

AMERICAN SCENE



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Produced at The Thomas Gilcrease Institute
of American History and Art

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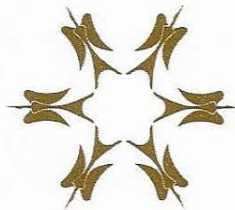
Cover: *Sierra Nevada Morning*, by Albert Bierstadt, Oil (0126.2305)

THE TREASURES OF GILCREASE

*In this, our second
of four time-capsules,
we touch on the vast time span
of approximately three thousand years.
The emphasis however is on the great romantic,
landscape and historical artists
of the nineteenth century.*

PART 2

THE TREASURES OF GILCREASE



Thomas Moran (1837-1926) *Dream City*, 1919, Oil (0127.2334)

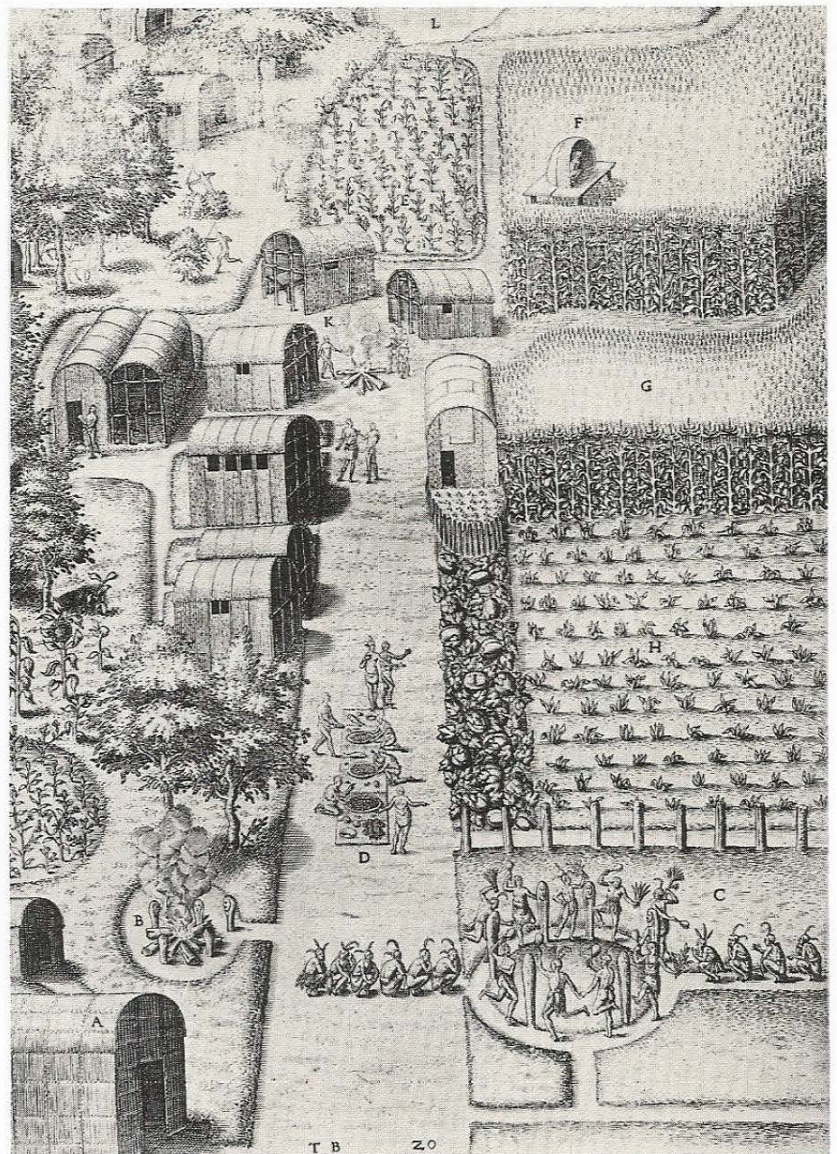
Artists paint best when they are in sympathy with, and familiar with, a subject. Thomas Moran's Dream City is an expression of his "poetic temperament." The luminous color in the painting results in an effect suggesting an ephemeral thought. The opalescent play of light was a technique which Moran had learned from studying Turner. Although Moran's details were more realistic, his skill at drawing figures was not that of Turner. The Institute's library collection includes Moran's personal memorabilia and in the art collection there are a number of etchings done by several members of his family.



Theodore de Bry, *Collectiones Peregrinationum in Indiam Orientalem et Indiam Occidentalem*. Frankfurt: 1590-1634, Twenty-five Parts, Two Series (2475.42)

Charles IX, King of France, sent reinforcements to the French Colonists in Florida in 1564. The artist, Jacques Le Moyne de Morgues, was also sent; his orders were to draw maps, land and waterways, the natives and their way of life and "anything else in the country worthy of observation." A number of years later, the Flemish engraver, Theodore de Bry, arranged to purchase Le Moyne's narrative and paintings of Florida from his widow. With the aid of his two sons, de Bry

engraved from Le Moyne's paintings the first graphic illustrations of Florida ever published. The engraver's two-part series, referred to as "Great Voyages" and "Small Voyages," were published over a forty-five year period. The final edition was published by his sons-in-law, the inheritors of de Bry's publishing business.



Charles H. Humphriss (1867-1934)
War Chief, Bronze (0827.69)

The first professional American sculptor was born in Boston in 1805 — his name was Horatio Greenough. Sculpture in America is, therefore, a young art. There were no schools in America where aspiring sculptors could even study the human form, until finally, in 1870, a Boston professor offered lectures in anatomy. Eventually in 1876, a live model was daringly used in an evening class at Lowell Institute. Seeking higher training than was available at home, many artists flocked to Rome, Florence and Paris and on their return to America their sculptural forms

resembled the classics they had studied. The horse portrayed here is an example of the European influence on nineteenth century sculptors. Not until 1881, did American sculpture begin to take on a few distinctive, native characteristics in both style and motif — such as portrayal of the native American.

Ceremonia à Saturni oua in expeditionem aduersus XI.
hostes profecturo, observata.



IN secunde Nauigationis compendio dictum est, Gallos cum Saturni oua Rege potente eorum vicino fados & amicitiam contraxisse, ut arcem in eius ditione exsternere possent, atque ipsius amicos amicos, hostibus vero hostes futuros & prebituros etiam aliquot pyxidarios offerente se occasione. Tribus igitur circiter mensibus ab initio fadere mittit ille Legatos ad Laudonnerum pyxidarios ex fadere postulatum: bellum enim aduersus suos hostes se gerere velle. Laudonnerum misso ad eum (iulio Centurione cum aliquot militibus humaniter ostendit se nullo milites cum temporis mittere posse, quod speraret se hostem ei concedaturum. Ille indignatus talis responso (nam expeditionem differre non poterat, cum annona necessariam comparasset, & vicinos Reges iam in subsidium cōvocasset) profectiōnem statim iussit. Presentibus ergo ijs qui a Laudonnero misso fuerant, milites pro consuetudine Indica pennis & alijs rebus ornatos in planiciem accersit, vicini Regi facti ipsum cingentes in orbem confederunt, Rege in medio relicto: deinde accensa ad latus ejus sinistram pyra, & collocatis ad dextram magnis duobus vasis aqua plenis, Rex relictus ira percitus oculos contorquens, gemitu quodpiam submurmurans, variisque gestibus faciens, subinde horrendos clamores edebat, eodem clamore iterabant milites, cum armorum strepitu coxas ferientes. Ille deinde accepta ligneae lance ad Solem se obvertit venerabundus, & victoriam aduersus hostes ab eo petens: ut que nunc sparsurus erat eam aqua quaquam ligneae lance hauserat, sic hostium sanguine effundere possit. Magno igitur impetu aqua in acrem coniecta, & in suos milites recedente, addebat, ut ego de hac aqua feci, idem de vestrorum hostium sanguine facere possitis exopto. Effusa autem in hanc qua in altero vase erat aqua, inquit, sic vestros hostes extinguere, & ut vestris ipsorum eum referre queat, inde surrexerunt, & terra suamque aduerso in expeditione profecti sunt.

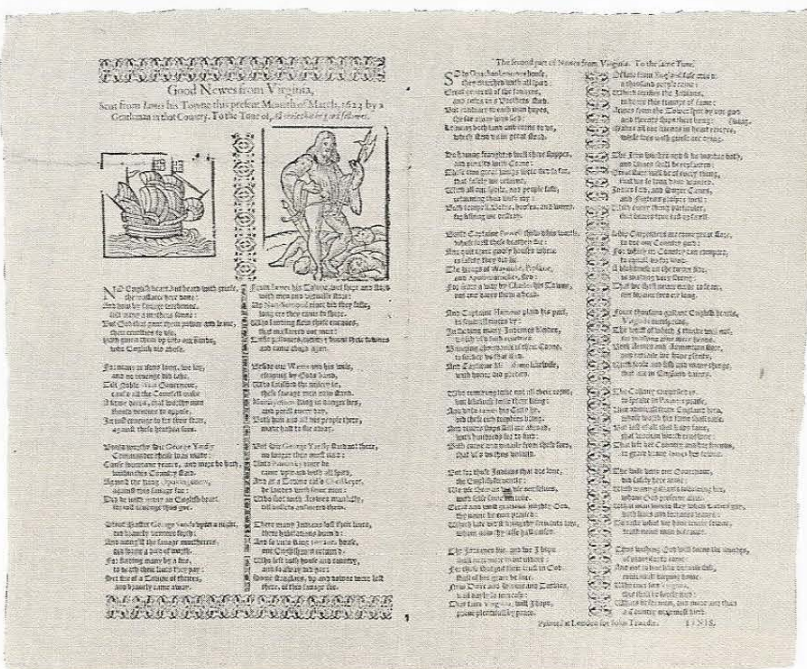


Broadside: *Good News from Virginia*.
London: 1623 (3526.138)

Presented in the form of a broadside, this unique ballad has claim to being the earliest known piece of printed American verse. The ballad celebrates the infant colony's recovery from the massacre of 1622. It details the measures which were taken against the Indians, what was required to repair the disaster, as well as the hope and courage of the settlers as they faced the future. It is upon this massacre that Captain John Smith wrote at length in the fourth book of his *Generall Historie of Virginia*, 1624. — a book which is also in the Gilcrease Library. This type of broadside was sold in the streets of London for a penny.

Thomas Moran (1837-1926) *Shoshone Falls on the Snake River*, 1901, Oil (0126.2339)

"It was my good fortune to be among the earliest to explore this region [Yellowstone] as a guest of the U.S. Geological Survey in 1871. The impressions thus made upon me by the stupendous and remarkable manifestation of nature's forces will remain with me as long as memory lasts." The impact of his impressions led Moran to the climax of a distinguished career as an artist of national importance and to be the leading portrayer of the magnificence of the West. After a sensational reception of his paintings at our nation's Capitol, Moran became known as the father of the National park system.



Hermon Atkins MacNeil (1866-1947)
The Sun Vow, Modeled 1889,
 Bronze (0826.103)

For a period in his career MacNeil maintained a studio in Chicago, taught at the Chicago Art Institute and constructed reliefs at the entrance to the Marquette Building. The artist completed the sketch for this bronze about 1889, when he was in Chicago. MacNeil received a Silver Medal for this bronze at the 1900 Paris Exposition, and a Gold Medal at the Pan-American Exposition. In 1910, he discontinued the use of Indian motifs and in 1916, he designed the eagle and Miss Liberty for the silver quarter which was produced at the United States Mint. The sculptor's final important work, the Pony Express monument, was dedicated in 1940, at St. Joseph, Missouri.

Arthur Fitzwilliam Tait (1819-1905)
October Sport, Oil (0126.2250)

Tait was born in Liverpool, England, and went to work as an artist in New York City in 1850. He was a painter of sporting and animal scenes and this warm and gentle picture is typical of his canvases. Tait spent most of his summers in the Adirondacks and gained much of his inspiration from that area. The renowned lithographers Currier and Ives made, and widely distributed, lithographs of Tait's paintings. The most popular of the series were his sporting scenes and his Western scenes, which graphically illustrated life on the American frontier.



Solon Hanibal Borglum (1868-1922)
Lassoing Wild Horses (or Bronco Buster), 1898, Bronze (0876.124)

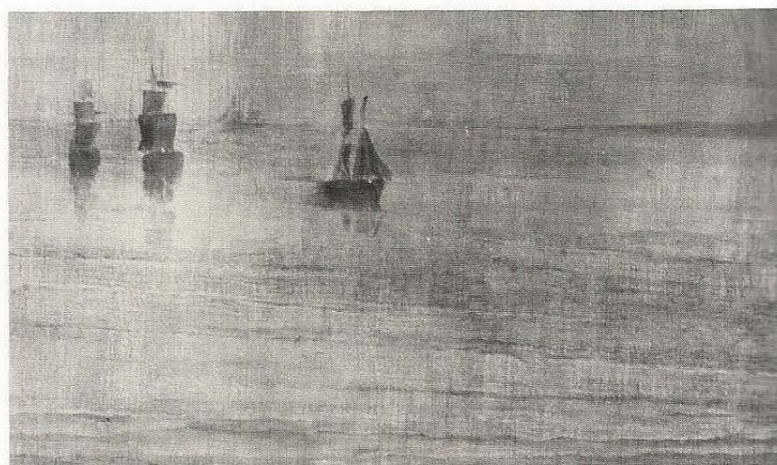
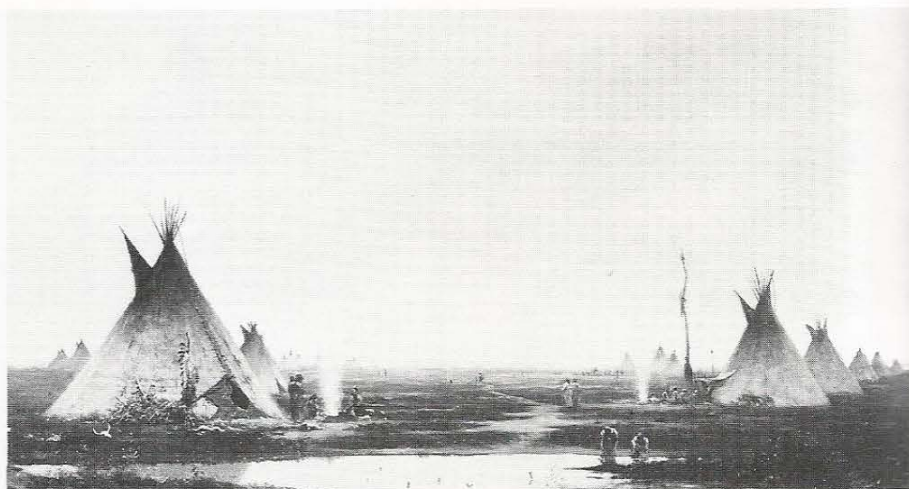
During his Mormon youth in Nebraska, Borglum acquired his firsthand knowledge of horses. Although he passed his spare time sketching and modeling in clay, the artist was content to be a rancher until 1890, when his famous brother, Gutzon, convinced him to develop his talent. He therefore studied for awhile under his brother, and later at the Cincinnati Art School, and at the Académie Julian in Paris. It was in Paris that he began the bronze shown here. In 1898, this piece was shown in the Paris Salon Exhibition. Later, a life-size version was exhibited in the United States Pavilion at the Paris Exposition.

Jules Tavernier (1844-1889) *Indian Village*, Oil, (0136.1222)

The painting shown here reflects the style of western art popular before the era of Remington, Russell, Seltzer, and Schreyvogel. In those days the rather romantic tradition of Catlin, Miller and Bodmer was the way in which the West and its inhabitants were depicted. Photographic detail and ethnographic accuracy took a back seat to an overall image of the exotic. To Tavernier, born and trained in France, the Indian and his life-style was undoubtedly an alluring subject. Such was his enthusiasm for these topics that in the fall of 1873, he was commissioned to make a series of sketches of a trip by rail from the Atlantic to the Pacific as a part of a promotional campaign by Harper's.

James McNeil Whistler (1843-1903)
Nocturne, The Solent, Oil (0176.1185)

Whistler, an expatriate artist (one of many American artists whose dissatisfaction with the art community at home led them to take up residence in Europe), was a portrait, figure, and landscape painter; an etcher and a lithographer. The painting illustrated here is one of several Whistler did in the 1880's. These were sharply criticized at first because of their unorthodox nature, reflecting the influence of Japanese prints and the French Impressionists. His style of painting, along with his sharp tongue, gave Whistler a notoriety which prompted him to write his book *The Gentle Art of Making Enemies*. In his later years Whistler was recognized as one of the leading painters of the time.



Thomas Moran (1837-1926) *Pueblo of Acoma, New Mexico*, 1913, Oil (0127.2302)

In the spring of 1900, Thomas Moran left the East seeking consolation for the death of his wife, Mollie (Mary Nimmo). With his daughter, Ruth, Moran traveled to Colorado and New Mexico. After a visit to Laguna Pueblo, they drove on a small dirt road to a place that "not since his first sight of the Yellowstone and the Grand Canyon had he been so stirred and thrilled . . ." In his view was the beautiful mesa-top city of Acoma. He had discovered a subject for several future canvases. The imposing mesa dazzled Moran who said "... and it was beyond words magnificent."



Hermion Atkins MacNeil (1866-1947) *A Chief of the Multnomah Tribe*, 1907, Bronze (0827.107)

For a period of fifteen years, between 1901 and 1915, the sculptor worked on special commissions for various American expositions. Following the Lewis and Clark Exposition in Portland, Oregon, a bronze of two Indians was dedicated in 1907, at Portland's Washington Park. That particular bronze, The Coming of the White Man, depicts two Indians and the Chief, shown here, appears to be one-half of the two-figured monument. The other Indian (not shown in the Gilcrease bronze), seems to be alerting the Chief to the approaching whites. This single figure was cast by Roman Bronze Works in 1907, and is cast number nine.

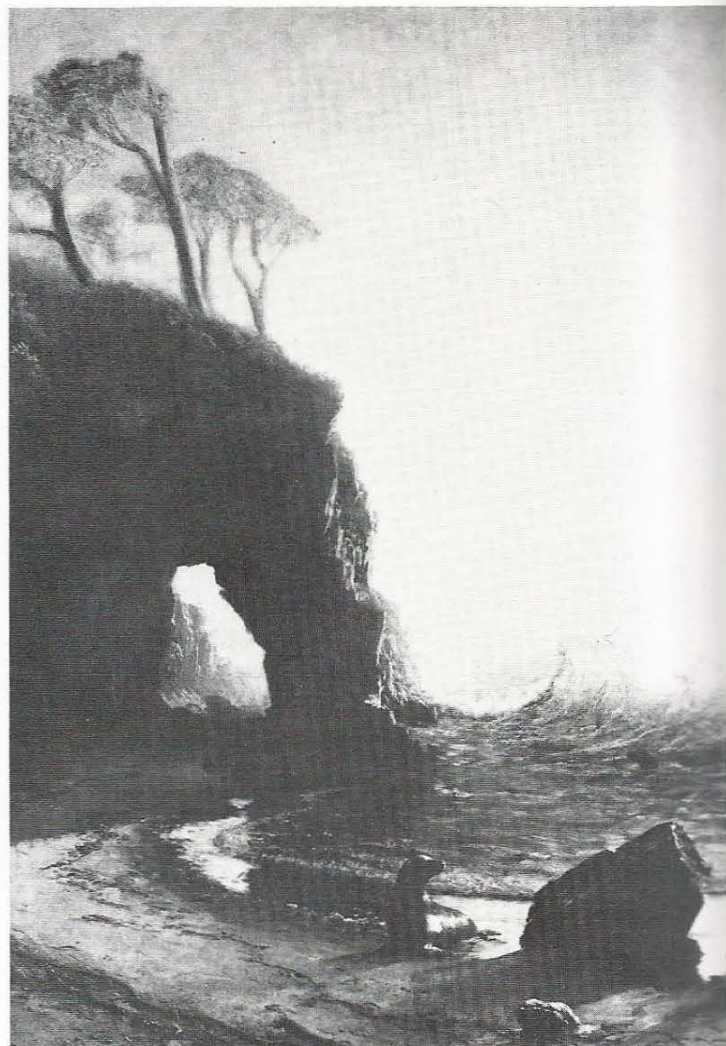


Albert Bierstadt (1830-1902)
Multnomah Falls, Oil (0126.2354)

After Bierstadt returned to the United States from his studies in Düsseldorf, he was fortunate enough to be invited to join a military expedition that would be surveying a wagon road from Fort Laramie to the Pacific. The sketches he did while on this trip resulted in work that won almost immediate acclaim. He exhibited his Rocky Mountain landscapes at the National Academy, and was elected to that group. Encouraged by his success, Bierstadt traveled west once more and the sketches executed at that time laid the groundwork for paintings done in subsequent years, an example of which might be the canvas shown here.

Albert Bierstadt (1830-1902) *Point Lobo*, California, Oil (0126.2304)

Bierstadt's work, huge in size and commanding very high prices for the time, became extremely popular in Europe as well as in the United States. He continued to travel extensively in Europe, and upon his return home, made another trip to California in the 1870's, painting such scenes as Point Lobo. Unfortunately, his success was short-lived. By the 1880's, styles had begun to change and galleries were no longer as interested in his work as they were the European subjects that were becoming popular. Bierstadt refused to compromise though, and continued painting in his own manner, selling at much reduced prices until his death.



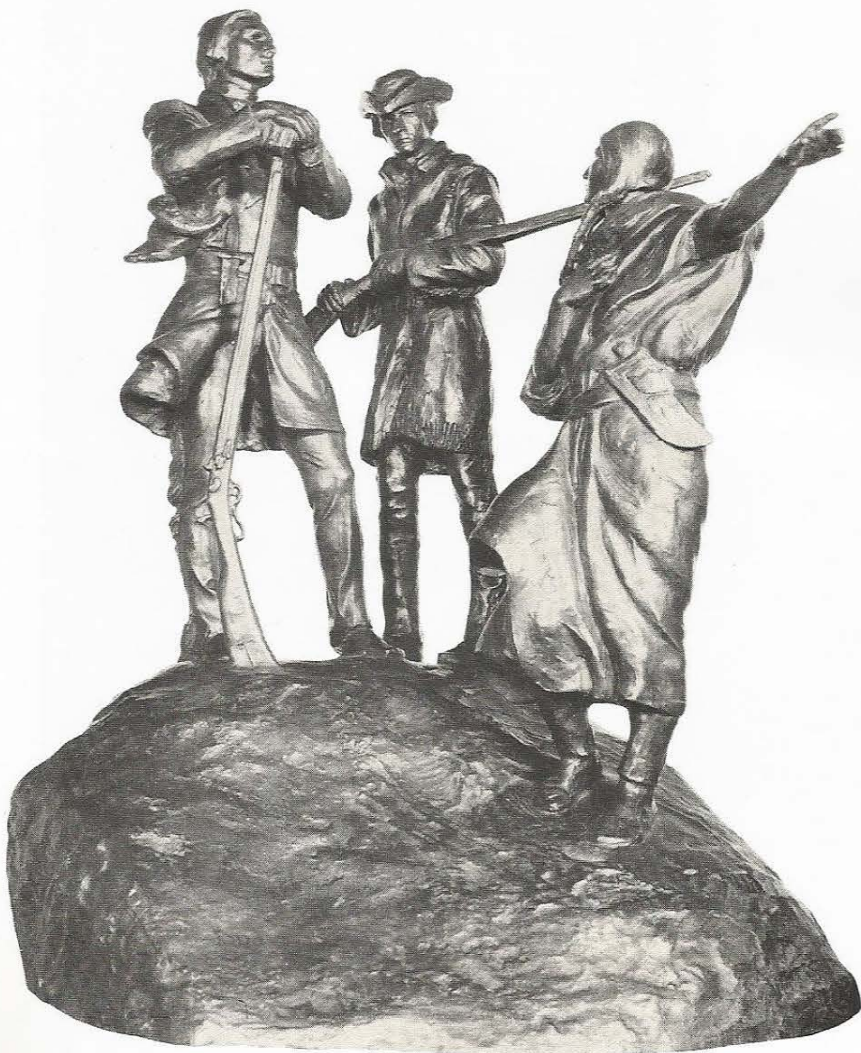
Albert Bierstadt (1830-1902) *Sierra Nevada Morning*, Oil (0126.2305)

Bierstadt is another of the prominent western landscape painters represented in the Gilcrease collection. Born in Germany but brought to the United States by his parents soon after his birth, Bierstadt returned to Düsseldorf as a young man in order to study painting. He was trained at the famous academy there, where he developed a taste for the grandiose that was to be an important aspect of his later work. The German influence can be seen in this painting he did of a scene in the western part of the United States after his return from Europe.



Henry Lion (1900-ca.1965)
Sacajawea-Lewis and Clark, ca. 1963,
 Bronze (0837.139)

On May 13, 1804, the Corps of Discovery departed from St. Louis on a two year, four thousand mile expedition through the Louisiana Purchase. The Corps eventually included Lewis, Clark, forty-five enlisted men, York (Clark's servant) and Scammon (Lewis's dog). In November 1804, at Fort Mandan on the Missouri, Lewis hired Toussaint Charbonneau as an interpreter. Although Charbonneau proved undependable, Sacajawea, his eighteen year old wife, more than made up for his ineptness. Lion modeled this bronze after a sketch by Charles M. Russell. He knew Russell and was encouraged in this project by Russell's wife, Nancy. Roman Bronze Works made two castings of the model.



Fray Juan de Zumarraga (1468-1548),
Doctrina Breue. Mexico City: 1543
 (5345.289)

Juan de Zumarraga was a well-known Spanish prelate in Mexico during the period just after the Conquest. A member of the Franciscan Order, he became the first Bishop of Mexico and helped extend missionary stations to all areas of Spanish conquest in Mexico and Central America. Bishop Zumarraga was known to have ordered the burning of the great Aztec manuscript collections as heretical books, but in spite of this, he did champion the rights of the Indians. Zumarraga's *Doctrina Breue* was printed at his order and cost. This is the earliest extant complete book printed in the New World and is one of the only nine copies known to exist.



Winslow Homer (1836-1910)
Watching the Breakers, 1891, Oil
(0126.2264)

At the age of nineteen, Homer became an apprentice in a lithography studio. At the end of two years, he had developed his drawing skills, reached the top of his profession and had begun to devote more time to painting. To broaden his horizons, he visited France and was introduced to French Impressionism. As a result, his paintings took on a new look. Homer's second trip abroad was spent in isolation on the coast of England and while this trip had little influence on his art, so far as outside contact was concerned, it did enable him to form a concentrated pattern of study and work which established his ideas and techniques and gave his work maturity.



Carl Kauba (1865-1922) *Friend in Need*, Bronze (0876.89)

Many European artists have been inspired by the American Indian and the cowboy. Kauba, born in Austria, was no exception. Each of Kauba's five bronzes in the Gilcrease collection carry the American West theme, yet they are obviously characteristic of the early Austrian approach. Because historians lack adequate biographical data on Kauba, we are uncertain if he acquired his inspiration firsthand or, instead, from such sources as Buffalo Bill's Wild West Show which toured Europe during the nineteenth century.



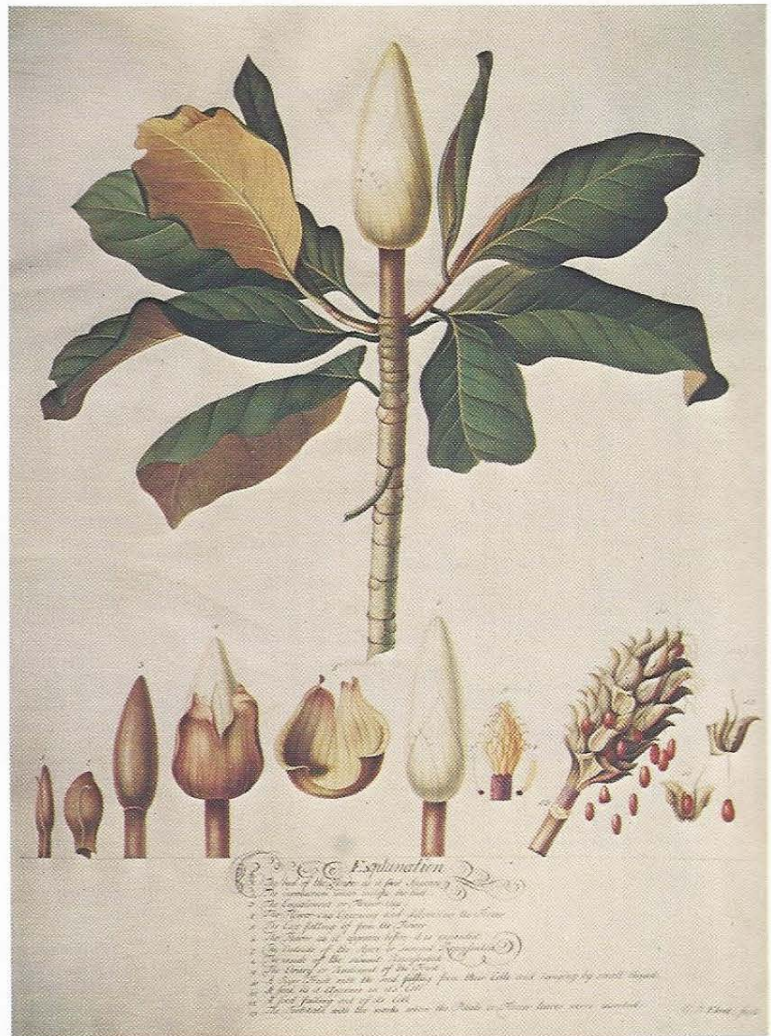
Pottery Jar, Woodland Period,
ca. A.D. 1 (5424.4702)

The Woodland Period, as well as witnessing the beginnings of agriculture, was the period of the beginnings of some Eastern pottery traditions. Pottery had actually been made in the Southeast some fourteen hundred years before the Woodland Period began, but seemingly did not spread far or fast. By the time of the Hopewell, in the middle Woodland Period, there were well-established traditions in the North as well as in the South. The Hopewell people made some very pleasing wares, which frequently included bird designs. Birds were a favored subject in many facets of the Hopewell culture.



Mark Catesby (1679?-1749),
*A Natural History of Carolina,
Florida, and the Bahamas*. London:
1731-1743, Two Volumes (3276.72
and 73)

For a total of ten years, in the early 1700's, Catesby made extensive observations on the natural history of the southern Atlantic seaboard and the Bahama Islands. In 1726, he returned to London to begin the engravings shown in this two-volume publication. It was the first publication of its kind to feature color plates of its subjects and it contained two hundred and twenty hand-tinted figures of American flora and fauna. Catesby produced the majority of these himself, but was assisted by George Dennis Ehret, a German-born botanical and still-life painter. The illustration shown here is one of the original watercolors Ehret executed preliminary to the engravings.



Thomas Moran (1837-1926) *Grand Canyon*, 1920, Oil (0127.2337)

Thomas Moran's conclusion about art in America was that artists could develop a traditional position in the world of art by painting characteristic nationality in their own country. Moran's skill in transferring the grandeur of his conceptions to canvas was due not only to his natural talent but to the time he spent learning the techniques of the Old Masters in Europe. The watercolorists of Britain, particularly Turner, were fertile fields of learning for Moran. Thirty-four oils, nineteen watercolors, six hundred and eighty-five pencil, wash and color drawings, and eighty-seven etchings, lithographs and woodcuts, by Moran, are in the Gilcrease collections.



William de la Montagne Cary (1840-1922) *Going the White Man's Road*, 1909, Bronze (0827.119)

Joining the Northern Boundary Survey Party, in the last half of that epic trip, Cary painted and sketched along the way. From the detailed notes and the hundreds of pencil sketches Cary made on his trips throughout the West, he later executed oil paintings and bronzes which portray specific episodes from the Indians' culture. It seems that, in an effort to contribute graphic and authentic documents relating to America's great expansion period, Cary incorporated more detail in his work than most artists. Therefore, his art work, somewhat like his writing, tells the viewer, or reader, everything with all of the color and drama he felt at the moment of experience. Gilcrease also owns Cary's oil painting *Going the White Man's Road*.



John Mix Stanley (1814-1872)
Eleanora C. Ross, 1844, Oil
(0126.1148)

Another of the Ross children, Eleanora (1830-1861) is depicted with Stanley's sketchbook in her lap (note the artist's signature at the bottom of the sketch). The pen and the book are not simply a pose. Ever since Sequoyah introduced his syllabary, the Cherokee had been a literate people. By the time this portrait was executed the Cherokee were possessed of a written constitution, a nation-wide public school system, and a newspaper. The Tahlequah Conference was not the only one that Stanley attended. Later that same year (1843) he accompanied Governor P. M. Butler, agent to the Cherokee, to a council held near the Red River.



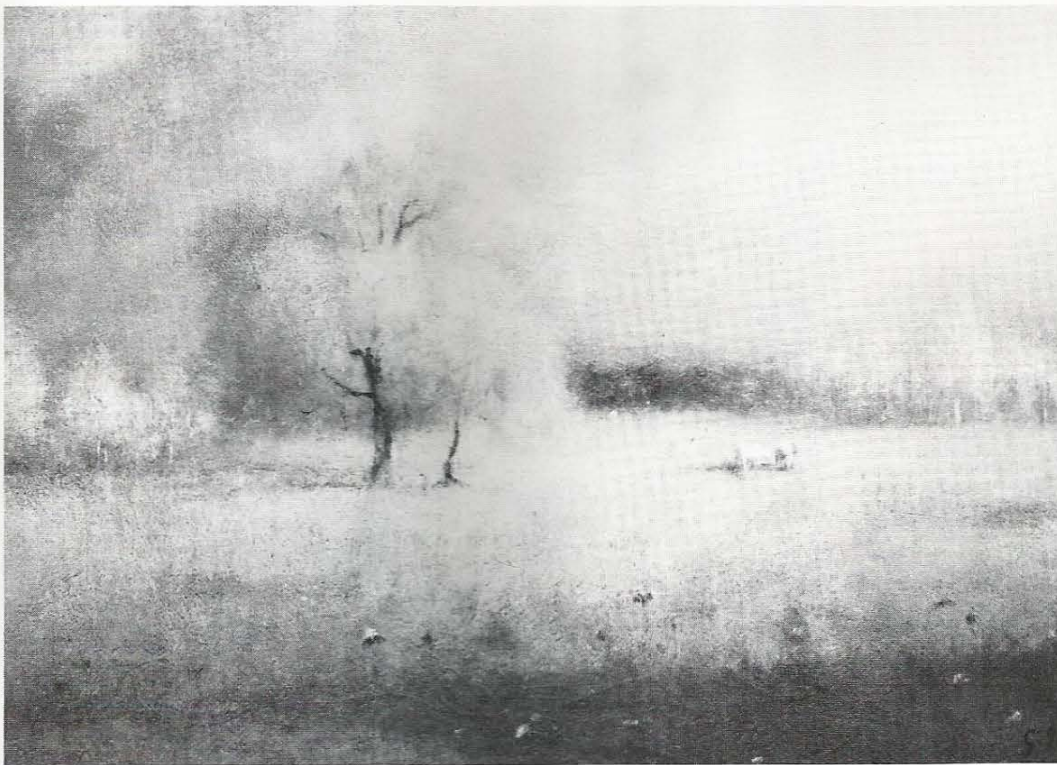
John Mix Stanley (1814-1872)
Lewis Anderson Ross, 1844, Oil
(0126.1144)

As one of the Five Civilized Tribes the Cherokee Nation had made a great deal of progress toward adopting the life-style of the white man. Lewis Ross (1834-1885) is holding a bow and arrows, but the Cherokee were an agricultural people, and his father, John Golden Ross, was a well-to-do merchant. John G. Ross was the brother-in-law of the famous John Ross, Principal Chief of the Cherokee Nation and moderator of the International Indian Conference held in Tahlequah in 1843. Stanley had arrived in nearby Fort Gibson from the East in 1842. He did portraits of a number of the Indian delegates and their families.



George Inness (1825-1894) *New Jersey Landscape*, Oil (0126.2318)

Inness painted with an emotional exuberance that was the prevailing influence in his life and work. During a trip to Europe, early in his career, he came into contact with paintings by the artists of the French Barbizon school and those of the Englishmen, Turner and Constable. In them, Inness found his greatest influence — outside his own thoughts and emotions — taking what he needed from those he admired but imitating none of them. In this canvas, the artist has eliminated the small details and fused the larger forms, creating a sense of mysticism which was, to Inness, God speaking or the essence of nature.



Ceramic Figure, Mayan, Island of Jaina, A.D. 300-A.D. 900 (5444.3805)

Mayan Classic Period figurines of Jaina, on the west coast of the Yucatan Peninsula, are high on the list of treasured artifacts from Mesoamerica. They are hand molded rather than cast. The realism almost gives the impression of looking at a scale model of a human rather than a somewhat stylized figurine. Both male and female are represented in their art, and the detail, not only of face, hands and figure but of clothing and decoration, make them extremely valuable in determining the appearance of Classic Period Maya in this area.



*Ceramic Ceremony, Nayarit, Mexico,
A.D. 4-A.D. 800? (5444.7889)*

The village groups of Nayarit are rare and valuable representations of village life, ceremony, architecture and even humor, all of which makes them among the most valued of Mexican artifacts. Though not as detailed as the fine figures of Jaina, they depict activity rather than well-dressed individuals. Favorite depictions are village scenes of everyday life, ritual and battle scenes. They are frequently painted in black and white and orange on the basic red clay and some of the paint may indicate the color used on buildings of the villages. The lack of costume on the little figures is made up for in larger individual figurines from the same area.

*Frederick William MacMonnies
(1863-1937) Kit Carson, Bronze
(0826.96)*

Since its acquisition by Mr. Gilcrease in 1944, this bronze was thought to be Buffalo Bill. It has now been confirmed as Kit Carson. The heroic size cast of this model is one-fourth of The Pioneer Monument to Kit Carson, in Denver. This monument, the Soldiers' and Sailors' Memorial, in Brooklyn, and the famous multi-figured Columbian Fountain at the Columbian Exposition clearly illustrate that MacMonnies was a daring artist who would try anything — and yet he was never credited with a failure. Also, in the Gilcrease collection, are MacMonnies's portraits of Theodore Roosevelt, Nathan Hale and Shakespeare.



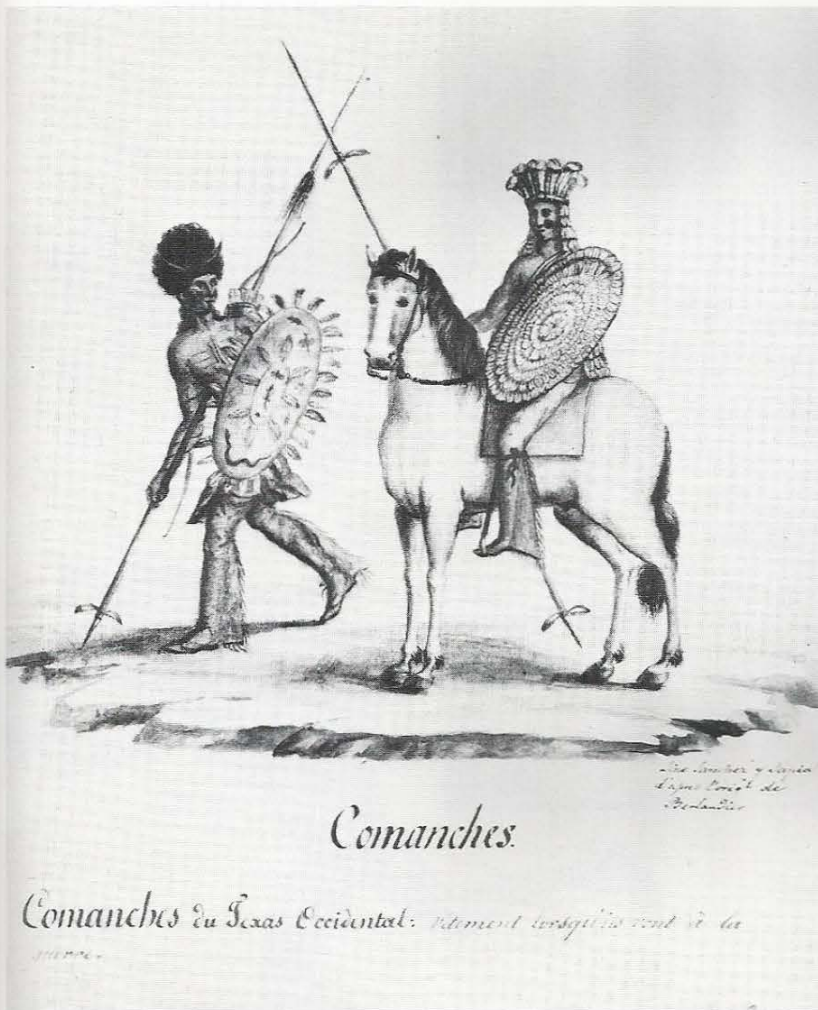
Jean Louis Berlandier, *Indigenes du Mexique Voyage De, 1830*, Sketch by Lino Sánchez y Tapia (4016.336)

In 1826, the Mexican government sent out an expedition to explore and record its northeast frontier. Among the specialists on the journey were Jean Louis Berlandier, a French botanist and zoologist, and José María Sánchez y Tapia, a cartographer and draftsman. Data were organized and recorded in diaries by the leader of the expedition, by Sánchez and by Berlandier. Berlandier's journal, as well as thirty-eight watercolor drawings depicting the Creoles and Indians of the region in traditional costume, came out of the expedition and are in the Gilcrease Library. Mystery surrounds the name of Lino Sánchez y

Tapia, the artist whose name appears most often on the sketches. John Ewers has conjectured that probably "Berlandier employed Lino as a scientific illustrator after the death of José," in 1834.

Stone Effigy Pipe, Hopewell Period, ca. A.D. 1 (6124.1140)

As in the late Archaic Period, the Indians of the Burial Mound, or Woodland Period, were experts at grinding, polishing and drilling very hard rocks into superb objects of art. The stone from which this beaver was modeled is not as hard as some stones. The figure is one of the prime specimens from that period. It is one of several Hopewell effigy pipes in the collection. These pipes were not smoked, but were buried with honored dead in their mounds and tombs.



Jean Bleau, *Geographie Blaviane*.
Amsterdam: 1663 (3976.21
through 32)

An example of the workmanship seen in this rare geography is this beautiful map of the Western Hemisphere which was made in 1631 by Willem Bleau, an outstanding seventeenth century cartographer. Bleau, a Dutchman, was a famed mathematician, astronomer, engraver, and geographer, as well as a publisher. In the Netherlands, in 1663, his son, Jean, published an elaborate and authoritative world geography and atlas in twelve volumes. The volumes are bound in vellum and lavishly illustrated with ornate, yet relatively reliable, maps. A great many of these maps were executed by Jean's father, Willem. The Gilcrease volumes were formerly in the collection of the House of Liechtenstein.

Hermion Atkins MacNeil (1866-1947)
The Returning of the Snakes,
ca. 1896, Bronze (0827.108)

Early in his career, MacNeil held the position of drawing instructor at Cornell University for three years. Discontented with the sculptural themes employed by other sculptors of his day, he felt the greatest sculptural motif in America was the Indian. Therefore, one year after receiving the Rinehart Scholarship, which enabled him to study in Rome four years, he completed this masterpiece — which has been referred to by two additional titles: *The Moqui Runner* and *The Moqui Prayer for Rain*. The artist incorporated this motif in the medal he designed for the Society of Medalists, issued for 1931. Gilcrease owns seven bronzes by MacNeil.



Joseph Becker (1841-1910?) *Snow Sheds on the Central Pacific Railroad in the Sierra Nevada Mountains, May 1869, Oil (0136.1212)*

When the Central Pacific Railroad reached the crest of the Sierra Nevada Mountains, in the winter of 1866-1867, it encountered the most severe winter weather since construction began. For the approximately eight thousand Chinese workers, the tunnels were no great problem, but it became obvious that snow sheds would be required if the line was to be operable through the inclement season. The first sheds proved unsatisfactory and modified permanent structures were started in mid-1868.

Galleries were built over the tracks to replace the natural slope on mountain sides. The Becker painting, and several others of a railroad theme, compliments a moderate, but useful, collection of railroad material in the library.

Turkey Tail Projectile Point, Middle Woodland Period, ca. 1000 B.C. (6123.16,949)

The Turkey Tail projectile point, or knife, is a very well-made point of the Early Woodland Archaic transitional period of about three thousand years ago. It seems to have been most popular along the middle and lower Ohio River drainage and was made in several variations of blade shape and notching. This point style came into being at about the same time as pottery and agriculture in this area. Hunting as a supplement to agriculture, even later in the Woodland and on into the more intensely agricultural Mississippian Period, remained important. The art of making fine implements of flint continued until the Europeans brought metal and firearms.



Snyders Projectile Points, Woodland Period, ca. A.D. 1-A.D. 500 (6124.13, 705; 13,706; 13,707)

Where it is found, the Snyders style Woodland dart point is considered to be diagnostic of the Hopewell culture, or Hopewell influence. It seemingly took many centuries for this particular life-style and its associated artifacts to spread from their origins in the Ohio River Valley to remote areas like Oklahoma. In those remote areas, it was soon interrupted by the different styles of the Period which followed, specifically the Temple Mound or Mississippian Period. Produced in many sizes, this particular style was a dart point. It was attached to the type of dart which was used with a throwing stick. It was to this type of throwing stick, that Bird-stones and Boat-stones were probably attached.

*John James Audubon (1785-1851)
Wild Turkey, Oil (0126.2322)*

From a lifelong fascination with natural history, Audubon moved to an early career as a taxidermist. He was employed by a private museum to collect and preserve wildlife specimens. From then on, he devoted his life to research—the end result being a pictorial documentation of America's native birds and animals. In 1826, Audubon could find no support for his publication of the now-famous *Birds of America*. However, a sufficient number of subscribers was found in England to print the folio. Audubon continued to travel extensively on artistic excursions for which he received international recognition.



Henry H. Cross (1837-1918)
Quanah Parker, 1880, Oil (0126.1887)

The son of Comanche Chief, Peta Nacoma, and a captive Texas girl, Cynthia Ann Parker, Quanah Parker became the last Comanche war chief to surrender his band to the United States Government. The surrender took place on June 2, 1875. Quanah lived until 1911 and became a well-known figure, not only in southwest Oklahoma but over the nation as well. This portrait, along with others in the collection, is the work of H.H. Cross who painted many well-known American West figures in the latter half of the nineteenth century. Cross spent two years of his youth studying in France under Rossa Bonaur.



Cyrus Edwin Dallin (1861-1944)
The Medicine Man, 1898-1899,
Bronze (0826.72)

Dallin was the first sculptor to make the American Indian a life-study. After art training in Boston, he opened his first studio in 1882. When he had completed a total of five years' study in Paris, he began work on this bronze. This outstanding sculpture received a Gold Medal at the Paris Salon Exhibition in 1900, and later the life-size rendition was purchased by Philadelphia for Fairmount Park. In 1903, this bronze was acclaimed "one of the most notable and significant products of American Sculpture." Gilcrease owns four bronzes by Dallin.



William H. Jackson (1843-1942)
California Crossing South Platte,
1867, Oil (0136.1208)

"The scene was one to be remembered and I must represent it pictorially." Many early travelers in the West had similar feelings about scenes or incidents they observed, but Jackson was one of the rare ones who was equipped to express his thoughts graphically. Though he received no formal art training and is best known as a photographer with the Hayden survey of the Yellowstone in 1871, he produced a number of paintings illustrative of his western experience. This particular canvas is an excellent example of his untutored style. It illustrates the many details attending the crossing of the South Platte River near Julesburg, Colorado, in 1866.



Charles H. Humphress (1867-1934)
Appeal to the Great Spirit, 1900,
Bronze (0827.67)

Although the sculptor was born in England and lived in New York, the theme he most often used was the American Indian. The bronze shown here, and Indian's Appeal to Manitou which is also in the Gilcrease collection, portrays the gentle spirit of the Indian—as do all the Institute's other five bronzes by this sculptor. It is especially interesting to note that Humphriss, almost without exception, portrayed his male subjects wearing a breech clout of undetermined origin.



William Keith (1839-1911) *Sierra Nevada Morning*, Oil (0116.2077)

William Keith was a landscape painter who was born in Aberdeenshire, Scotland. At the age of eleven he immigrated to New York where he served as an apprentice to an engraver. Several years later, he traveled to California where he devoted himself to portrait and landscape painting. During this time, he was hired by the Northern Pacific Railroad to paint scenes along its route. He also made several trips to Europe to study painting, but always returned to California. Keith was a member of the Rocky Mountain School of art and is most noted for his California and western mountain landscapes.



Carl Kauba (1865-1922) *Sitting Bull*, Polychromed Bronze (0876.88)

Sitting Bull was one of the most influential leaders the Sioux ever had. Not a war leader, but a medicine man, he is said to have made the good medicine resulting in Custer's defeat at Little Bighorn. After he escaped to Canada with his people, they exhausted their food supply and returned to the United States in 1881, only to be placed on a reservation. For a period of time, the subject was with Buffalo Bill's Wild West Show and Kauba quite possibly executed this portrait (wearing a Benjamin Harrison Peace Medal) from life.



Thomas Hill (1829-1908) *Shasta Mountain and Castle Lake, Oil* (0116.1589)

In the Gilcrease collection there are many fine examples of landscape painting; one of which is this painting by Thomas Hill. Hill, who was born in England, came to the United States at an early age. He, like so many others, traveled to California and throughout the West. His paintings reflect the beauty of the western United States, showing scenes of the Yellowstone, the Grand Canyon, and the Sierra Nevada Mountains, for which he became noted. Hill received formal art training in the United States and France, and though he won much acclaim for his work, he committed suicide in 1908.

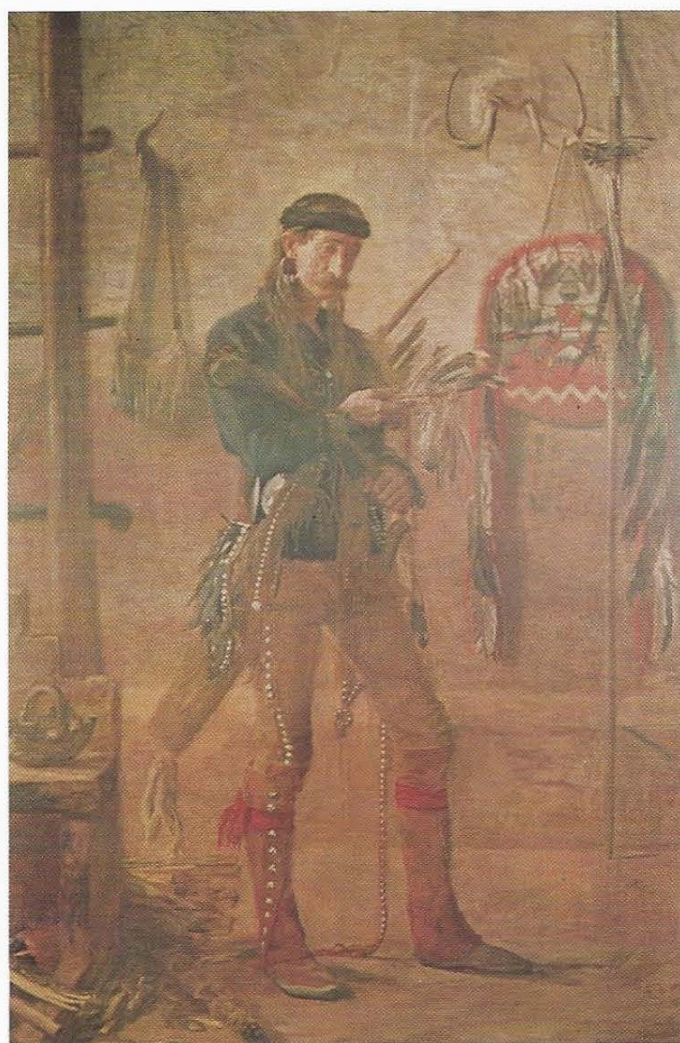
Stone Pipe With Flanged Bowl, Woodland Period, ca. A.D. 1 (6124.1092)

Not all of the Woodland Period pipes were effigy forms. A favorite style was the flanged bowl which was manufactured, as were the effigy pipes, as tomb offerings. The Woodland people were, to a greater extent than the Archaic people had been, reliant on tended crop foods. Also there is evidence of a more formal group participation religion which, the world over, has appeared with incipient agriculture. It would be logical that the finest offerings, as well as the first fruits, would go to those mortals or deities whose guidance and efforts resulted in a bountiful harvest. The recipients of the pipes may well have been the family and religious leaders. There are over a dozen of this variety in the collection.



Thomas Eakins (1844-1916) *Frank Hamilton Cushing, 1895, Oil* (0126.2315)

Moving to advanced study at the Ecole des Beaux Arts in Paris from the Philadelphia Academy of Art and Jefferson Medical College, Thomas Eakins rose to an enviable position as one of America's greatest painters. Eakins was an extraordinary technician who well mastered his own philosophy of naturalism. His realistic techniques are easily discernable in his control of light, form and color. Frank Hamilton Cushing, an esteemed anthropologist, seemed to be the perfect subject for Eakins to paint. Cushing had devoted his entire life to the study of the Zuni Indians. Together, Eakins and Cushing re-constructed a Zuni kiva in Eakins's New York studio. The artist then proceeded to paint one of his most widely acclaimed works.



Charles Schreyvogel (1861-1912) *The Last Drop, 1903, Bronze* (0827.117)

When Remington died in 1909, Schreyvogel was described by Leslie's Weekly as "the greatest living interpreter of the Old West." Yet he produced only sixty-two major oils and two bronzes. In 1900, Schreyvogel modeled a soldier giving his horse the last of his water. From this model he executed the oil painting *The Last Drop*. Three years later he had the model cast in bronze. His only other bronze, *White Eagle*, is also in the Gilcrease collection as are nine of his oil canvases.



Cyrus Edwin Dallin (1861-1944)
Appeal to the Great Spirit, 1909,
Bronze (0827.73)

Dallin's admiration for the American Indian was the result of having known them as a child in Utah. In 1927, Dallin was quoted by E. Waldo Long ("Dallin, Sculptor of Indians," *World's Work*, vol. 54): the Indians "... held land as a tribe and allotted sections of it to individuals for their use. The whole country had been theirs, placed there for them by the Great Spirit. They could not conceive anybody claiming the right to bar them from it." A large size of this bronze is in front of the Museum of Fine Arts in Boston, Massachusetts.

John Gutzon de la Mothe Borglum
(1867-1941) *The Fallen Warrior*
(or *The Death of the Chief*), ca. 1891
(0876.125)

Although he traveled abroad extensively, Western themes were most often the subject of "Gutzon's" sculptures, oil paintings and murals. Recalling his childhood in Nebraska, in the 1870's, he said: "Indians used to come to town ... We children were afraid of them ... they would come upon us unawares, and stare curiously through the cabin windows, sending shivers up and down our backs." (*American Magazine*). In 1914, Gutzon declared that "art in America should be American, draw from American sources, memorializing American

achievement." It is therefore fitting that the artist is probably best known for his monumental portraits of four United States presidents on the side of Mount Rushmore in South Dakota. Gutzon's brother, Solon, is also represented in the Gilcrease collection.



