

AMERICAN SCENE



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Produced at The Thomas Gilcrease Institute
of American History and Art

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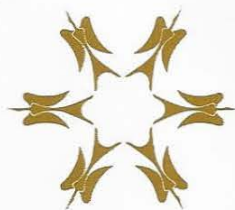
Cover: *Meat's Not Meat 'Till It's in the Pan*, by Charles Marion Russell, Oil (0137.1623)

THE TREASURES OF GILCREASE

*In our third time-capsule
we will see some of the most
important documents in regard to
American history in the possession of the
Institute. Also, we will touch on some of
the greatest painters of the American West
as well as many significant artifacts
of the America's.*

PART 3

THE TREASURES OF GILCREASE



Sydney P. Hall (1842-?) *The Last Council Held on Canadian Soil Between The Governor General Of Canada and Crowfoot, Chief of the Blackfeet Indians, 1881*, Oil (0116.2080)

The occasion of this painting was an extensive and very well-publicized Western tour by the Marquis of Lorne, Governor General of Canada. Lorne was accompanied by representatives of leading English newspapers and by Sydney P. Hall, a special artist for The London Graphic. Hall is reputed to have made as many as two hundred and fifty drawings and sketches on the trip. His sketch of the meeting with Chief Crowfoot at Blackfoot Crossing (which was also the site of the only treaty ever concluded between the Canadian Government and the Blackfoot Indians in 1877), was published in The London Graphic, November 5, 1881.



Charles Marion Russell (1864-1926)
Jerked Down, 1907, Oil (0137.2246)

Few artists cared to know their subjects as well as Russell. His paintings show the adventure, the solitude, and many times, the danger of Western life, as is shown in this painting. The cowboy had to deal with cows that were a far cry from the passive, domesticated animals known today. The longhorns were wild and death might await a man who was not cautious. One of the many great values of Russell's work is that he preserved for posterity a way of life that was short-lived, but very important to the history of the development of the United States.

Charles Marion Russell (1864-1926)
A Bronc Twister, 1911, Bronze
(0827.27)

This bronze has also been known as *The Bucker* and the *Buckeroo*; *The Weaver*; and *The Sunfisher*. A total of nineteen castings have been made. The story Russell is telling is that of a bucking horse, twisting his body into a crescent and surging alternately right and left. The maneuver is called sunfishing. Even today, cowboys and rodeo performers know they can expect a difficult ride if they find themselves on a sunfisher. As in all his artwork Russell has portrayed, in detail, a subject he had experienced first-hand.

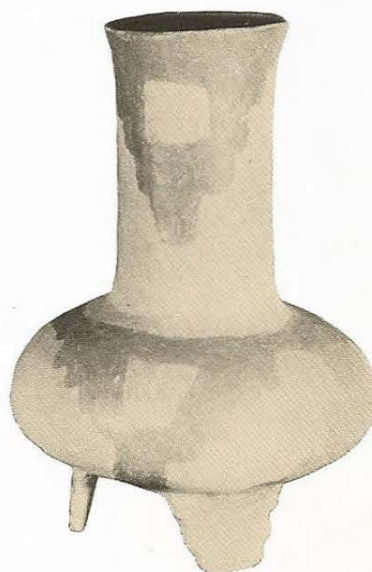
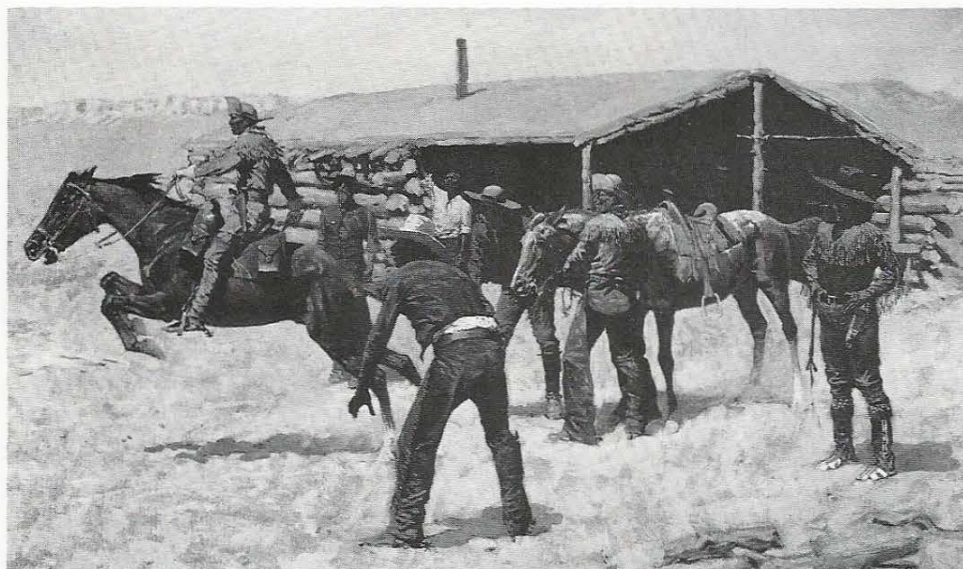


Frederic Remington (1861-1909)
*The Coming and Going of the Pony
Express*, 1900, Oil (0127.2333)

The great migrations of settlers had been crossing the Continental Divide — our nation's backbone — for twenty years. As populated centers increased so did the necessity to end their isolation from the East. Communication and transportation became flourishing businesses. The Pony Express began in 1860 as a dazzling publicity stunt dreamed up by William H. Russell and his partners to attract attention to their stage line. Each rider was required to ride three stations which were between fifteen and twenty miles apart. A mochila (leather cover) protected the mail. Nothing protected the rider except his own ingenuity and daring. The Pony Express served the country well until the end in 1861 with the advent of the cross-country telegraph.

Ceramic Vessels, Mississippian Period, ca.A.D.1300-1700 Yell County, Arkansas, Bottle (5425.1813). Southeast Missouri Tri-podal Bottle (5425.71)

The painted pottery of the Mississippian Period, in the Southeast, has not, over the years, been given the attention that the painted pottery in the Southwestern Pueblo area has received. Painted wares are not represented in all areas of the Southeast, but where they were made they were invariably fine pieces. Typically the colors are red and white and buff and in some areas a negative painting technique was used. Polychrome wares, in the Southeast, are well represented in the collection along with hundreds of the more typical incised, and effigy wares.



Frederic Remington (1861-1909)
Stampeded by Lightning, 1908, Oil
(0127.2329)

A crack and flash of lightning could move an apparently impenetrable mass of cattle into a confusing and dangerous race known to all cow-punchers as "stampede!" Remington's scholarly inquisitiveness led him to record both stories and paintings depicting the history of the early cattle industry in the West. In an original manuscript in the library at Gilcrease Institute, a letter from Remington reads in part: "I think the animal man was never called on to do a more desperate deed than running in the night with longhorns taking the country as it came and with the cattle splitting out behind him, all mad as the thunder and lightning above him, while the cut banks and dog holes wait below. Nature is merciless . . ."

Charles Marion Russell (1864-1926)
The Horse Wrangler (or *The Night Herder*), 1925, Bronze (0837.15)

Although Russell copyrighted this bronze by the first title, it has often been referred to by the second title. Throughout the night, at least two men rode in a circle around the herd singing, or whistling, and keeping a sharp eye for any unusual movements. On a quiet night, this was a monotonous job; on a stormy night with a restless herd, it was a dangerous job. On drives or roundups this job was handled in regular shifts by the cowboys, however, the horse herd usually had a wrangler and night herder of its own. Russell often worked as a night herder of the horses, and this bronze is a self-portrait. There were ten castings made of this bronze.

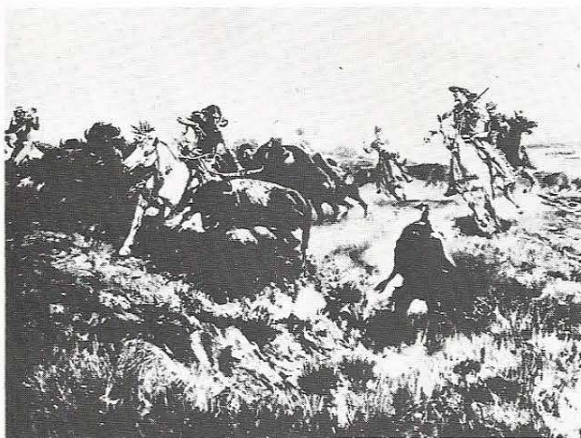


Charles Marion Russell (1864-1926)
Running Buffalo (Final Canvas), Oil
(0137.2266)

Later in his career, Russell came under the patronage of men such as Dr. Phillip Cole, who amassed a sizeable collection of Russell's work, a collection later acquired by Thomas Gilcrease. This painting, which shows Duke Alexis, General Sherman and Buffalo Bill on a buffalo hunt, is an example of the altering of a composition by Russell at the request of his patron. In the photograph of the original, or first, version (provided by Frederick Renner), a buffalo calf, which was later painted out of the picture, can be seen.

Stone "Mace," Spiro Mound, Middle
Mississippian Period, ca.A.D.1100-
1350 (6125.194)

This "mace" from the Spiro site in La Flore County, Oklahoma, is of stone. It was flaked to shape and painstakingly ground and polished. These stone artifacts are found over a wide area of the Southeast but are quite rare in total number. Associated with them are other objects of equal rarity such as monolithic "axes" which actually seem to be all stone replicas of hafted celts. Some of these were made of lithic materials from areas far removed from where they were found. Including maces and monolithic axes, Gilcrease has twelve of these pieces.



Charles Marion Russell (1864-1926)
Indian Family, 1915, Bronze (0837.22)

This Indian woman and child are one-half of a set of book-ends. Perhaps the Indian mother is displaying her child to the sun god. She dreams of the child first as a loving son and then as a comfort to her in her old age. The other half of the set is a seated man who appears to be looking and dreaming too, but perhaps he sees his son as a strong brave warrior or a clever hunter who "speaks" with the animals and knows the mysterious ways of nature. This bronze is cast number two of eleven castings and was cast by B. Zoppo Foundry in New York. Gilcrease owns thirty Russell bronzes.

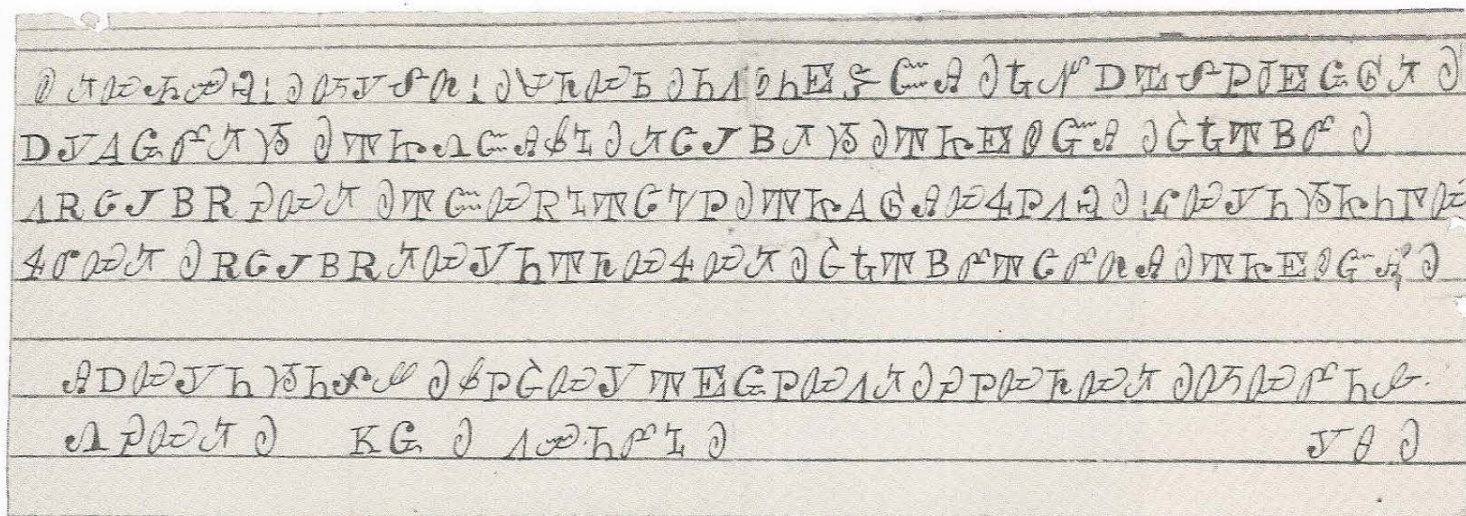
Charles Marion Russell (1864-1926)
Bronc to Breakfast, 1912, Oil
(0137.913)

Russell's greatest desire in life was to be a cowboy. He was born in St. Louis and at the age of sixteen he headed West and found his dream. Russell worked as a cowboy for years, all the time sketching familiar scenes, trading or giving away the pictures he painted. In this painting, Russell has depicted a scene that really happened, including himself as the night wrangler holding his saddle at the left of the composition. He prided himself on the authenticity of his work, using as his models the men and situations around him. This painting has at times been incorrectly labeled Camp Cook's Troubles.



Cherokee Alphabet (Syllabary)
 Invented by Sequoyah, ca. 1830
 (3526.1)

The noted Cherokee scholar, Sequoyah, was born in Tennessee. As an adult, he took the name George Guess. Although Sequoyah did not understand English, he realized that the whites had some system of putting their thoughts on paper, called "talking leaves." He made a study of his own language and succeeded in forming a syllabary that was approved by the Cherokee Council in 1821. This syllabary was effective in teaching thousands of his people to read and write in their own language. Shown here is an example of the syllabary in the Gilcrease Library, from the John Howard Payne Collection. It is reputed to have been written by the hand of Sequoyah.



ALLP

Joseph Henry Sharp (1859-1953)
The Mourners, 1911, Oil (0137.354)

Sharp was born in Ohio, studied art in the United States and in Europe and traveled periodically through Europe and the American West. Although he truly must have received great benefits from his travel and study abroad, he was very impressed with the people and scenes he saw in the West and a vast amount of his work, including this painting, reflects that interest. Gilcrease is fortunate to have in its collection not only this fine, finished painting, but also Sharp's oil sketch which was done in preparation for the completed work. Sketches such as this give much insight into the two hundred and thirty-three works by Sharp in the collection.

Joseph Henry Sharp's Preliminary
Sketch for *The Mourners*, Oil
(0137.34)



Joseph Henry Sharp (1859-1953)
Council Call of Crows, 1900, Oil
(0137.345)

This painting is one of many that Sharp did of Indian life and is one of several showing interior firelight shining through tipi walls at night. Sharp's ability to handle the portrayal of the subtleties of light on canvas is exemplified here. Besides the notoriety Sharp gained by his paintings of Indian subjects, the artist is important for his role in the formation of an art colony at Taos, New Mexico. Along with Ernest Blumenschein and Bert Phillips, whom he met during his studies in Europe, Sharp was instrumental in the founding of the Taos Society of Artists.



Certified copy of the Declaration of Independence, February 14, 1777 (4026.901)

The certified copy of the Declaration of Independence was signed and attested to by Benjamin Franklin and Silas Deane in Paris at the same time with the Articles of Confederation. It also is believed to be the only certified copy of the Declaration extant. From Paris, on November 28, 1776, Silas Deane wrote to the Committee on Secret Correspondence: "Gentlemen: Your favor of the 7th of August last . . . enclosed the Declaration of Independence, with instructions to make it known to this and other powers of Europe."

Ceramic Bowl, Mimbres Phase of Mogollon Culture, ca.A.D.1300 (5435.2868)

In Southern New Mexico and Southeastern Arizona, remains have been found of one division of the Southwestern Pueblo area known as the Mogollon culture. These people built no vast villages such as the Anasazi to the north nor elaborate irrigation systems and ball courts such as the Hohokam to their west. However, probably the most desirable of all Pueblo ceramics was made in the area during the Mimbres phase, ca.A.D. 1300, for a short while before the area was abandoned. Animals and humans are frequently depicted and on occasion figures are combined into a "scene." There are numerous pieces of Mimbres ware in the collection, including one sherd depicting two masked dancers with a parrot.

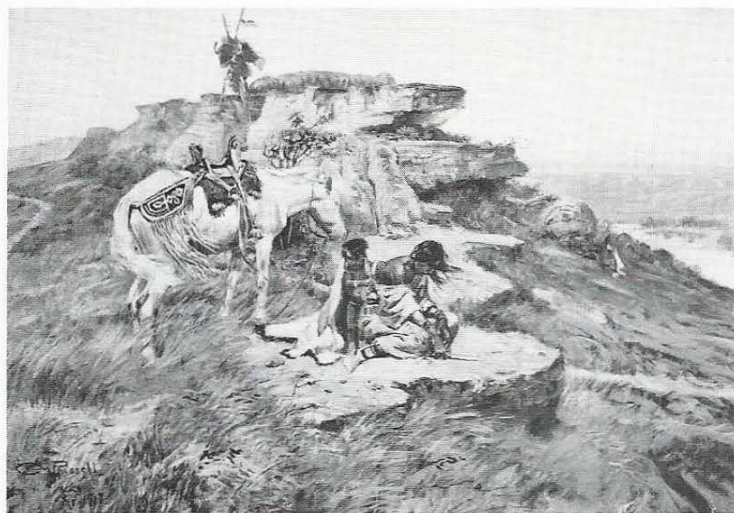
On Congress July 4, 1776
A Declaration By the Representatives of the
United States of America in general Congress
Assembled.
When in the course of human events it becomes necessary
for one People to dissolve the political bands which
have connected them with another, and to assume among
the Powers of the Earth, the separate and equal station
to which the Laws of Nature & of Nature's God entitle them,
a decent respect to the opinions of mankind requires that
they should declare the causes which impel them to the
Separation.
We hold these truths to be self-evident, that all men are
created equal, that they are endowed by their Creator
with certain unalienable rights, that among these are
Life, Liberty & the pursuit of Happiness. That to secure
these rights, Governments are instituted among Men, deriving
their just powers from the consent of the governed,
that whenever any Form of Government becomes destructive
of these ends, it is the right of the People to alter
or to abolish it, and to institute new Government, laying
its foundation on such principles and organizing
its powers in such form, as to them shall seem most
likely to effect their safety & happiness. Prudence, indeed,

requires that, in such Cases, we should be able to
assume, and to all other acts & things, which inde-
pendent States may of right do. In regard to the
rest of this declaration, with a firm reliance on the
Protection of Divine Providence, we mutually pledge to
each other our lives, our fortunes, and our sacred honor.
Signed by order and in behalf of the
Congress,
John Hancock President.
Attest
Charles Thomson Secretary
I have signed the original Declaration
Benjamin Franklin
Deane



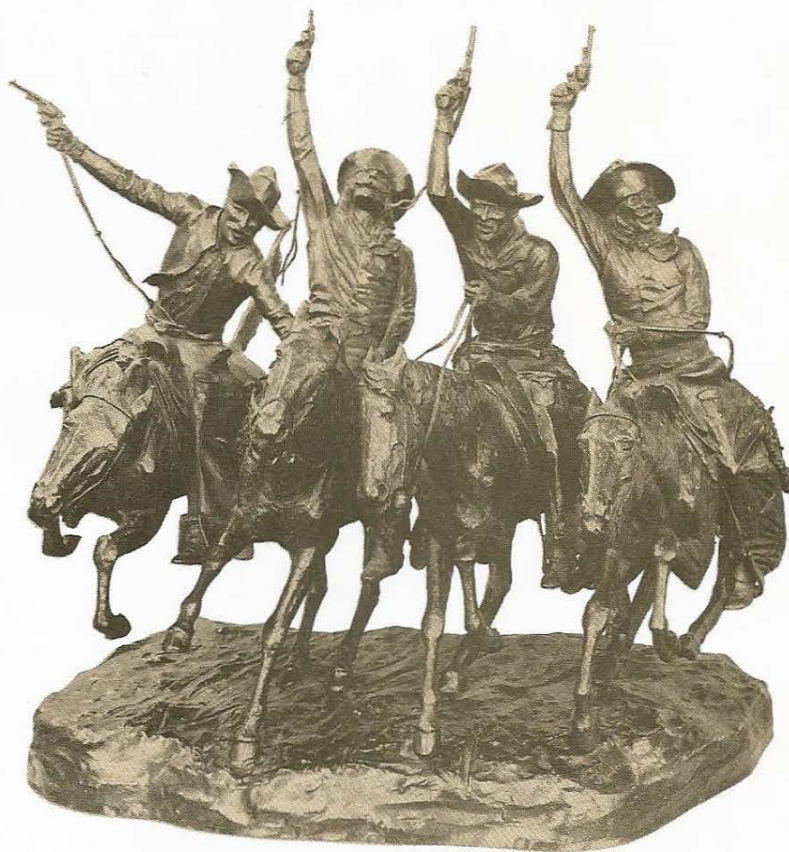
Charles Marion Russell (1864-1926)
Her Heart Is on the Ground, 1917,
Oil (0137.907)

Of the ninety works of art by Charles Russell in the Gilcrease collection, this painting is perhaps the most poignant. At first glance it seems the woman is engaged in some sort of barbaric ritual. She has cut her hair and slashed her wrists. But look again. Russell is showing us that while the customs of the Plains Indians are indeed alien to the white man, the Indian is no less a human being. This woman loved her husband and weeps over his death with no less devotion and grief than the woman whose husband died fighting the Indians.



Frederic Remington (1861-1909)
Coming Through the Rye (Off the Range), 1902, Bronze (0827.42)

The masterful balance of this lively bronze, with only five of sixteen hoofs touching the ground, is further proof of how well Remington perfected the art of sculpture. In this (cast number one?), the sculptor immortalizes the life he experienced first-hand. He said "I knew the wild riders and the vacant land were about to vanish forever . . . I began to try to record some facts around me . . ." Fortunately, Remington's talent and his contributions were recognized during his life when Owen Wister said in 1905, "Remington is not merely an artist; he is a national treasure." Teddy Roosevelt added, " . . . he has portrayed a . . . vanishing type of American life . . . for all time."

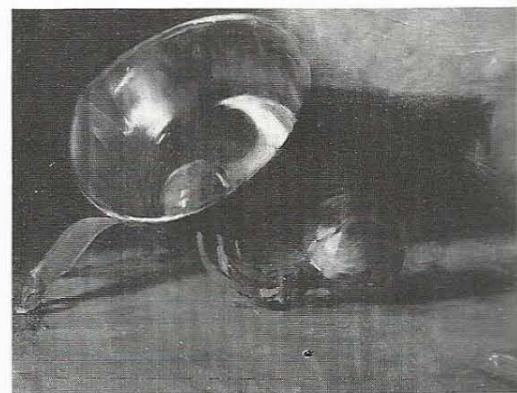
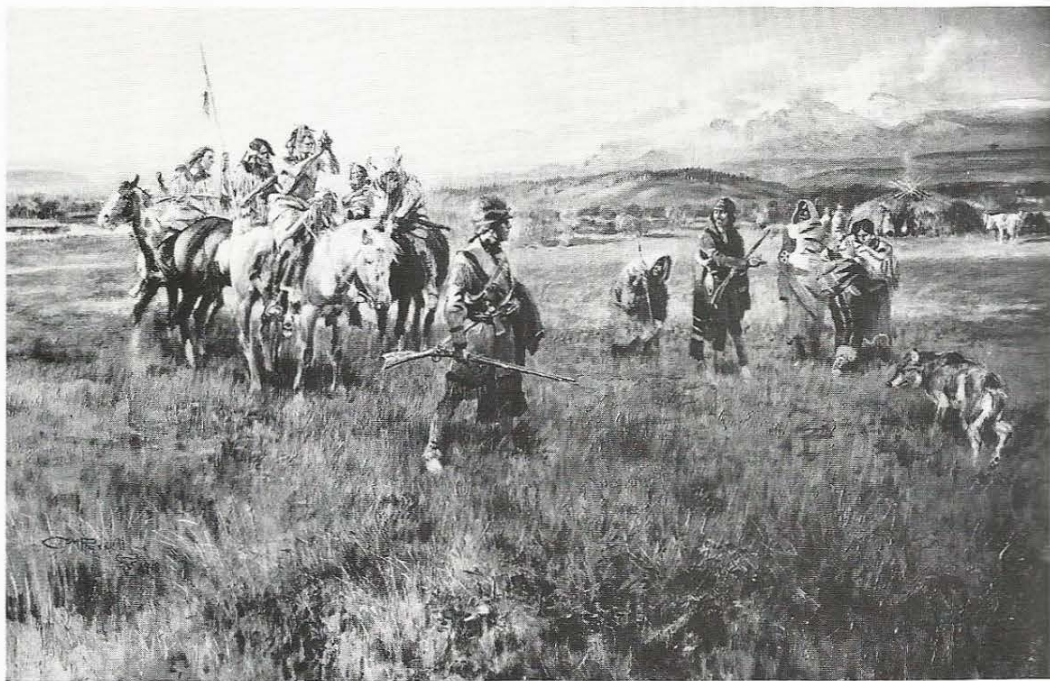


Charles Marion Russell (1864-1926)
*Lewis and Clark Expedition — Clark
and Party With Sacajawea Meeting
Indians on August 18, 1805, Arm-
stead, Montana, 1918, Oil (0137.2267)*

By a quirk of fate, the Indian girl Sacajawea had accompanied Capt. William Clark when Lewis and Clark's party split up at the Three Forks of the Missouri to seek the best route to the Pacific Ocean. It was Clark's party that encountered the first band of Shoshone whose chief was Cameahwait, Sacajawea's brother. This band could have been anywhere over a territory of thousands of square miles but instead they were in the same area as Clark. That historic meeting gave Russell, who no doubt would have given anything to have been there, a touching scene to imagine and to paint.

William Merritt Chase (1849-1916)
Still Life, Oil (0126.2251)

Although portraiture was considered to be Chase's most successful work, this little still life is a very fine painting. Chase, who was born in Indiana, studied art in the United States and in Europe, traveling a great deal through Spain, the Low Countries, France, England, and Italy. Chase's return to the United States was preceded by his fame, which had grown in Europe. After returning, he taught art at the Art Students League, served as president of the Society of American Artists for ten years, and was elected a member of the National Academy. Also included in the Gilcrease collection are three other paintings by William Merritt Chase.



Frederic Remington (1861-1909)
An Episode of the Buffalo Hunt,
 Oil (0127.2308)

"Without knowing exactly how to do it I began to try to record some facts around me, and the more I looked the more the panorama unfolded . . . The living, breathing end of three American centuries." Remington captured the wild independent life of the Plains Indians in this painting of a buffalo hunt. After the Indians acquired the horse, a man would train a "buffalo horse," which he prized above all of his other possessions. The horse required tremendous speed, agility and instinct in following the buffalo. When the powerful buffalo was wounded or tormented, it could charge both rider and mount with sudden swiftness.



Frederic Remington (1861-1909)
The Rattlesnake (or Snake in the Path), 1905, Bronze (0827.46)

Cast at Roman Bronze Works by the lost wax method, this is cast number twenty-eight. Also in the collection is cast number fifty-one. The use of the lost wax method makes it possible for sculptors to make slight changes in their creations before casting, i.e., the angle of the snake's head, fur chaps instead of leather, the flow of a horse's tail, etc. Other Remington bronzes, of which Gilcrease has two castings, are *The Bronco Buster*, *The Mountain Man (or Mountain Trapper)*, *The Cheyenne*, and *The Scalp (or The Triumph)*.



Charles Marion Russell (1864-1926)
Counting Coup, 1907, Bronze (0837.19)

Although Russell modeled this bronze in 1904, he did not cast it until 1907, at Roman Bronze Works in New York. A total of nine castings were made. The aboriginal Plains warrior gained prestige not by killing the enemy but by performing certain prescribed deeds, known as counting coup. The highest order coup was the striking of a living enemy with something held in the hand. In this bronze the Blackfoot, Medicine Whip, is shown performing the incredible deed of counting two coup at once against a pair of Sioux by touching the man on foot with his lance and the mounted man with his shield. Russell was personally acquainted with Medicine Whip.

Charles Marion Russell (1864-1926)
Father De Smet's First Meeting with the Flathead Indians, 1926, Oil (0137.1623)

Very few sixteen year olds ever see the fulfillment of their idealistic dreams. Charles Russell, however, was one of the fortunate young men. With sketchbook in hand, Russell left his St. Louis home to begin the life of a cowboy in Montana. Russell learned to paint during the long days spent working with cattle outfits. After ten years, Russell received his first significant professional commission. The Indian as well as the cowboy, commanded the attention of this fine Western artist. This painting was among those left unfinished in Russell's studio at the time of his death. There are fifty-three paintings and four ink drawings by Russell, in the Gilcrease collection.

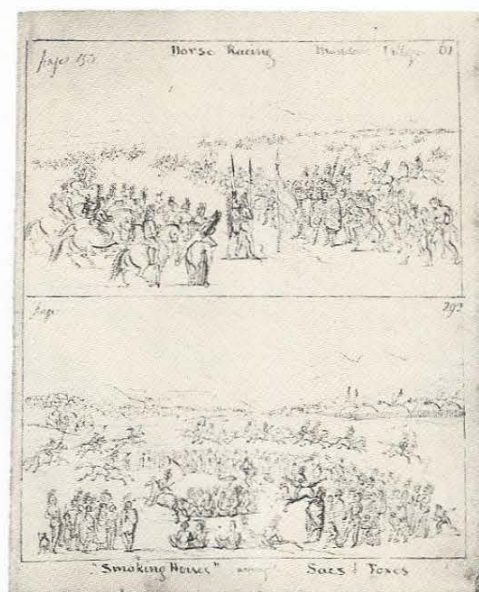
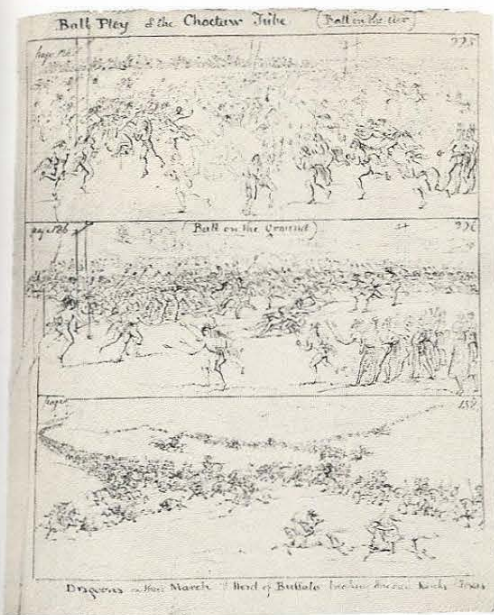


**George Catlin Sketchbook, 1839
(4776.6)**

Among the rare documents in the Gilcrease Library, there are two books of drawings and paintings by Catlin. Shown here is a page from his unique sketchbook. It is quite possible that the artist used this book in doing a compilation for his two-volume set of the North American Indian published in 1841. In addition to the one hundred and fifty pages of pen and ink drawings, there are several watercolor sketches unlike any other work in the collection by Catlin. The second Catlin book is a bound series of one hundred and fifty watercolor paintings which deal with Indians. Its title, *Souvenir of the North American Indians*, is in Catlin's hand.

**Gold Artifacts, ca.A.D.1500:
Bird, Central America (5645.232)**

The Institute has a fine collection of gold artifacts, most of which are from the Central American area. However, there are a few which come from Mexico and Peru. Many of these pieces are cast in the *cire-perdue* process which is not generally known to have been one of the aboriginal American skills. Some were formed by the simple method of hammering and bending over a wooden form and sometimes embossing is added. Use of gold was favored by the Indians, where it occurred, to form gorgets and pendants, ear ornaments, figurines of humans, animals and birds and bells. Sometimes precious and semi-precious stones were used as inlays or the gold was used as filigree on the stones. Unfortunately many fine pieces were melted down as bullion to ship to Europe.



Cyrus Edwin Dallin (1861-1944)
On the Warpath, ca. 1915, Bronze
(0827.70)

Always displaying an affinity for the Indian, Dallin said in 1927, "I think you will find that every Indian war was started by whites and that every Indian outrage was committed by way of retaliation for some outrage perpetrated by the white man." Typical of the other three bronzes by Dallin in the Gilcrease collection, the artist has suspended the motion in this statue which was exhibited at the Pennsylvania Academy of Fine Arts in 1915. It is thought to have been created that same year. The Gilcrease casting is number fifteen and was cast by Gorham and Company Founders in New York.



Adolph Alexander Weinman
(1870-1952) *Chief Black Bird*, Cast
in 1907, Bronze (0827.126)

Born in Germany, the sculptor came to America with his widowed mother at the age of ten. At fifteen, he was apprenticed to an ivory carver. Later he studied at Cooper Union under the master sculptor, Augustus Saint-Gaudens, who is also represented in this collection. Previous to establishing a studio in New York, he used "the stoic" Chief Black Bird to create this portrait in 1903. During the same period, he also used Chief Flat Iron as a model and the Flat Iron bust is in the Gilcrease collection, as well. In addition, Weinman was responsible for the sculptural forms on the United States half dollar and dime of 1916, and the annual medal struck by The American Numismatic Society in 1920.



Charles Marion Russell (1864-1926)
Where the Best of Riders Quit, 1920,
Bronze (0837.32)

Many cow ponies, when being broken to the saddle, had a startling array of tricks for unseating a rider. Some, as a last resort, will fall on their backs. This is indeed the time when even the best riders quit. Russell has often been praised, by "cowboy experts," for his careful study of the details in his sculpture and painting. In all his work there is evidenced knowledge of the subject; he was wise, he portrayed what he knew and did not try to illustrate subjects for which he had no knowledge. This bronze was cast by Roman Bronze Works. A total of seventeen castings have been made.

Frederic Remington (1861-1909)
The Buffalo Horse (or Buffalo Hunter),
1907, Bronze (0827.51)

Cast at Roman Bronze Works by the lost wax method, this work is thirty-five and one-half inches high. Not only is Gilcrease fortunate to have the only known casting of this bronze, but also in the collection is a painting of the same subject, called Episode of a Buffalo Hunt. This untrained sculptor, who became an Associate Member of the National Academy of Design, continued to portray the West even though, as he said, "The West is no longer the West of picturesque and stirring events . . . My West passed utterly out of existence so long ago as to make it merely a dream." Each of the twenty-two Remington bronzes in the Institute's collection illustrates the artist's inspirational West.

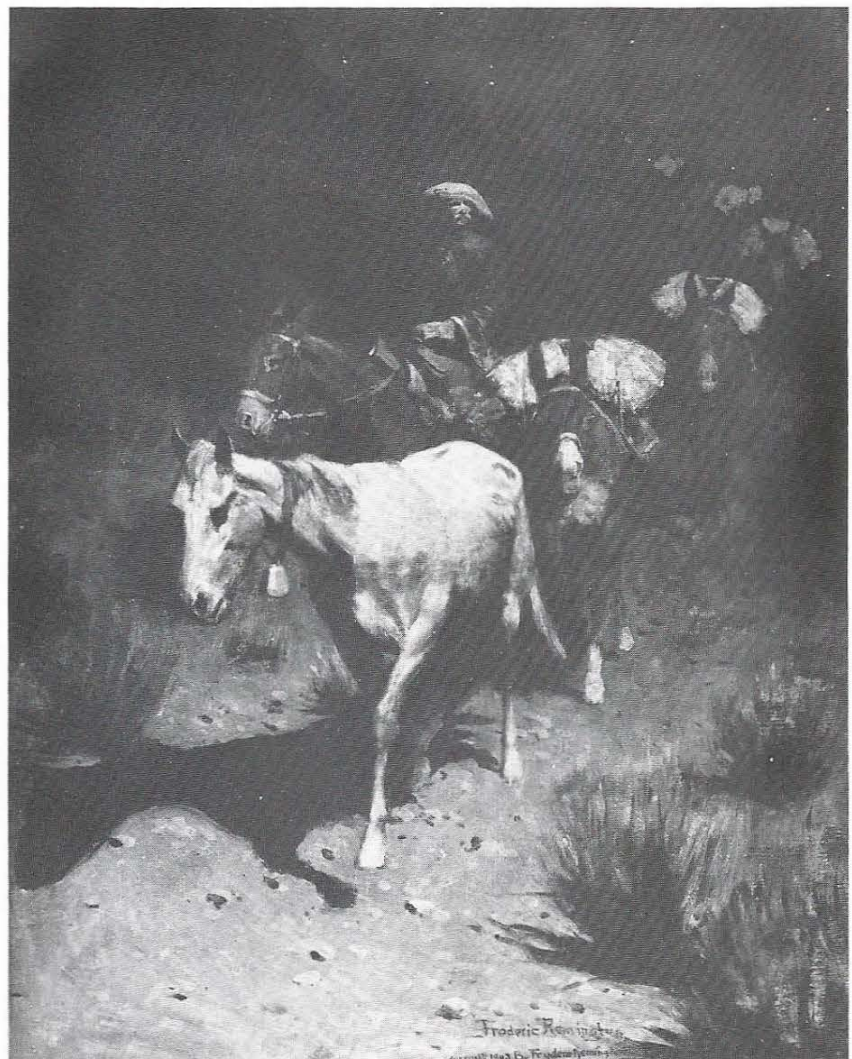
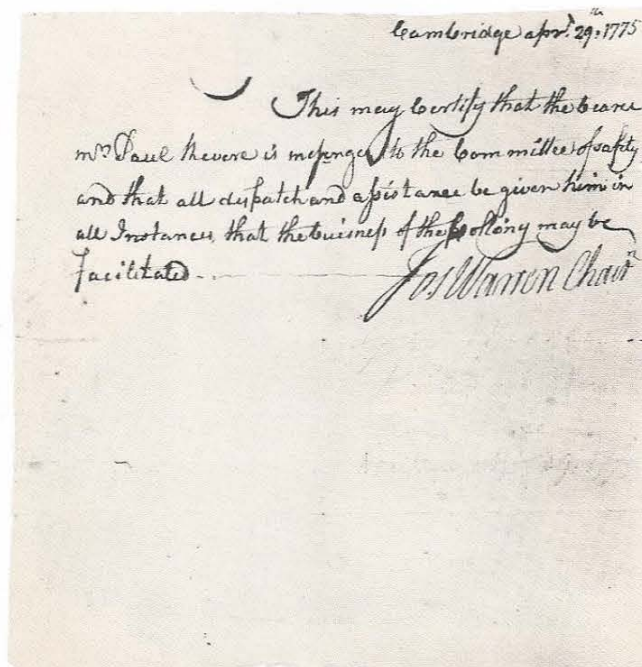


**Certification of Paul Revere as
Official Messenger, 1775 (4026.900)**

Paul Revere (1735-1818) was requested by General Joseph Warren on April 18, 1775, to ride to Lexington for the purpose of alerting John Hancock and Samuel Adams that British troops were on their way to seize them and the military stores at Concord. This certificate, issued by General Warren, who later was killed at the Battle of Bunker Hill, is dated April 29, 1775, certifying Revere as Official Messenger for the Committee of Safety. Revere's exploit inspired Henry Wadsworth Longfellow to write "Paul Revere's Ride," one of the most famous and romantic poems in American literature. Besides his famous ride, Revere was active in many important events before, during, and after the Revolution.

**Frederic Remington (1861-1909)
Bell Mare, 1903, Oil (0127.2327)**

Remington's two years of study at Yale were mainly centered upon athletics rather than the scholarly pursuits of journalism and art which were originally his goals. Nineteen years after his birth, in a small upstate town in New York in 1861, Remington went West to become a "documentarian." Remington pursued his illusive dream with a restless determination to become informed and to record for posterity — the vanishing West. In this painting Remington depicted a mode of transportation used in military expeditions against the Indians. Cantankerous mules would docilely follow white horses or mares. The belled mare was the only animal hobbled at night because the mules would be content to stay with her. Mule pack trains were invaluable in rugged terrain.



Ceramic Bowl, Black Mesa Black on White, Pueblo II Period, ca.A.D.900 (5435.3214)

As the Pueblo area is divided into regions — Anasazi, Hohokam, Mogollon and Patayan — so the regions are divided into divisions. One of the divisions of the Anasazi, which is less noted by modern visitors, is the Keyenta area. The two outstanding Keyenta area ruins of Betatikin and Keet Seel are not as easily accessible as such popular tourist attractions as Mesa Verde, which was the style center of the Mesa Verde area. The Institute is very fortunate to house the Bolles Collection of predominately Arizona pottery and the bulk of this pottery is from the Keyenta area Pueblo II and III Periods.

Adolph Alexander Weinman (1870-1952) Womboli, ca. 1902, Bronze (0827.129)

Although he became best known for his heroic-size memorials and his architectural sculpture, Weinman's first recognition came from an intricate Indian theme which he created in 1904 for the Louisiana Purchase Exposition in St. Louis. In 1902, the artist found "Little Eagle," the model for this portrait, at Coney Island. The child was accompanying her father, Chief Black Bird, who was a member of Colonel Cummings's Wild West Show, and who also posed for the sculptor. There are four bronzes by Weinman in the Gilcrease collection, two of which are portraits of Black Bird.



Frederic Remington (1861-1909)
The Stampede (or Caught in the Stampede), 1910, Bronze (0827.54)

Remington first established himself as an illustrator for Harpers, Outing, and Collier's Magazine, and for books by such well-known people as Teddy Roosevelt. Through his western illustrations, his paintings, the books he personally authored, and eventually his sculpture, too, he established himself as an historian. In this bronze, the sculptor has recorded an incident that drovers of any time period will understand and which simultaneously informs the uninitiated. Cast by Roman Bronze Works after his death, using the lost wax method, this is cast number two and was the last sculpture made by Remington.



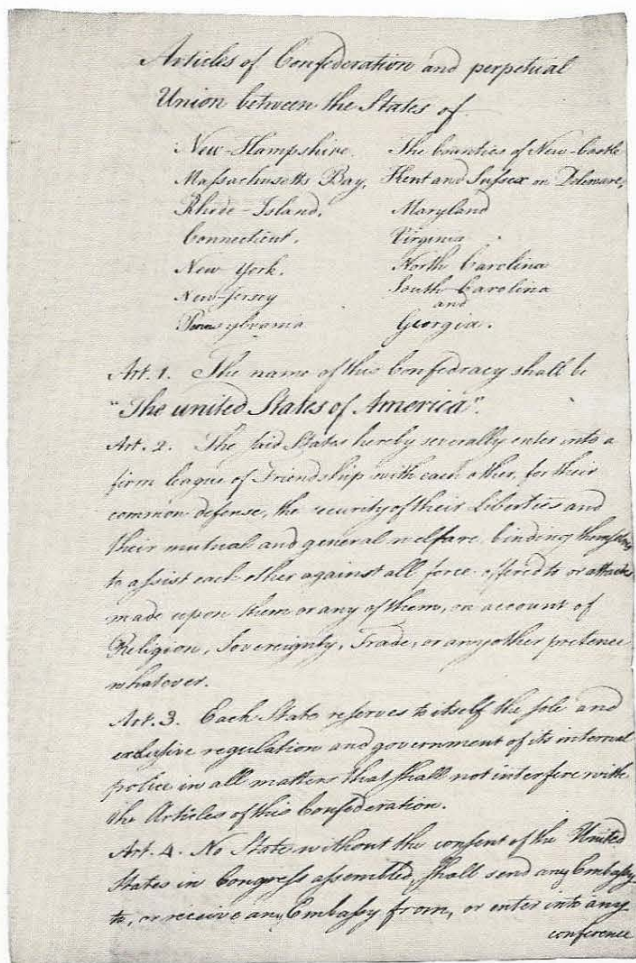
Certified Copy of the Articles of Confederation, February 14, 1777 (4026.899)

"The Thirteen States above mentioned, confederate themselves under the title of THE UNITED STATES OF AMERICA." Thus begins the written instrument that was to serve as the basis of the government of the thirteen original colonies until the United States Constitution replaced it in 1789. Copies of the Articles were sent to the various states with the understanding that they would have to be ratified by all before they could go into effect. This early draft of the document, originally enclosed in a letter to Baron de Schulenburg, Minister for Frederick the Great, King of Prussia, is signed by both

Benjamin Franklin and Silas Deane, Ministers Plenipotentiary. It differs somewhat from the final document and therefore is of remarkable importance.

Charles C. Schreyvogel (1861-1912)
Custer's Demand, 1903, Oil
(0127.1254)

Charles Schreyvogel produced only sixty-two major canvases. Gilcrease possesses ten of them and the preliminary oil sketch for Custer's Demand, as well as two of his bronzes. In 1903, after extensive research, Schreyvogel completed what he told his wife was "the best thing I have ever done." It was this canvas, a depiction of an historical event which occurred about one hundred miles southwest of present-day Oklahoma City. Custer had driven Black Kettle's band of Cheyenne from the Reservation in a surprise attack at dawn in November of 1868. The painting shows Custer meeting with the survivors and demanding their return to the reservation.



Frederic Remington (1861-1909)
Indian Warfare, Oil, (0127.2309)

The whole exuberant era of the Plains Indians can almost be seen in retrospect in this canvas. The primary focus of each highly individualistic male in a society was to be a warrior. In order to attain an honorable position among warriors of his tribe, feats of bravery attested to a man's courage. It would have been a dishonorable act to leave the injured or dead companion behind, even more so than losing a battle. The customs, traditions, attitudes and beliefs of the North American Indian tribes are left to appreciative generations of people through the artistry of Frederic Remington. In the Gilcrease collection, there are twenty-two oil paintings, two ink drawings, one wash drawing and one pencil sketch by Remington.

Frederic Remington (1861-1909)
With the Eye of the Mind, 1908,
Oil (0127.2332)

Some of mankind's most explicit ideologies concern the supernatural. Within the social universe of every shared way of life there are sanctions of conduct, ranging from non-compliance to expectation and fulfillment. Nearly all North American Indians attached great importance to visions. With Plains Indians, visions were at the pinnacle of their religion. Frederic Remington painted this psychological phenomenon with the painting shown here. Through either an audible or visual revelation to the seeker, visions issued instructions for conduct and promised definite benefits. These

coveted revelations were retained and added to throughout an individual's life. Mementos of visions became the ingredients of "medicine bundles" which contained the sacred objects indicated by the spirit.



Charles Marion Russell (1864-1926)
Where Tracks Spell Meat, 1912, Oil
(0137.914)

Although Russell received little formal training, his work shows that he had great ability as an artist. His colors reflect the luminous beauty of the Western skies, thus giving an unrealistic atmosphere to some of his works. This quality is fitting because the way of life he portrayed in his paintings seems a little unrealistic today in light of the very conventional way of life most people follow, while longing for the excitement and adventure of a day gone by. Paintings such as this one bring back a time when a successful hunt would guarantee a man's survival in the wilderness, as well as prove his ability to provide for others.

Charles Marion Russell (1864-1926)
The Buffalo Hunt (or Buffalo Runner), 1905, Bronze (0837.12)

The buffalo pony was a highly trained specialist. Once the hunter had chosen a victim, it was the pony's job to keep the hunter in proper firing position regardless of changes in the terrain or movement of the herd. Ideally the hunter was left free to concentrate on the handling of his weapon as is shown in this bronze. In both his paintings and bronzes, Russell recorded his love for the American West, the Indian, and the cowboy. In the true spirit of a historian, he looked backward more than forward and so in his work he portrayed how he would have liked the West to be as well as how he had seen it. There were only nine castings made of this bronze.



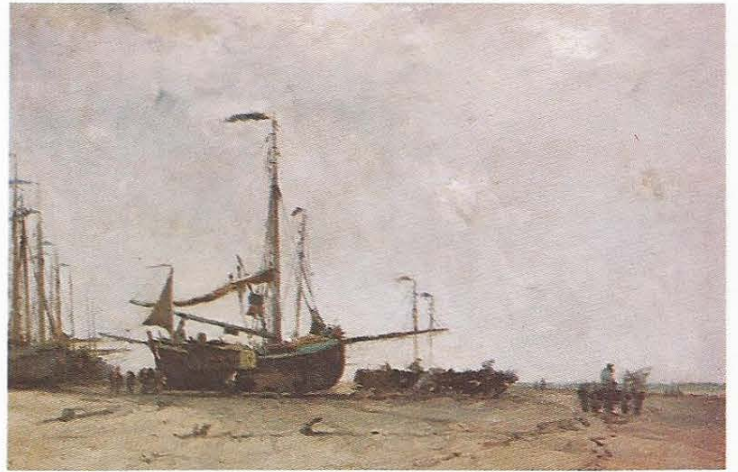
Frederic Remington (1861-1909)
The Wounded Bunkie, Copyright
1896, Bronze (0826.35)

As an artist-reporter, Remington remained true to form with this bronze. On his many trips to the West, he became acquainted with the men who had been assigned the job of overcoming the few remaining pockets of Indian resistance — the soldiers of the United States Cavalry. In sympathy with these men and their destinies, Remington recorded their lives for the people "back home." As a result, they adopted him and called him "the soldiers' artist." Colonel Theodore Roosevelt was a close friend of the sculptor and it was therefore appropriate when Teddy's Rough Riders presented him with a gift of a Remington bronze, The Bronco Buster.



John Singer Sargent (1856-1925)
On the Coast of Brittany, Oil
(0126.2254)

Sargent was a major figure in the Paris-trained generation of artists in the 1870's. In about 1878, he demonstrated his brilliance on this canvas with vigorous and dramatic handling of his brush. Sargent was a member of the Hudson River School which loosely includes two generations of landscape painters working in upstate New York and northern New England. However, its members wandered far beyond the confines of the Hudson River, as it illustrated in this canvas. Other members of this school, in the collection, are Winslow Homer, James Whistler, Thomas Eakins, Eastman Johnson, William Merritt Chase, and Frederick Church. The Institute owns three paintings by Sargent.

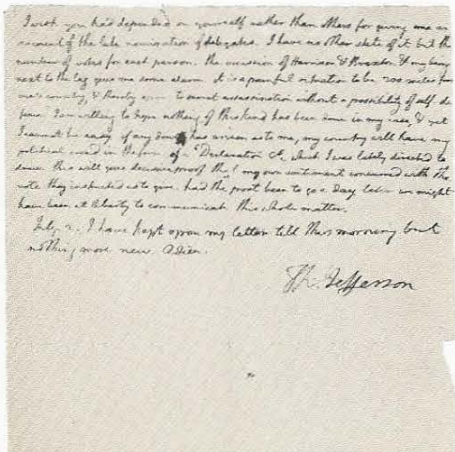
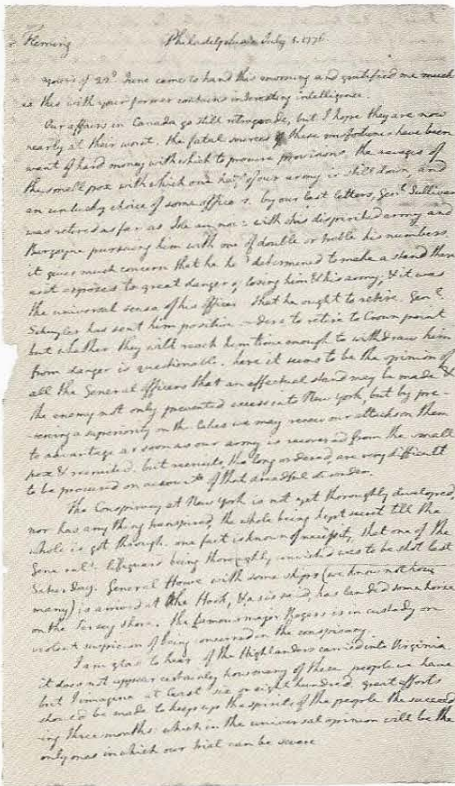


Thomas Jefferson (1743-1826) Letter to William Fleming, Dated July 1, 1776 (3826.71)

The Jefferson letter was written three days before the motion for independence was adopted and on the very day that Jefferson's draft of the Declaration of Independence was brought up for discussion before Congress. He had just received word from Fleming regarding his reelection, by a narrow margin, as a delegate to Congress. Worried by the narrow margin, he feared the Virginia convention doubted his reliability to vote for independence. Jefferson expected that his Declaration would be adopted at once and he held the letter open until the second of July in order to reveal the secret. The discussion, however, was prolonged until the afternoon of the Fourth of July.

Charles C. Schreyvogel (1861-1912) Breaking through the Line, Oil (0127.1235)

The frontier cavalry was Schreyvogel's favorite subject. The Army had a definite advantage in firepower. The Indians were very mobile. Relying on speed, surprise, and panic, the Indians could keep the cavalry off balance. In this painting a cavalry unit has just been hit and surrounded. In a situation as critical as this, it was necessary for someone in authority to rally the men to break through the lines and regroup elsewhere in such a manner as to bring their firepower into play. Although the artist resided in the East, he was so excited by his first visit to the Ute Reservation in 1893, that he spent most of his summers sketching and photographing on the Sioux and Ute Reservations and returned to his Hoboken studio to construct his paintings.



Frederic Remington (1861-1909)
The Bronco Buster, 1909, Bronze
(0827.34)

Not until about the age of thirty-four did Remington attempt sculpture. It was then that he observed the sculptor Ruckstull at work and, with no training of his own, began modeling this bronze. Originally cast at Henry-Bonnard by the sand-cast method in 1895, the casting shown here was made at Roman Bronze Works by using the lost wax method and is cast number nine. Cast number sixty-seven, also at Gilcrease, is about ten inches shorter and was cast in 1901. These differ in that the outstretched hand has fingers spread instead of grasping the quirt.

Spiro Mound Artifacts, La Flore County, Oklahoma Engraved Shell (9025.542); Stone Beads (6125.5850); Shell Beads (9025.611 and 651)

The most westerly influence center of the Middle Mississippian culture, in the period of ca.A.D.1100-1350, was the Spiro area, in east central Oklahoma. Wide spread trading during this time is indicated by the presence of copper, shell and stone artifacts at Spiro and other Mississippian sites from Wisconsin to Florida. The copper came from the Great Lakes, the shell from the coastal areas, and a great number of stone artifacts were made of materials from hundreds of miles away. The Spiro area people were

prolific users of shell from which they carved and engraved various ceremonial and personal items. Fortunately, they learned to engrave shell magnificently with likenesses of animals, designs relating to their culture and most importantly with images of their people.



