX of the
American Scene we shall, if only for a moment, bring
back some of those old favorites — those samples of art,
history, and culture that not only the staff, but the
majority of Gilcrease patrons have through the years
prized most highly. Our presentation takes the form
of four time-capsules which starts
with some of the earliest dated art and
artifacts in the collections and proceeds on to
the twentieth century — a necessarily brief scan
which encompasses approximately
twelve thousand years.*

PART 1

THE TREASURES OF GILCREASE



Alfred Jacob Miller (1810-1874)
*Snake and Sioux Indians on the
Warpath, Oil (0126.731)*

"In looking at a body of these savage fellows scouring the prairies, one cannot fail to be impressed with their admirable horsemanship . . . A piece of buffalo robe serves for a seat and thin bridle is simply composed of plaited bull hide attached to the lower lip of the horse . . . Their usual arms are a lance about 8 or 9 feet long tipped with an iron spear, bow and quiver and arrows, tomahawk and a shield covered with tough bull hide painted with figures and ornamented with eagle feathers and scalps." From Miller's journal. Gilcrease owns one hundred and thirty-six works by Miller.



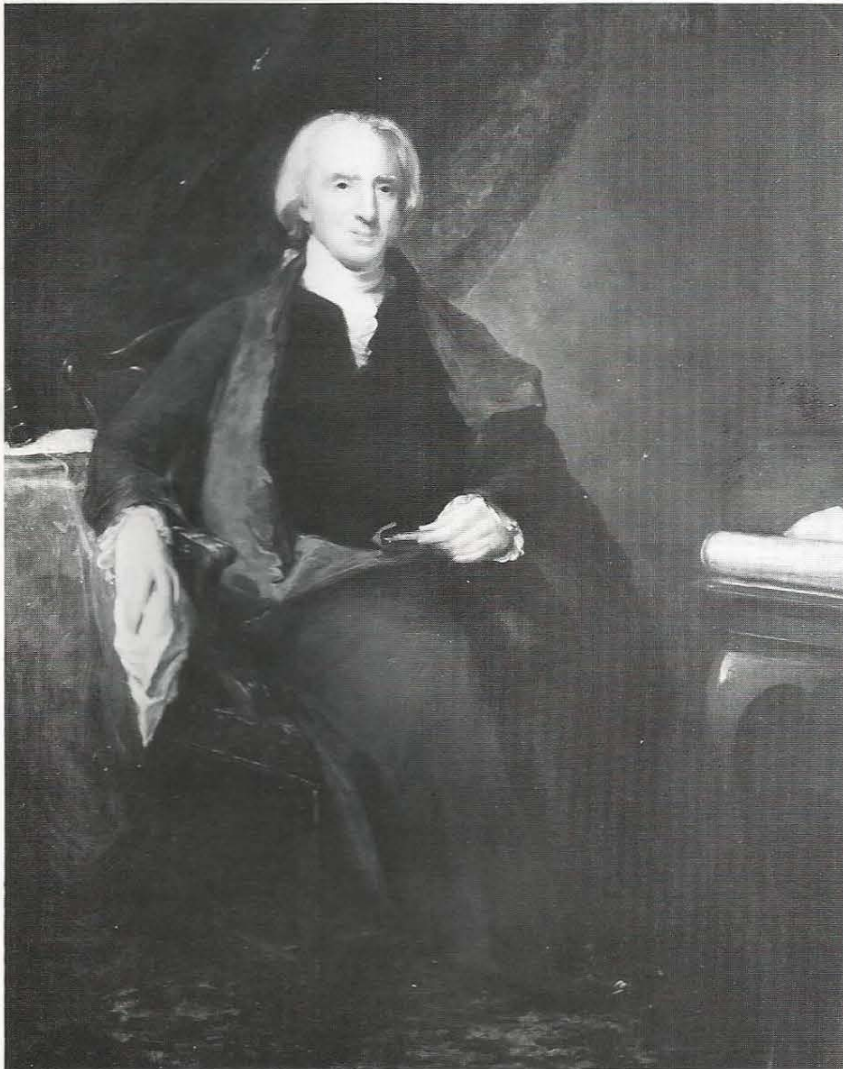
Henry Merwin Shrady (1871-1922)
George Washington, Bronze (0827.130)

Many of Shrady's finest sculptures deal with American wildlife, however, he is better known for his monumental works representing people of note. In competition with fifty-one sculptors, Shrady won the commission for the Appomattox Memorial Monument to General Ulysses S. Grant. Among the judges for the competition were Augustus Saint-Gaudens and Daniel Chester French, both of whom are in the Gilcrease collection. Another competition won by Shrady was Washington at Valley Forge, an equestrian statue which now adorns the Williamsburg Bridge Plaza in Brooklyn. Gilcrease owns five bronzes by Shrady.



Thomas Sully (1783-1872) *Charles Carroll of Carrollton*, ca. 1827, Oil (0126.1029)

Charles Carroll rose to prominence when he attacked the right of the government to tax all its citizens for the support of a state church. He was elected to the Continental Congress and was present at the signing of the Declaration of Independence. Sully's portrait of Carroll is in a style which represents a transitional phase in the evolution of American art. Sully studied under Gilbert Stuart and John Wesley Jarvis in America and under Benjamin West in England. Sully is an example of the American painter whose technique clearly shows the European influence on American art in the Federal Era of our country's history although he did develop his own style over a fifty year period. The Institute owns four portraits by Sully, including a self-portrait.



Charles Bird King (1785-1862) *Mak-hos-kah, Chief of the Gowyas, (White Cloud)*, 1825, Oil (0126.1198)

Charles Bird King was an American portrait painter born in Newport, Rhode Island. He began his professional career in Philadelphia. Later, he moved to Washington, D.C. where he made a reputation for himself in the 1820's painting portraits of visiting Indian chiefs at the request of Thomas L. McKenney, Superintendent of Indian Trade, and later head of the Government's Bureau of Indian Affairs. These portraits were an important part of McKenney's National Portrait Gallery and were later transferred to the Smithsonian Institution. Unfortunately, a fire in 1865 destroyed much of King's work.



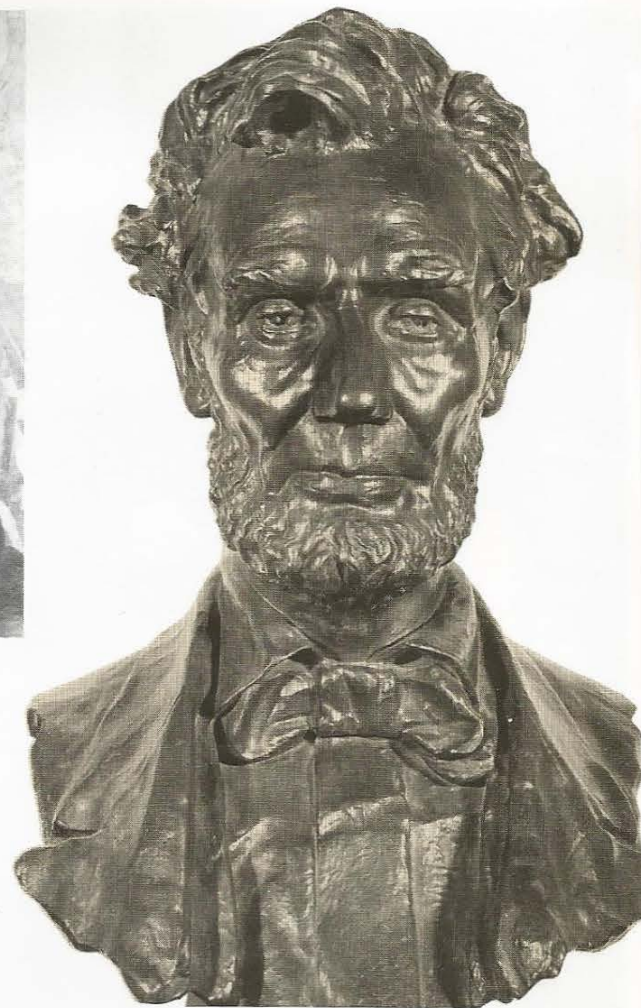
Benjamin West (1738-1820) *Penn's Treaty With the Indians*, Oil (0126.1021)

In an 1835-published catalog of an Englishman's collection, this painting was listed as "the original sketch of the great picture in the possession of Mr. Penn, Spring Gardens." In this unfinished "sketch," which measures 108 inches by 75 inches, the artist includes his father and half-brother, Thomas, among the group surrounding Penn. In 1760, West went to Italy and studied for three years before establishing himself in London in 1763. Within a short time, he was appointed historical painter to King George III. West represented the school of neoclassicism which was dominant in the last part of the eighteenth century and he exerted tremendous influence in the evolution of American art.



George Edwin Bissell (1839-1920) *Abraham Lincoln*, 1899, Bronze (0826.135)

Bissell's work has been acclaimed as one of the six finest examples of monumental sculpture located in New York City. At the age of thirty-two, with no previous experience, he modeled a life-sized marble statue from life and cut the piece himself. Never known as one to merely place a well-proportioned head on shoulders, Bissell made his portraits vividly alive by revealing the subject's personality and the pressures he felt. The Lincoln bust, cast by Henry-Bonnard Foundry, conveys great dignity as well as an expression of strain and futility.



John Singleton Copley (1737-1815)
Hannah Greenleaf, ca. 1765, Oil
(0126.1012)

John Singleton Copley is considered by many scholars to be America's finest portrait painter prior to the Revolution. Copley's talent was such that he was able to master very quickly what he considered important in technique and he was able to devote himself to making a portrait something more than a simple representation of the features of a person. In his hands, the portrait becomes an intense and revealing character study. This direct and forceful character analysis, combined with a superb skill in handling colors and textures, makes Copley's portraits the high spot of Colonial American art.

Clovis Projectile Point,
Lithic Stage (6122.7236)

The Institute's archaeology collection contains several hundred Clovis age projectile points. These points were evidently manufactured from about twelve thousand and five hundred years through about ten thousand and five hundred years ago in the areas east of the Rocky Mountains and south into Mexico. The Clovis is a fluted point from which large flakes were typically struck at the base end on one or both faces in order to thin them. In the western areas of its occurrence, it was used as a weapon which was probably attached as a spear to kill and/or butcher the Ice Age elephants.



*Folsom Projectile Point,
Lithic Stage (6122.15,631)*

The Folsom style projectile point in its classic form, is found in a more restricted environment than the Clovis. Its manufacture was basically confined to the high Plains region, seemingly for a shorter period than the Clovis — circa ten thousand and five hundred years to about nine thousand and five hundred years ago and is a much rarer implement than the Clovis. This point is, like the Clovis, usually fluted and is associated with the hunting of large Ice Age bison, for by this period in time, the elephant had become extinct. The Folsom point is considered by many people to be the finest lithic projectile point ever manufactured anywhere. The museum is fortunate to have three Folsoms.



*Edward Hicks (1780-1849) Penn's
Treaty, ca. 1835, Oil (0126.1008)*

As untrained "Sunday painters" early American primitive artists were content to select from the complexity of nature the details most pleasing and most significant to them. These details were placed as flat shapes on canvas with the addition of color as an afterthought. Of this style, Penn's Treaty is a classic example and of those artists Edward Hicks is the epitome. A sign painter and Quaker minister, Hicks doubtless would have been horrified at the thought of studying art, much less devoting his life to it. After all, art "was not in the true spirit of Christ."



Thomas Ball (1819-1911) *Henry Clay*,
Bronze (0826.94)

Ball's honest autobiography, My Threescore Years and Ten (Boston, 1891), is of great value for the historian. He relates that one of his first recollections was during a visit to State House in Boston where he saw a statue of Washington. His own initial attempt at a life-size bust was of Webster. From 1854 to 1856, Ball worked in Italy, only to return to Boston where he remained until the end of the Civil War. One of the works he produced during that troubled period was Henry Clay, as well as another principal work, the famous Washington statue for the Boston Public Gardens — the fourth equestrian sculpture ever modeled in the United States. At this time in history, Ball set a new standard in public statuary with high ideals and sincere craftsmanship.



George Catlin (1796-1872) *Red Jacket*,
1827, Watercolor (0226.1566)

George Catlin's first Indian painting, dated 1826, was an unfinished portrait of Red Jacket, the famous Seneca orator. He was to repeat this subject in later years. Having abandoned a career in law, George Catlin began an enthusiastic, life-long profession as a painter of the vanishing races of native man in North America. Combined Iroquoian tribes known as the "Six Nations" dominated both whites and Indians in the north-east part of our nation. Of this Confederacy, the Senecas were among the most powerful. Red Jacket was distinguished for his eloquent speeches and his great influence in councils. The vast Catlin collection at Gilcrease Institute contains seventy-three oil and one hundred and thirty-seven watercolor paintings as well as his sketchbook.



William de la Montagne Cary
(1840-1922) *Pets of the Tipi*, ca. 1910,
Bronze (0827.120)

One of the few artists of the Western frontier who saw the area first hand, Cary traveled the Missouri River, and on westward to the coast in the 1860's and 1870's. In later trips west, Cary saw the influence made by whites on the Indian culture and set out to record those changes. Examples of this in the Gilcrease collection are the painting and bronze entitled *Going the White Man's Road*. An example of the Indian's untouched, daily life is graphically shown in the "pet" bronze. Gilcrease owns one hundred and eighty works by this pioneer artist of the West.

Frederick William McMonnies
(1863-1937) *Nathan Hale*, 1890,
Bronze (0826.2)

The great-nephew of Benjamin West became an apprentice to Saint-Gaudens at the age of sixteen. During his most productive years, he created more fine works than did any of his peers and more than the average sculptor produces throughout his life. In 1889 and 1891, he received medals from the Salon in Paris (the latter for *Nathan Hale*). This was the first time an American sculptor had received such an honor from the Salon. Caught in the ultimate moment of the patriot's life, the sculptural form of Hale seems to say, "I only regret that I have but one life to lose for my country." Showing Hale standing proudly with his

arms and ankles fettered, the artist said: "I wanted to make something that would set the boot-blacks and the little clerks around there thinkin' — something that would make them want to be somebody and find life worth living." Gilcrease owns four bronzes by McMonnies.

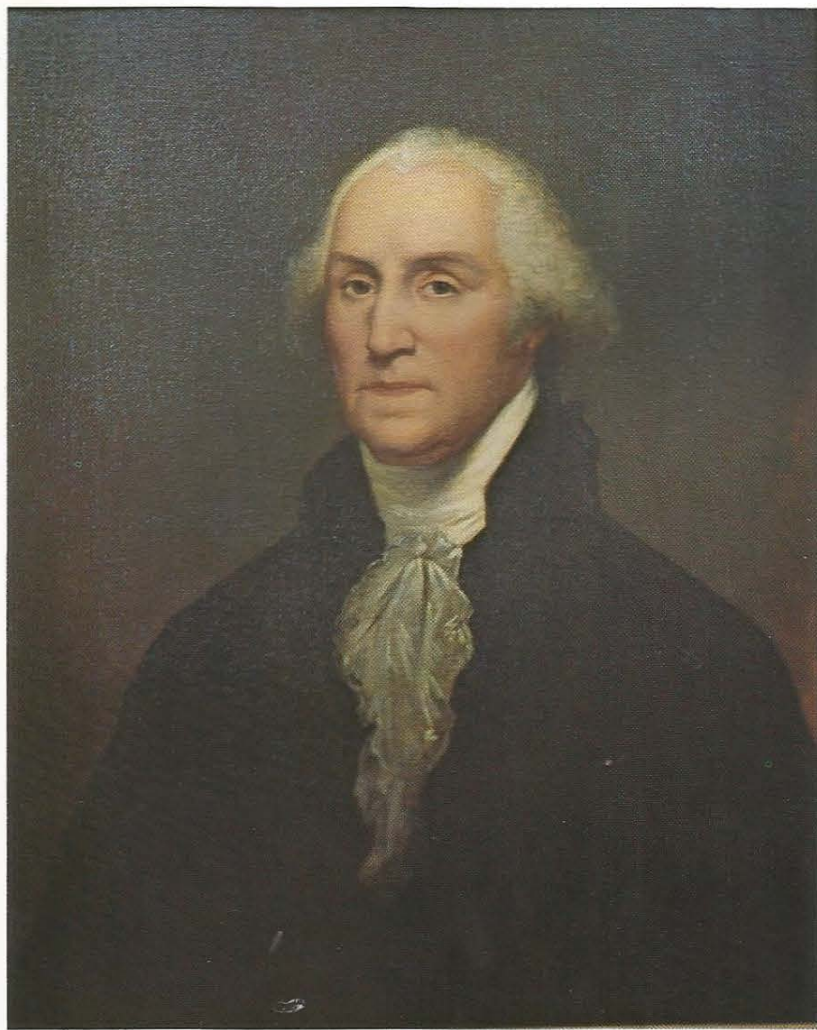


Charles Willson Peale (1741-1827)
George Washington, Oil (0126.1013)

In three important ways, Washington helped to shape the Thirteen Colonies into a united country. First, he commanded the Continental Army, under impossible conditions, and won American independence. Second, he served as president of the convention that wrote the United States Constitution, and third, he was the first man to be elected President of the United States. Peale is best known for his painting of Washington, who sat for him repeatedly. However, his portrait of James Madison is also in the Gilcrease collection. In addition to being an artist, Peale was also a soldier who served in the Continental Army and took part in the battles of Trenton and Princeton.

Bird-Stone,
Archaic Period (6123.1154)

The ground and polished stone artifacts called Bird-stones are among the most interesting of all Archaic material. These stones are associated with the Archaic throwing stick, or atlatl, possibly as a weight, or a charm. Many of these stones have holes drilled in them for attaching them to something. The holes were drilled the hard way — with an abrasive-filled reed or grass stem. Whatever they were attached to, they are certainly symbolic and far more elaborately constructed than was required for satisfying a basic law of physics. The Institute owns a considerable number of this form of Archaic art from the midwest region. There are over three dozen Bird-stones in the Gilcrease collection.



G. Bickam (18th Century) *Three
Cherokees Who Came To London
From The Head Of The River Savan-
nah in 1762, ca. 1762, Engraving
(1576.501)*

The artists represented in the Gilcrease collections are essentially American or, in some cases, European artists who worked briefly in this country. One of the notable exceptions is represented here. During the early days of the settlement of our country, the major powers felt it wise at times to cultivate the friendship of some of the larger Indian nations. Accordingly, in 1762, Lt. Timberlake escorted three Cherokee chiefs to England to be presented to King George III. The three, Ostenaco, Standing Turkey, and Pouting Pigeon are represented in this engraving along with their interpreter. The formal portraits of the first two are also in the collection.



Francis Parsons (18th Century)
Cunne Shote, 1762, Oil (0176.1015)

Francis Parsons was a member of the Incorporated Society of Artists of Great Britain when he executed this portrait of Standing Turkey, one of the three Cherokee chiefs. Parsons described the painting as "one of the Indian Chiefs with his scalping knife." The title, "Cunne Shote," is a misnomer. In Cherokee, his name is rendered "Kanagagota." Parsons relied on a colonial corruption, "Cunnica-toque," which he abbreviated to "Cunne" and to which he added the word "shote," a corruption of Chote, a town in the Cherokee Nation, to get his title. In this way Kanagagota (Standing Turkey) became Cunne Shote (Turkey of Chote).

Sir Joshua Reynolds (1723-1792)
Syacust Ukah, Cherokee Chief,
1762, Oil (0176.1017)

Sir Joshua Reynolds became the principal painter to the King of England ten years after he executed this portrait of Chief Ostenaco. Not only did Reynolds suffer the same hardship as Parsons — no interpreter, he was deaf. In spite of this, Reynolds managed to come a bit closer to a correct rendering of his subject's name than did Parsons. Chief Ostenaco called himself "Skiagusta Ustenacah." Someone heard this as "Syakust Ukah" and that is how the painting got the title. There is no single portrait of Pouting Pigeon, the third Cherokee Chief. Perhaps it is because his name is rendered "Tohanohawighton."

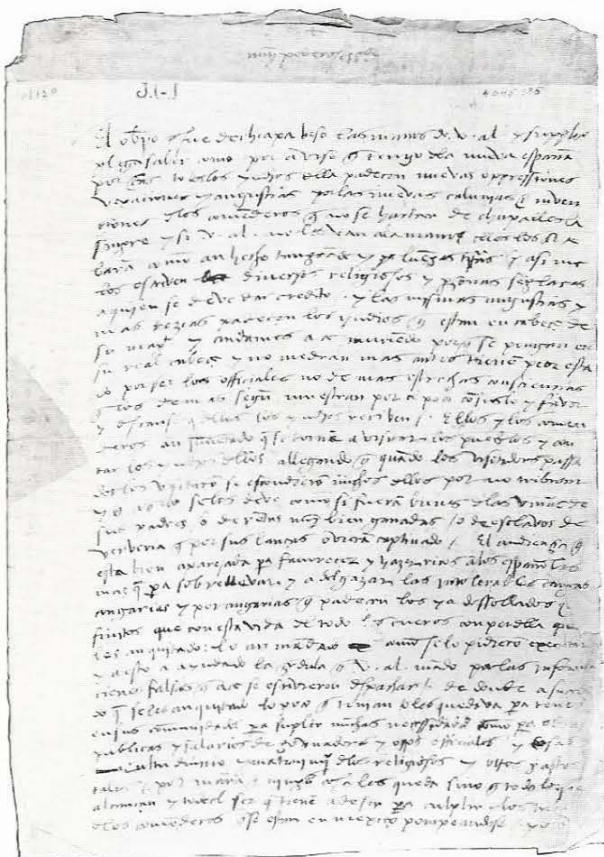


Letter from Las Casas to Philip II of Spain, 1555, From The Conway Papers, 1511-1857 (4045.335)

These invaluable papers were collected by G. R. G. Conway, an Englishman who lived in Mexico for many years. There are some two hundred and seventy-five separate items and over twenty-five thousand pages of manuscripts, dating from 1511 to 1857. Specifically, this collection contains records of the Inquisition; papers relating to Hernán Cortés and his son, Martín; lawsuits of many kinds; accounts of early journeys into New Mexico; stories of Indian uprisings; and several items relating to the famous Bartolomé de Las Casas.

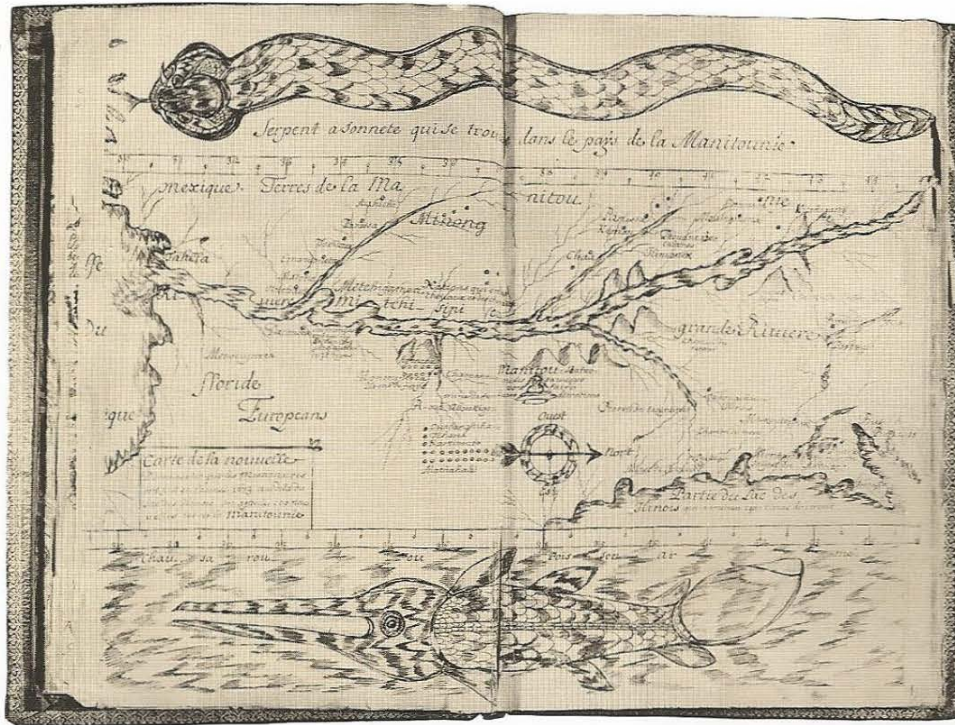
John Vanderlyn (1775-1852) Washington and La Fayette At The Battle Of Brandywine, Oil (0126.1018)

On September 11, 1777, British Generals Howe and Cornwallis staged an "end run" around General Washington's positions behind Brandywine Creek. The American Army was routed. Philadelphia was captured by the British, and our national government was dissolved. Vanderlyn's canvas typifies the neoclassic tradition in which he had been trained in Paris. That style, which depicted both people and events with the majesty and grandeur of the ancient Greeks and Romans, seems particularly appropriate for a painting of the man who said: "The military should be the last weapon picked up in defense of liberty, and the first to be laid aside."



Les Raretés Des Indes (Codex Canadiensis), 1700 (4726.7)

Thought by scholars for many years to be the work of Charles Becard de Granville, the Codex is a watercolor and ink 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 Abbe Louis Nicolas, a Jesuit Missionary to New France. It is also thought, by Canadian scholars, that he drew the one hundred and eighty sketches which represent several Indian tribes and the flora and fauna in New France. The Codex was once in the collection of Louis XIV.



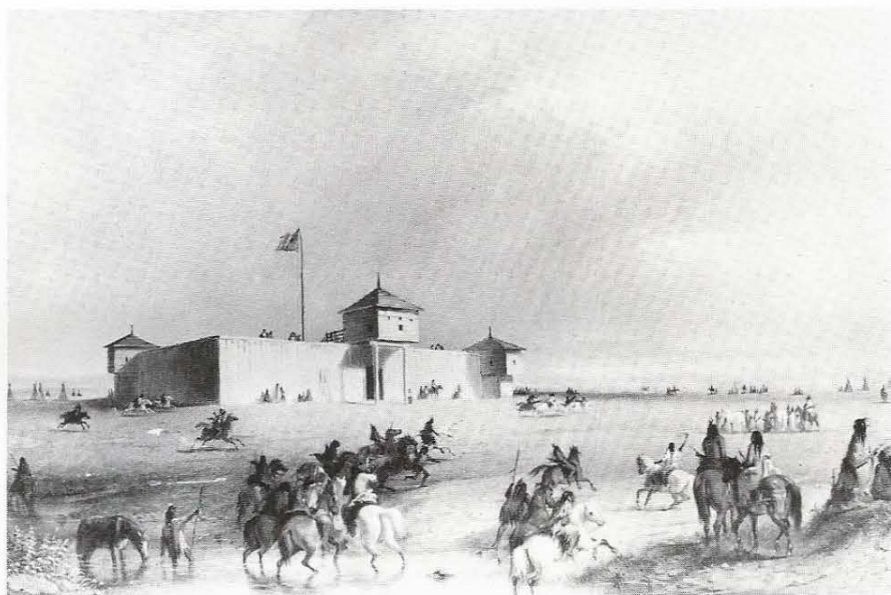
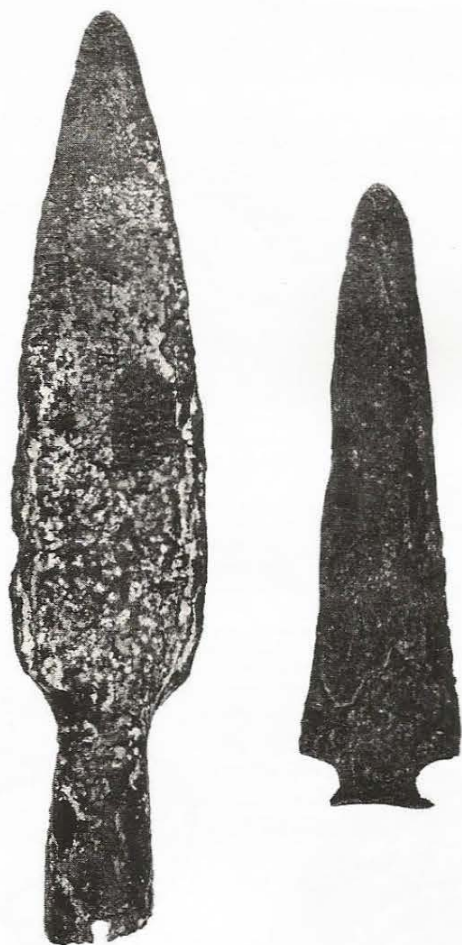
Old Copper Culture Projectile Points, Archaic Period (6323.35, Early) (6323.44, Late)

During the Archaic Period, the North American Indian learned to use metal in the form of native copper. The bulk of the copper north of Mexico came from the Great Lakes region. These projectile points are typical of how copper was used, although celts, adzes, and other tools were also made of the material as far back as about three thousand and five-hundred plus-years. The smaller point is an indication of how the more familiar stone points were first copied and then, refinements suitable for copper were invented. An example would be the

wrap-over stem with a rivet hole for hafting to a shaft as in the larger point — an impossible design in stone but quite adaptable in copper. The collection contains hundreds of copper items from the Archaic, and later Periods.

Alfred Jacob Miller (1810-1874) Fort Laramie (also called Fort William), 1851, Oil (0126.727)

In his journal Miller said: "The view is from the great entrance looking west When this space is filled with Indians and traders . . . the scene is lively and interesting . . . There was a cannon or two sleeping in the towers over the two main entrances — the Indians having an aversion to their being awakened, entertaining a superstitious reverence for them . . . This post built for the American Fur Company is situated about 800 miles West of St. Louis is of quadrangular form with block houses at diagonal corners to sweep the front in case of attack."



Frederick Forms Horter (1869-?)
The Snake Dance, Bronze (0827.110)

Horter lived in New Jersey at one point in his career. In about 1902, he won the Francois Rey Prize from New York University. The ambitious work, shown here, cast by Roman Bronze Works, is cast number six and represents the Hopi Snake Dance. On the base of this bronze is the explanation that the Hopi conduct this "religious rite for the purpose of making the rain clouds come and go. The Dance taking place on the sixteenth day. A number of snake priests in groups of three namely the carrier, the hugger and the gatherer perform the dance," as illustrated in this group.



The Brave Old Hendrick, The Great Sachem or Chief of the Mohawk Indians, Eighteenth Century Artist and Publisher Unknown, Engraving (1576.197)

In 1755, the British asked the Six Nations Council for allies against the French. The seventy-year-old Hendrick, and several hundred warriors, volunteered and took part in the battle at Lake George. At the battle scene Hendrick was reported to have said: "If they [his warriors] are to fight they are too few; if they are to die they are too many." Although the British won the battle, Hendrick and a great many others were killed. This historical print is only one of the three thousand six-hundred and sixty-seven prints and drawings in the Gilcrease collection.

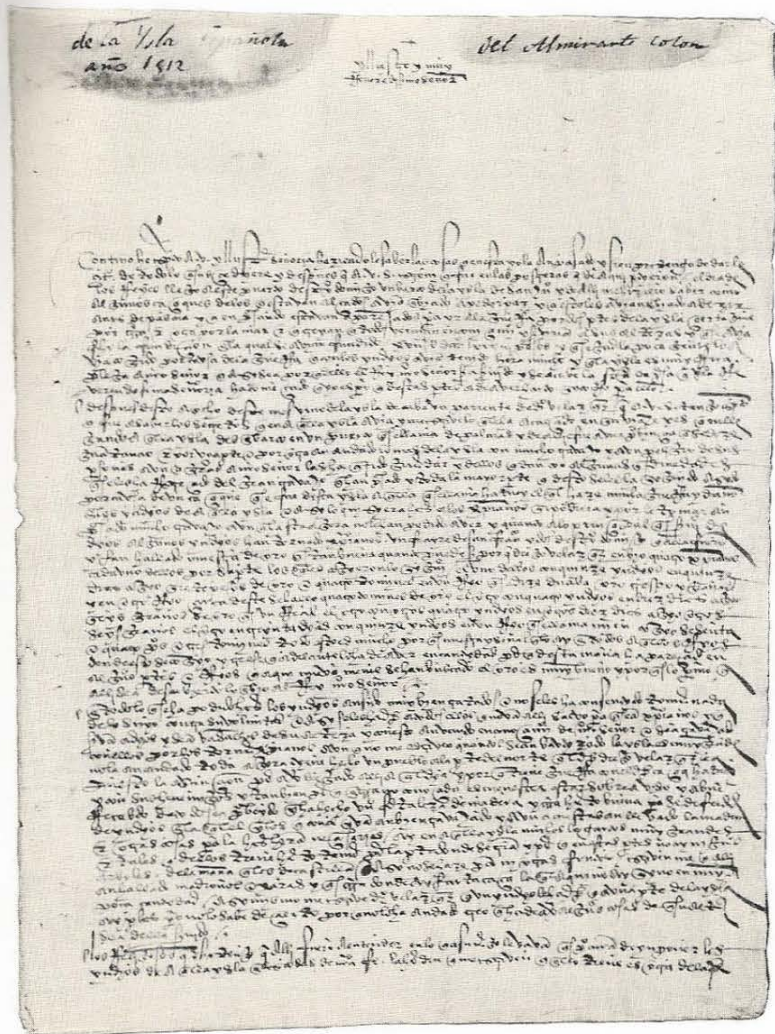


**Diego Columbus (1480-1526) Letter
Dated January 12, 1512 (4075.67)**

Columbus wrote this letter, the first extant letter written from the New World, to Cardinal Ximenez Cisneros, Archbishop of Toledo. In this original document, Diego Columbus describes his life on Hispanola and Spanish activities in the new colonies under his rule. It contains a record of the earliest expedition sent by the Spanish to the island of Cuba for the purpose of colonization. Columbus had placed Diego de Velásquez in command of the 1511 expedition composed of some three hundred men. The letter is signed: "El Almirante" (the Admiral).

**Augustus Saint-Gaudens (1848-1907)
The Puritan, 1887, Bronze (0826.114)**

Commissioned by citizens of Springfield, Massachusetts, as a monument to Deacon Samuel Chapin, one of the city's founders, The Puritan exemplifies seventeenth century man in North America. Saint-Gaudens initiated a new period in the world of American sculpture when he broke away from the established neoclassic approach. He subsequently became known as the father of American sculpture. In 1903, Lorado Taft said: "... Mr. Saint-Gaudens is not only the most skillful of our sculptors; he is also the most versatile. He can do more kinds of things well than can any other, and likewise he has a wider range of practical ideals." The artist was founder, and a Fellow, of the National Sculpture Society.

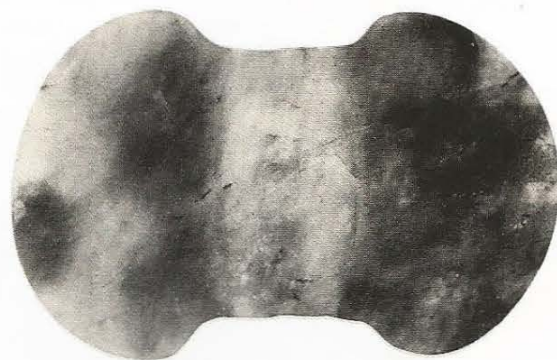
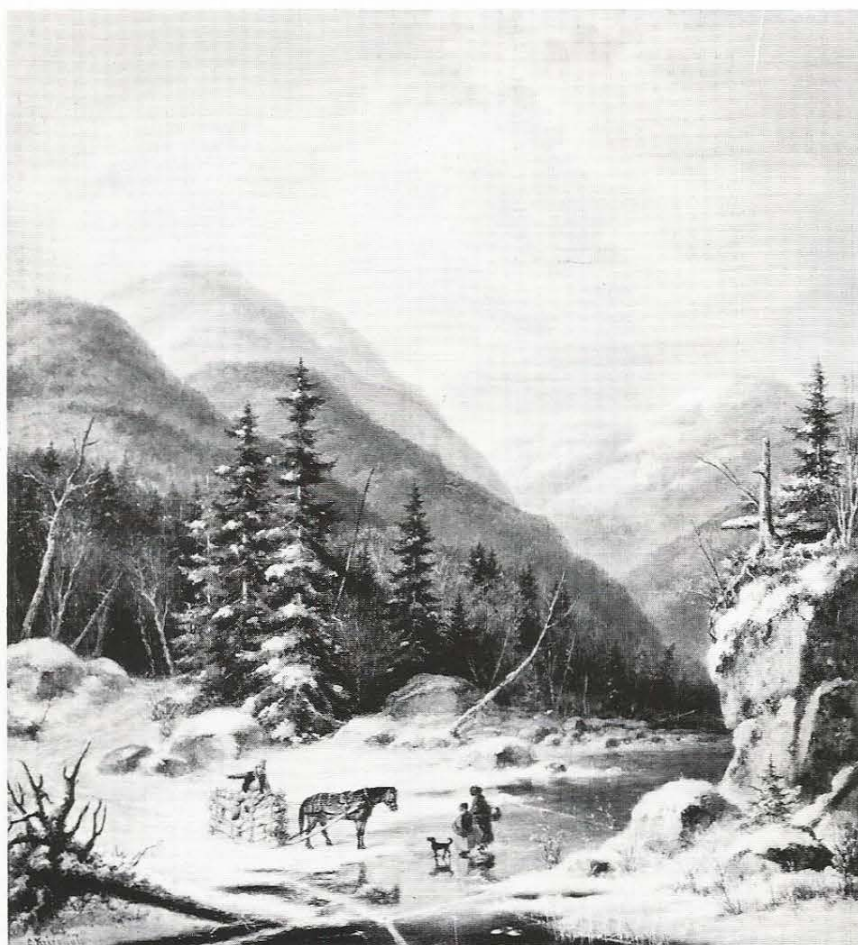


Cornelius Krieghoff (1812-1872)
Laurentian Pioneers, 1862, Oil
(0116.115)

Krieghoff was a portrait and genre painter who worked as an itinerant artist in Europe before coming to the United States in 1837. He married a French-Canadian and remained in Canada the rest of his life. There he became well known for his paintings of Indian and frontier life. His canvas was painted from a scene on the north shore of the St. Lawrence River, near Quebec, and is a lovely winter scene showing the beauty of the Canadian landscape. Also included in the permanent collection of Gilcrease are two other paintings by this artist.

Banner Stone,
Archaic Period (6123.906)

The "winged" Banner stone was popular in the later Archaic Period. It probably served the same use, esoteric or mundane, as the Bird-stone. In its finished form, the Banner stone is always drilled and can perhaps more reliably be considered to be a part of the throwing stick. Both the Banner and the Bird-stones are more often manufactured of very hard stone — frequently igneous, metamorphic or siliceous material which made their manufacture quite a feat, considering the tools available. There are over ninety Banner stones in the Gilcrease collection.



Jean-Antoine Houdon (1741-1828)
Washington, ca. late Eighteenth
Century, Saravazza Marble (0976.4)

Classified as originating during the eighth work era in the studio of the great sculptor, the bust shown here and the one at Versailles Palace, are the only two portraits of Washington which Houdon signed. The original owner, Marquis de Narbonne-Lara, insisted that the master sign every bust he purchased. In the two weeks Houdon spent at Mt. Vernon, it is fair to assume that he made many sketches of Washington, and he was in a position to make a great likeness, which afterwards prompted Stuart to say, "Houdon's portrait of Washington is the best — mine is second best." Gilcrease also owns Houdon's

marble bust of La Fayette, signed and dated 1789. Originally the bust belonged to Baron Perrin de Brichambaut, La Fayette's grandson. French authorities consider the Frenchman's bust to be Houdon's masterpiece.

George Catlin (1796-1872) *Mah-to-toh-pa, Four Bears*, 1836, Watercolor (0226.1543)

"... I find myself surrounded by subjects and scenes worthy the pens of Irving or Cooper — of the pencils of Raphael or Hogarth; rich in legends and romances..." George Catlin was describing the "people of the pheasants"; the Mandan Indians who once lived about two hundred miles below the mouth of the Yellowstone River on the wide banks of the Missouri. One of the most popular portraits of this artist, ethnologist and historian, is *Mah-to-toh-pa*, second (or war) chief of the Mandan. The only man in the nation who was allowed to wear the horn headdress, *Four Bears* was exceedingly brave and was considered extraordinary by the Mandans.



John Gould (1804-1881) *A Monograph of the Trochilidae, or the Humming Birds*. London: 1839-1861 (3276.47 thru 71)

Gould's *Humming Birds* is probably one of the most stunning examples of printer's art done in the nineteenth century. The work contains three hundred and sixty plates, brilliantly tinted by hand, and highlighted with gum arabic. Many of the subjects are American and are contained in twenty-five original parts, published between 1839 and 1861, in London. The complete series is not ordinarily found intact because of the general practice in the past to cannibalize portfolios so that individual plates could be framed and sold. Having a complete set in original condition is the utmost rarity and is of considerable importance in the Gilcrease Library.



Louis Potter (1873-1912) *The Basket Weavers* 1905, Bronze (0837.144)

In 1903, Lorado Taft described Potter as one of the sculptors of the "younger generation in New York" who had "attracted favorable comment at the Pan-American Exposition in Buffalo." Taft also said of that young group: "With a skill that would have bewildered our masters of twenty-five years ago, they stand ready to execute prodigies." Potter became best known for his bronze Indian groups, however, Gilcrease owns one of his works entitled *The Wind* (or *Spirit of the Wind*), which is a running single figure, wearing a breech clout and delicately balanced on one foot.

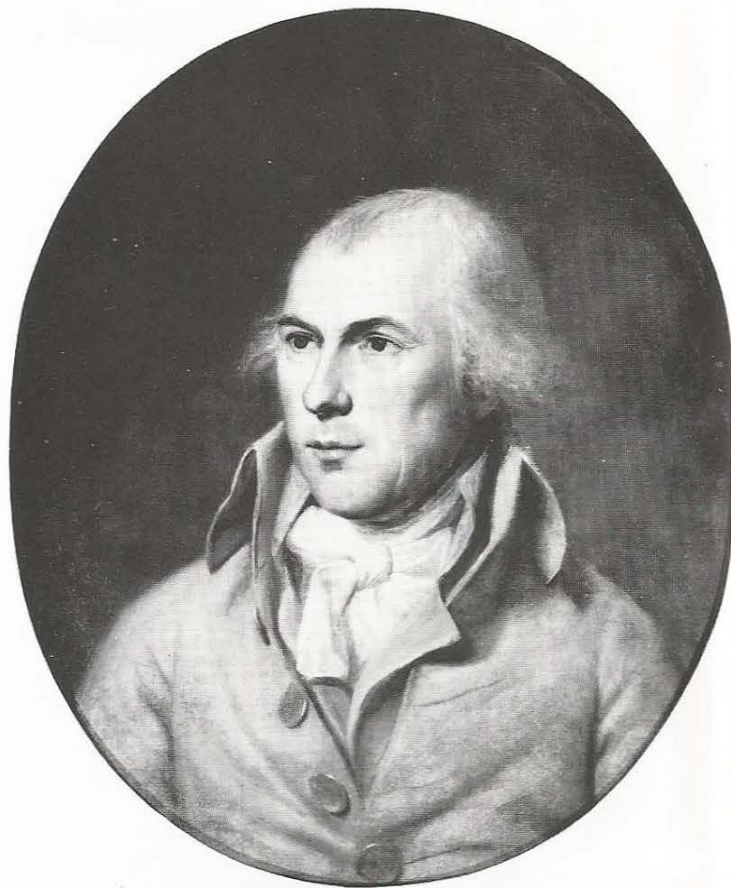


George Catlin (1796-1872) *Muk-a-tah-mish-o-kak-kaik, Black Hawk*, ca. 1832, Watercolor (0226.1519)

General William Clark (Lewis and Clark Expedition), was so impressed with the work of young George Catlin that he took him to the great treaty council held with the Sauk and Fox, Iowa, Missouri, Omaha and Sioux at Prairie du Chien. Catlin described the Sauk and Fox as "being not more than five or six thousand in number... yet they are a warlike and powerful tribe." Black Hawk was chief of the Sauk and Fox during the infamous "Black Hawk War" which ended in 1833. Throughout the country, Black Hawk's name was unfortunately synonymous with terror although he was a superb speaker and councillor.

Charles Willson Peale (1741-1827) *James Madison*, ca. 1792, Oil (0126.1006)

Madison, known as the "Father of the Constitution," was the fourth President of the United States. He cooperated with Hamilton and Jay in the writing of a series of papers, under the title of *The Federalist*, which explained the new constitution and advocated its adoption. The Madison portrait was probably painted by Peale when he was forty-two. It is the earliest extant portrait of the President. Peale is one of the best known members of the famous American family of artists and Gilcrease is fortunate to own two oil paintings by this esteemed painter.



Hiram Powers (1805-1873) Benjamin Franklin, Marble (0926.6)

During the first half of the nineteenth century, Powers and Henry Kirke Brown established themselves in Cincinnati, Ohio where they later assisted in the establishment of one of the earliest art schools. Arts for America said: "The name of Hiram Powers is inscribed on the highest pinnacle of the temple of art among the world's greatest sculptors..." A Franklin sculpture by Powers can also be seen in the corridor of the Senate in Washington. The pose of the Senate sculpture, as well as the Gilcrease Franklin, suggests that "Poor Richard" has just perpetrated a mild joke and awaits the hearer's response" said Taft in American Sculptors. During his career, Powers won the confidence of his many illustrious sitters through his frank and original nature.



Dove Tail Projectile Point, Archaic Period (6123.15,632)

East of the Rockies, the Big Game Hunting Stage was followed by the Archaic Period and new styles of working lithic material are evident. The technique of grinding and polishing stone came into being as well as an ever-increasing utilization of the total environment. This period began about ten thousand years ago. Among the finest of points is the Dove Tail from the Ohio region. The Institute owns tens of thousands of Archaic points. A number of elegant Dove Tail specimens, manufactured of colorful Flint Ridge chert, are the most beautiful.



Henry Kirke Brown (1814-1886)
The Eagle, 1867, Bronze (0826.140)

The first Western bronze in the history of American sculpture was cast by Brown in 1849, and as a result, he is referred to as the first American sculptor. Brown initially displayed an aptitude for portrait painting, but turned totally to sculpture at the age of eighteen. Highly acclaimed as a sculptor, his influence has been even greater as a teacher. He proclaimed American sculptors should cast aside nineteenth century classic technique and subject matter and devote themselves to American subjects such as the Indian and the eagle. Elected to the National Academy in 1851, Brown's sculptures are in the National Statuary Hall in Washington. Also in the Gilcrease collection is sculpture by Brown's famous nephew, Henry Kirke Bush-Brown.



Robert Havell, Jr. (1793-1878)
Wood Ducks, Oil (0126.2320)

Havell was not only a renowned engraver, responsible for all but ten of Audubon's 100,000 plates for the Birds of America series, but was a skilled painter. As a successful engraver in partnership with his father in England, he accompanied Audubon to America. The nation was experiencing an awakening regard for its natural heritage, and a whole "school" of painters developed around an interest in the American landscape: a discipline now called the Hudson River School, after the area in which this movement first became apparent. After settling in Tarrytown, New York, Havell became a member of the Hudson River School. Havell is represented in the collection by three oil paintings and one colored engraving after John James Audubon.

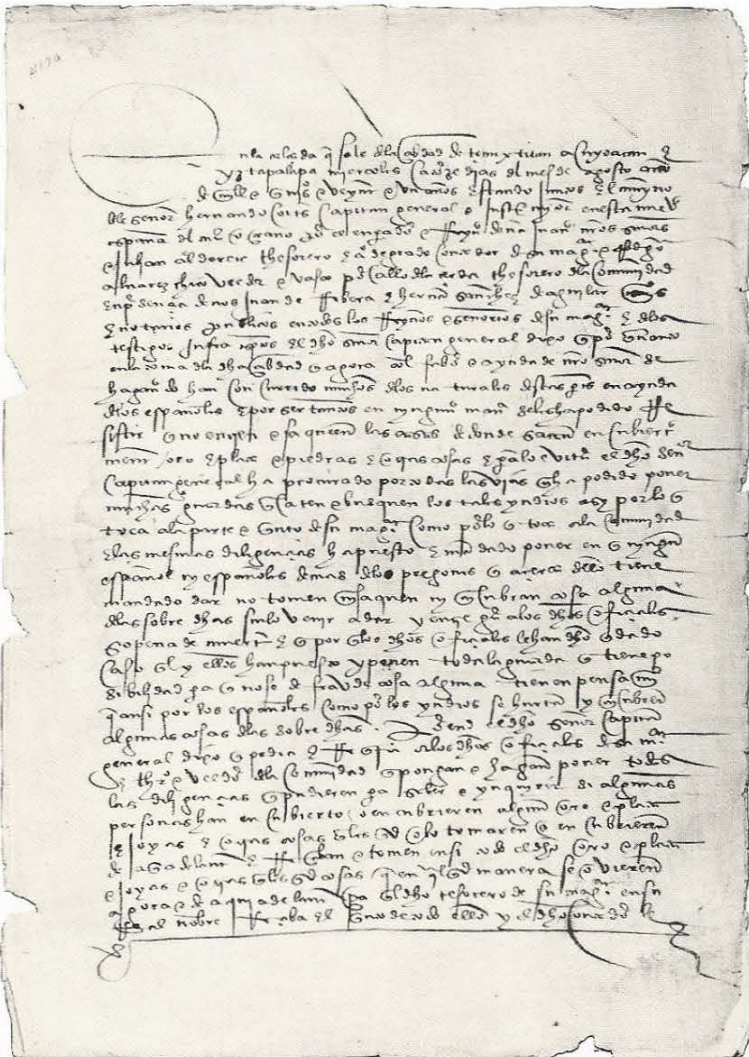


**Hernán Cortés (1485-1547) First
Official Decree after the Fall of
Tenochtitlán, 1521 (4045.363)**

The second time Cortés landed on the coast of Mexico was in 1519. After founding Vera Cruz, he moved inland and began the conquest of the people who were under the leadership of Moctezuma. On the day the Aztec capitol, Tenochtitlán (now Mexico City), fell, Cortés issued this, the first, decree. The decree consists of orders to arrest and search any Indian suspected of stealing or otherwise concealing gold, silver or precious jewels. In the years to follow, Cortés spread Spanish control throughout New Spain (now Mexico). Cortés died in a village near Seville, Spain in 1547.

**Henry Kirke Bush-Brown (1857-1935)
DEH-GE-WA-MUS (or Indian Mother
and Child), Bronze (0826.141)**

Bush-Brown studied drawing at the National Academy of Design, and took modeling classes from his famous uncle, H. K. Brown. His horizons were broadened further by the exposure he received in Paris and Rome from 1886 to 1890. He is well-known for all forms of sculpture, but particularly for his animals and portraits. Perhaps his first great recognition came in 1893, from the Buffalo Hunt, which was shown at the World's Columbian Exposition in Chicago.



Daniel Chester French (1850-1931)
Ralph Waldo Emerson, 1879, Bronze
 (0826.58)

Still undecided on a career, in his youth, French carved a grotesque figure of a frog in clothes from a turnip. It was his first attempt at sculpting. His first important commission, at twenty-three, was for his hometown of Concord. Ralph Waldo Emerson was instrumental in his being selected. Today he is probably best known for his Lincoln (1915-1922) bronze in the Lincoln Memorial in Washington. Before opening studios in Massachusetts, he worked for two years with Thomas Ball in Florence. After visiting Paris in 1888, he began to exhibit his mastery of the human form — for which he became so famous. Throughout his career, French remained true to the classical tradition in sculpture.



Cornelis Johnson (1593-1662)
Duchess Of Richmond And Lennox, 1635, Oil (0176.1020)

The oldest painting in the Gilcrease Collection was executed by Cornelis Johnson, a Dutch artist. 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 Second Duke of Richmond and Lennox. The Duchess was Frances Teresa Stuart (1647-1702), a singularly beautiful woman also known as "La Belle Stuart." It was due to her financial backing that Captain John Smith was able to write his book — The Generall Historie of Virginia, New-England and the Summer Iles, also part of the Gilcrease collection.



John Wesley Jarvis (1780-1840)
Black Hawk and His Son, Whirling Thunder, 1833, Oil (0126.1007)

President Andrew Jackson summoned the great Sauk war leader, Black Hawk, to Washington in 1833. The President hoped to impress the captive Indian with the strength of the United States and its President. But, Black Hawk was noticeably unimpressed and told the President, "I am a man and you are another." Throughout his tour of the East, the chief maintained his dignity and won the friendship and sympathy of many notables. It was during that eastern tour that Jarvis, the foremost painter in New York City during the first quarter of the nineteenth century, persuaded the chief and his son to sit for this portrait study. Born in

England, Jarvis came to America in about 1785, and was known as both a painter and a sculptor. The year following the completion of this painting, Jarvis became paralyzed. The Institute owns two paintings by Jarvis.

Boat-Stone,
Archaic Period (6123.808)

Late in the Archaic Period both the Bird-stone and Banner-stone were slowly replaced by a less esthetic implement called, because of its shape, a Boat-stone. These devices have been found attached to throwing sticks. Therefore, there need not be conjecture as to its function. Boat-stones continued to be made into the Woodland Period of about 1,000 B.C.-A.D. 600 and in some areas perhaps later. Beginning about A.D. 200-400(?) the use of the bow and arrow began to spread over the area and throwing sticks became extinct in most areas. There are one hundred and fifty Boat-stones in the Gilcrease collection.



John J. Boyle (1852-1917) *The Stone Age in America*, 1886, Bronze (0876.101)

After studying with Thomas Eakins at the Pennsylvania Academy of Fine Arts, Boyle attended the École des Beaux-Arts in Paris. The city of Philadelphia commissioned the artist to execute this sculpture in life-size for Fairmount Park. In the original design, the woman was shown having defended her children from a mighty eagle. When the patriots of Philadelphia saw photographs of the nearly completed work, they strongly suggested the national bird be removed and a more fitting creature be substituted. Lorado Taft said: "It is perhaps as well that there is no record of his half-murmured observations as he cut off those magnificent wings and painfully converted the Bird of Freedom into a bear cub!"

Clark Mills (1815-1883) *Andrew Jackson*, Marble (0926.2)

While preparing his model for Jackson's Monument, the 1853-mounted bronze in front of the White House, Mills developed a new technique which brought the hind legs of the horse under the center of the animal's body — thus displaying a life-like balance never before attempted by an American sculptor. Mills was plagued with setbacks in his career: a gale destroyed his studio; his foundry was destroyed by fire; he worked on the Jackson Monument plaster model for two years; his furnace burst and it required six attempts to complete the body of the horse. Very little data is recorded about Mills's work in marble. However, he did discover "a new method of taking a cast from the living face" and after that time he had more work than he could do.

Charles Bird King (1785-1862) *David Vann*, 1825, Oil (0126.1193)

King's portrait of David Vann is another example of the work done for inclusion in McKenney's *National Indian Portrait Gallery* in the 1820's. The subject of the portrait was not a chief, however, though he was very prominent among the Cherokee. Vann served as treasurer of the Nation in 1838, 1843, 1847, and 1851. He was elected Superintendent, Saline District, Tahlequah, Indian Territory in 1849, and was a delegate to Washington, D.C. in 1843 and 1849. Also of interest is the fact that Will Rogers was the great-nephew of this outstanding member of the Cherokee Nation. Included in the Gilcrease collection are twelve King portraits.



