

THE American Scene

A QUARTERLY DEVOTED TO AMERICAN HISTORY AND ART

VOL. III, No. 1

Published by The Gilcrease Institute of American History and Art

Spring, 1960

AMERICAN ART IN TRANSITION

During the past year or more THE AMERICAN SCENE has devoted two complete issues to tracing the course of American art as reflected in the collections of the Gilcrease Institute. This is the third of the series and, in effect, closes the story—not the story of American art, but that part of the art picture of this country which is emphasized in the Institute.

This segment of the American art series features three artists of the late 19th and early 20th centuries. These men have been selected for emphasis, not because of their pre-eminence, necessarily, but because they represent a cross section of that which was important in the course of American art during the period being considered. The men to be discussed are: William Merritt Chase, an innovator who painted for the sheer love of painting and a teacher of wonderful sensitivity; Robert Henri, who with his metropolitan realists followed the pattern of their journalistic times—often producing an expose' on canvas, and John Sloan, who was a rebel and delighted in the role of spokesman for the independents. There are so many others belonging to this period—some will be mentioned in passing and others will be, regrettably, "marked only as a part of the group."

These were changing times—but part of a continuing picture of American art, nonetheless. The ideas brought to this country by such men as Chase, Frank Duveneck, Walter Shirlaw, J. Alden Weir, John Twachtman and others, influenced the American art scene, especially since some of these men, like Chase and Duveneck,

were teachers. All of them affected the work being done in this country because they introduced European and sometimes oriental concepts. Europe itself was involved in change, with im-

pressionism being only one of the several vogues of the times.

In America from 1880 to 1900 the art picture was not only changing but had considerable diversification and



GREGORITA

ROBERT HENRI

Gilcrease Collection

depth. On the one hand realists, such as Thomas Eakins and Winslow Homer, worked quietly in the background. Chase on the other hand, while not a realist, scorned the overly sentimental work being done in portraits and landscapes. He brought with him from Germany a genuine interest in and enthusiasm for painting for the sake of painting. This fresh approach was needed to revitalize American art which was becoming highly academic. Men like Twachtman and Shirlaw were influenced by the French impressionist and their work and their interests broadened this area of appreciation. Albert Ryder worked as an independent soul, without interest in how others painted. He influenced others, certainly, but he too was a part of the breaking away from tradition which was well along in America by the end of the 19th century. There were traditionalists, of course, and these men painted to satisfy the public taste; unfortunately, much of their work was a product of the same Victorianism which resulted in the writing of an over-abundance of boneless literature and pointless drama. The Americans abroad (see *The American Scene*, Vol. 2, No. 3), James M. Whistler, John Singer Sargent and Mary Cassatt, were reflecting some of their light on the native scene, but the extent of that reflection can best be seen in the

hidden meaning. Sloan, William Glackens, Everitt Shinn, Maurice Prendergast and others of the so called "Eight" followed the path of the realist Henri and painted the city and its people at work and play—but often the scenes these men painted would have been rejected by the Victorians as being too rude, too base, too "unartistic" for the painter's eye. These men led the way for the Armory Show in 1913 and the introduction of the "modernists" from Europe. This is the beginning of the contemporary period in American art—the traditions have direct lineage.

Many artists mentioned in the art texts of 50 years ago as important leaders are now unknown, except for the careful student of American art. This is regrettable but it is not always due to oversight or disinterest on the part of contemporary art historians; often the accepted work of one period will not be given notice in another. This was certainly the case with the work done in America during the period being considered—let's say from 1880 until 1916. Entire groups have been ignored and forgotten—"The Ten," for instance, are seldom mentioned, yet in their own time these men were influential and their work was purchased by those who appreciated art, which is one of the few methods we have available for judging the worth of an item.

created where all paintings from all times are thrown together for one huge exhibition—but even then the judges for the competition are products of their own age and so can only score those pieces with which they have some ground for appreciation or understanding. The very current and the very ancient pieces are therefore likely to come off best, since with the former there is a sympathetic acquaintance and with the latter there is blind acceptance and often reverence. The middle areas and the areas of little knowledge are misunderstood, not appreciated, questioned and, finally, tossed out for being copies of either the old or of the new.

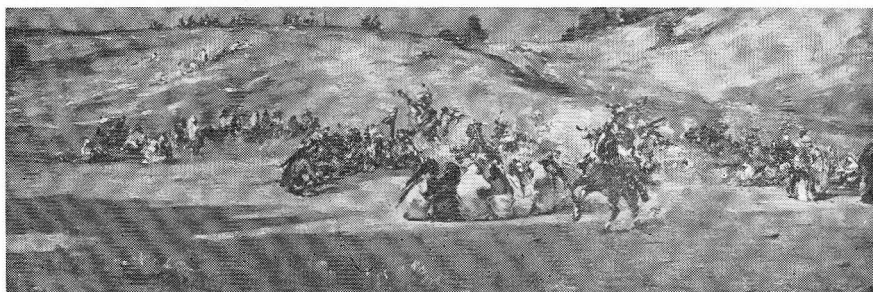
The tracing of the influence of an artist or artists on the development (or the disintegration) of a country's art is difficult for the reasons implied as well as the common one of the critic and the art historian not being well enough informed to make proper judgment; nevertheless, by the selection of certain key individuals who have been leaders in a given period we believe that some valid comment can be made regarding the growth of American art.

James T. Forrest

A Note on Walter Shirlaw

The painting, *Cheyenne Dance*, by Walter Shirlaw was painted in 1890 on the Tongue River Agency in Montana. It depicts a dance of the Northern Cheyenne Indians. This painting and another one in the Gilcrease Collections (showing Crow Indians racing horses) were done by Shirlaw while he was a special agent of the Census Bureau. He had been sent to Montana to assemble facts about the Indians and to paint scenes of their daily life for a comprehensive study of American Indians being conducted in connection with the 1890 federal census. The two paintings were reproduced in a monumental report entitled *Indians Taxed and Untaxed in U.S., 1890*, which was issued as part of the 1890 census report.

Walter Shirlaw was born in Scotland in 1838 but was reared in New York City. His first public exhibitions were in New York and Philadelphia in 1861. He was a founder of the Chicago Art Institute. Shirlaw spent the years 1870-77 studying in Munich where he painted his most famous work "Tolling the Bell." In addition to genre and portrait painting Shirlaw was an able muralist. The Gilcrease paintings reflect the influence of Impressionism on his work. The artist died in Spain in 1909 while on an extended visit.



CHEYENNE DANCE (1890)

WALTER SHIRLAW

Gilcrease Collection

afterglow—the influence at the time was not so pronounced as it would seem.

The man who begins a revolution often lives to be called stodgy and conservative by the rebels who follow him; Chase lived to see this. He had been the rebel in the 1880's when he appealed for the quick sketch, the emphasis on that which was worth painting and painting well. Henri, never admitting so, continued the Chase tradition but altered the philosophy—he was a realist, looking behind the scene or the sitter for the

This change of taste in art which brings one man's work into prominence during a given period and thrusts another man's art into oblivion—regardless of their stature during their lifetime—is as strange and fickle as fate itself. Perhaps that is why art must be judged in part, at least, in respect to the taste and enlightenment of the times during which it was produced. Yet this is not often done by art critics—all too often work is removed from its own time and placed in the setting of the present. Sometimes a kind of universal limbo is

ROBERT HENRI: *Teacher of the Art Spirit*

Visitors to the Gilcrease galleries are impressed by the portrait of Gregorita, a painting of a New Mexico Indian girl, which has unusual charm and a power to evoke strong emotions. This portrait, on permanent exhibit at the Institute, is one of the finest done by the noted American artist and teacher, Robert Henri. Seeing it, one cannot help but know that the artist was a warm-hearted soul, sensitive to the delicacies of humanity. Perhaps this is the reason some people come again and again to the galleries merely to look upon the portrait of Gregorita as if they were paying homage in return for some inspiration which this painting seems to give them.

Robert Henri occupies a unique position in American art history. Among artists he is famous today for his greatness as a teacher and among art historians he is noted for having been a link between the painters of the late nineteenth century and the radicals of the early twentieth century. Henri insisted on a mastery of technique and upon studying the masters of old. But he also insisted upon spontaneity, experiment, vitality and the concept that an artist ought to express his own experience sincerely and honestly in all his paintings. Henri believed in the art spirit; art is a question of doing something well and the art spirit is doing something well creatively—the expressing of an emotion, heart felt and honest, in the light of the experience of the moment. Henri believed in art for life's sake, not for art's sake; and his generous outgoing personality made him a superb teacher as it enabled him to imbue his students with this spirit of creativity.

Robert Henri was born Robert Henry Cozad in Cincinnati, Ohio, in 1865. His parents lived in various parts of the country including Nebraska where the town of Cozad was named for his father. Robert once thought he wanted to be a writer, but after watching an artist at work he changed his mind and took up painting. In 1886 he entered the Philadelphia Art Academy just after Thomas Eakins had resigned as its director. Henri liked the work of

Eakins and soon recognized its greatness.

In 1888 Henri went to France to study at the Julian school. In Paris he discovered Velasquez and Hals, two artists he admired greatly and who influenced his work considerably. He became enthusiastic over Impressionism and especially the work of Manet and Whistler. Unsympathetic to the rigid styles of Paris art academies, Henri left Paris in 1890 for a trip to Italy and then returned to Philadelphia where he became an instructor in the Women's School of Design.

After spending several years at the School of Design, Robert Henri again went to Paris where he stayed for two years conducting art classes. He moved to New York and opened a studio in the tenement district overlooking East River. Three years later he became a teacher at the Chase School and later at the Art Student's League.

In 1908 Henri was one of eight artists who grouped together to exhibit a selection of their work at the MacBeth Galleries in New York under the name of "The Eight." This exhibition created excitement in art circles because of the subject matter with which it dealt. Street scenes and the common events of everyday life prevailed and the show was a revolt against the academic art based on traditional estheticism and sentimentality then in vogue. The eight artists were Robert Henri, George Luks, John Sloan, W. J. Glackens, Everitt Shinn, Edward Lawson, Maurice Prendergast and Arthur Davies. Although they showed as a group but once, "The Eight" became widely known because of their innovations in subject matter and their opposition to the art jury.

These artists and others who painted the same kind of subject matter came to be known as the "Ash Can School," a term created by the noted newspaper cartoonist, Art Young. The dominating force behind these men was the warm and forceful personality of Henri who encouraged them to consider painting as a social force. Strangely enough Henri's own fame as an artist rests upon his portraits rather than his genre paintings.

The last twenty years of Robert Henri's life were devoted to teaching and traveling. He spent time in Spain, Holland and Ireland and his travels took him throughout the United States including a stay at Taos, New Mexico. When he died in 1929 friends of art everywhere recognized that they had lost a great teacher, a powerful personality in the art world, and an artist of accomplishment.

The number of successful and famous artists who received their chief inspiration from Robert Henri is surprisingly large. All of them speak of his ability to bring forth the best talents and the most creative impulses of his students. John Sloan has stated that he seriously doubts if he would have become a painter had he not come under the influence of Robert Henri. Henri possessed an enthusiasm which spilled over into his students in an osmosis-like process that elicited from them their own best creative effort. Among the outstanding artists who studied under Robert Henri were George Bellows, Guy de Bois, Rockwell Kent, Walter Pach and Edward Hopper and there were many others who fell under his powerful influence.

For Robert Henri art was a way of life, a philosophy, an attitude toward living and doing. The warm human qualities of his nature gave to Henri's art-as-a-way-of-life another element that validated it and gave it universal meaning and application. This element was vitality, the spirit of looking upon life forcefully, enjoying it, vigorously pursuing it and facing up to it. This is the essence of Robert Henri's teaching and the key to the power which he had over students, artists, and men everywhere who associated with him. In 1923 Henri published the gist of his teaching and spirit in a book called **The Art Spirit** which was a compilation of his lecture comments. The book is so popular it remains in print, in a revised edition, and is used wherever artists live and work. There is so much wisdom in it that not only should artists and critics read it regularly but others also would profit by its succinct passages. It is quite fortunate that this book of notes was published for it helps posterity to understand somewhat the greatness of the man.

M.W.

"Paint a tree a bird could fly through..." William M. Chase

*"A study of Chase . . . is as good an introduction as any to a general understanding of American art, and especially to an appreciation of these qualities that give character to our national school (as differentiated from the mere rendering of American subjects, however interesting as historical records, whether by native or foreign artists). In common with our 'old masters,' Chase possesses that lucid and dispassionate vision, somewhat lingeringly Puritanical, that has been defined as 'American Quietism.' That he chose to express this vision with a contradictory, if eminently successful technique of flashing bravura is, admittedly a paradox, but does not in any way alter the essential meaning of his work."**

William Merritt Chase was born in Williamsburg, Indiana, November 1, 1849. He lived in this small hamlet for the first twelve years of his life, bent on the usual boy pranks and games with only a little more interest in "drawing and pictures" than the average boy of his time. In 1851 his family moved to Indianapolis and here in the larger city the young Chase had an opportunity for the first time to meet artists and to see original works of art. His interest in art grew but realized little expression; in 1868 he journeyed to Annapolis and entered naval training, boarding the school-ship, Portsmouth. Three months at sea convinced Chase that the life of a seaman was not for him and the following year he began studying art in New York City.

American art during this period was at one of its darker moments. The Hudson River Landscape School had lost its freshness and meaning and American portrait artists had copied seemingly from the less creative stylists of Europe. It was true that during this year the Metropolitan Museum of Art was founded, but little else reflected light across the Victorian darkness which was promoting bad art and poor copyists. Chase did not do well in New York and after two years returned to his parents' home which

was now in St. Louis. After less than a year, however, his parents, convinced that their son had the ability to become an artist, sent him to Munich and to the Royal Academy.

Chase arrived in the German art capitol at a time of increased interest by Americans in the Munich teachings. Here he met Frank Duveneck and Walter Shirlaw as well as many other Americans in the classes of Karl von Pilotz. Chase was one of over 40 American students enrolled in the academy at this time, but from the beginning he was considered one of the better students. Even in these early days he loved the quick sketch and its potential—its power to suggest what it might never achieve when finished. His fellow students feared that he might never finish anything for this reason but most of them envied the looseness, the freedom and the touch of inspiration in his work.

In 1878 Chase returned to New York City; his student days were over. The intervening years had altered the city but little to Chase's eye; however, the status of art was considerably changed. More and more artists were returning from abroad impressed by the changes taking place in Europe. The moment for the acceptance of something fresh and new was at hand. Chase's arrival was opportune; his fame had preceded him since three of his paintings,

"Jester," "The Broken Jug," and "Ready for the Ride," had been exhibited in American galleries and had created a considerable amount of favorable comment.

Art studios at this time were at a premium but Chase, determined to have the best, established himself in a well-lighted and roomy studio on Tenth Avenue. Almost immediately this became the meeting place for artists and poets both striving and famous. The studio was bedecked with exotic bric-a-brac which Chase collected everywhere he went as well as many fine paintings by important artists. Throughout his lifetime Chase collected art and all sorts of art objects from rings, jugs, vases, pots and flowers to just anything which excited the artist's quest for color, and reflective or tonal values.

The Tenth Avenue studio soon became the talk of New York with Chase in his Munich student's hat and the ever-present white carnation in his lapel—attended by Daniel, a colored servant, whose black woolly head was adorned with a red fez. Chase owned one of the first Russian hounds in this part of New York and he was, it seems likely, the only artist in the area to keep two brilliant-hued macaws and a white cockatoo, all of which perched themselves on the iron railings of the studio building and screamed at the passers-by. During these years when Chase was painting and teaching in this studio, he became acquainted with Frederick Dielman, Augustus Saint-Gaudens, Frank Millet, F. S. Church, Swain Gifford, Carroll Beckwith, John LaFarge, Robert Blum, and, in fact, every artist of note in

SHELL BEACH, SHINNECOCK

WILLIAM M. CHASE

Gilcrease Collection



*M. L. D'Otrange Mastai, Curator, The Parrish Art Museum, Southampton, L. I. New York.

the country. In addition to teaching in his own studio he taught at the Art League. One year after his return he was elected President of the Society of American Artists, a position he held until 1895.

In 1881 Chase was back in Europe spending the summer in Spain and the fall in Holland. Chase loved to paint; he could not resist any large, bank area. During this voyage and on other occasions he painted murals on the walls of the ship's salons and even on the panels of the captain's cabin. The artist's paintings did not long remain on the ship's walls, however; in one instance the panels were removed and taken to the home of the owner of the shipping lines. But for the artist, the creating was enough. Chase, unlike some, held no strong feeling regarding the great and eternal value of his work.

In Spain Chase renewed his acquaintance with the work of the Spanish artist, Velasquez. He was to return to Spain 15 years later and to the inspiration he found in the work of the 17th century artist. Once while he was making a copy of "Los Meninas" a Spanish nobleman seeing Chase's work said to his companion, "Ah! Velasquez lives again!" To Chase this was one of his greatest compliments, although he did not consider copying in itself more than a method of learning. During this time, he was influential in getting Edouard Manet's "Boy with a Sword" and "Girl with a Parrot" for the Metropolitan Art Museum. This was the first interest America had shown in the great French impressionist. In Holland Chase sought out the work of Franz Hals, whom he considered second only to Velasquez among the world's great artists.

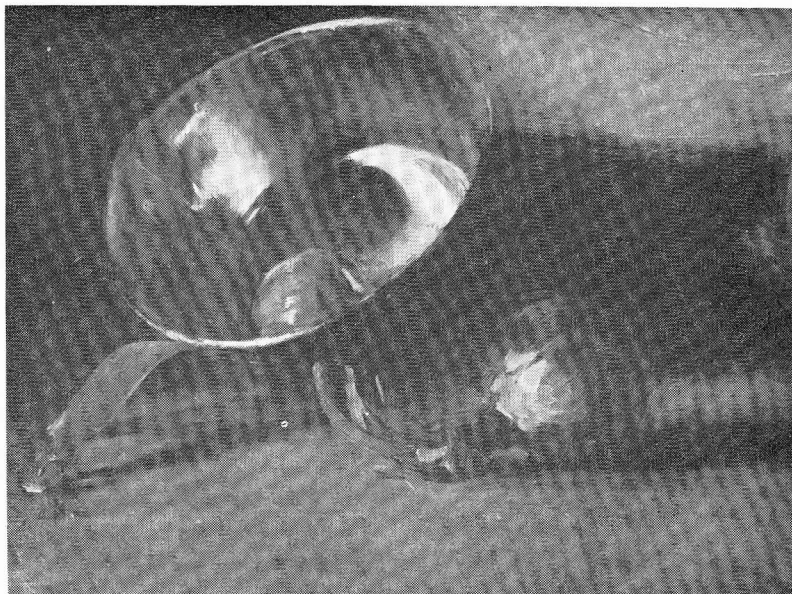
The year 1885 was a memorable one for Chase because it was during this time that he met and lived with James McNeil Whistler, the American expatriate artist, who was living in London at the time. Chase and Whistler painted one another's portraits but only the Chase of Whistler survived. When Whistler's portrait was completed the enigmatic Whistler seemed pleased with it, but later he referred to it as "a monstrous lampoon." Actually it was a wonderful character study, with the willowy Whistler in a pose typical of a fencer with his cane, a thin wand, drawing a line in a perfect angle with his body. Chase could have been thinking of a swordsman, indeed, for Whistler's words were often as sharp and as cutting as the keenest rapier. The Chase-Whistler relationship, always marred by Whistler's

outbursts, ended abruptly in Holland and later when Whistler was reminded that he had adopted Chase's stylish, soft hat his caustic reply was "Chase? Who is Chase?"

In 1886 Chase married his long-time admirer and sometimes model, Alice Gerson. The artist was a wonderful family man; he loved dearly all of his nine children and at one time or another used them as subjects for his many paintings. In 1892 Chase established his family in the newly built house on Shinnecock Beach, Long Island. Many of his finest landscapes and seascapes were done along this rather barren beach. ("Shell Beach at Shinnecock," illustrated herein, is a fine example of this work.)

During these days he taught both at Shinnecock and in his city studio. He was popular with his students and considered one of the finest teachers of his day. Much has been said by Chase's students regarding his ability as a teacher. He said to his students: "You must enjoy what you are doing if others are to enjoy it with you." He also said, "Consider nature as a painted thing. Paint a tree that a bird could fly through. Make your sky look as if we could see through it, not as if it were a flat surface." His biographer, Katherine M. Roof, has said of him: "No man ever lived more completely in the atmosphere and idea of art than Chase did. He had no other compelling interest except his family . . ." Chase revolted against the sin of prettiness which he considered the vice of the Victorian age. Before he died he became equally concerned over the meaninglessness,

(Cont. p. 12)



STILL LIFE/
WILLIAM M. CHASE
From The
Gilcrease Collection

Portrait of Artist
THOMAS MORAN
by
WILLIAM M. CHASE
Gilcrease Collection



ASH CANS AND NEWSPAPERS

John Sloan in American Art

During the closing years of the last century American art was dominated by artists who were concerned more with artistic values, such as sunlight and atmosphere, than with the subject matter of their work. The country's gigantic material growth, the social conflicts, the problems of the modern city were ignored; only the pleasant or idealistic aspects of society were presented. This era of the genteel consideration of life was interrupted soon after the turn of the century by a group of Philadelphia artists who turned to painting some of the less aesthetic aspects of the world around them. These men were Robert Henri, George Luks, William Glackens, John Sloan and Everett Shinn. They worked and drank together and asked themselves and each other why American art was so stagnant. All of them, except Henri, were originally newspaper illustrators and therefore reflected the current journalistic interest in the

"grave social evils of the times."

John Sloan (1871-1951), next to the youngest of the group, was born in Lock Haven, Pennsylvania. He was the son of James Dixon Sloan and Henrietta Ireland Stone. His father was a talented amateur artist who invariably failed in every business venture he undertook. Because of one of these business failures John was forced to go to work when he was sixteen as assistant cashier for a book seller and print dealer, then as a watercolorist for a novelty goods company and finally as an artist for the Philadelphia Inquirer. During this time he attended art classes at the Pennsylvania Academy under the tutelage of Thomas Anschutz and also studied with Henri.

Sloan's philosophy and his art were both greatly influenced by Henri who gave him the fundamental idea of "the importance of life as the primary motive of art." He had a deep dislike

for the academic, pretty-in-color, impressionistic effect which had permeated American art. He began painting the everyday life enacted in the city's streets as a protest to this omission of reality by the Victorian artists.

Sloan lost his newspaper job when the increased use of halftones replaced most art work for newspapers. He moved to New York where he and his wife lived for seven years in a small fourth floor studio apartment. His main source of income during these years was illustrating for magazines; his creative energies resulted in the production of paintings and etchings taken from the rich, raw material around him—the crowded tenements, the elevated railroads, the streets and alleys of the city.

Sloan had no formal art training until he was grown and, unlike most of the artists of the time, he did not study abroad. Instead, he studied the works of other artists and borrowed the techniques he felt most suited to his own needs: the flat pattern of Japanese woodcuts, the tonality of his friend and teacher Henri, the low key of Whistler's nocturnes and the cross-hatching of the etcher. However, in all this, the artistic product had a realism and an honesty that was unmistakably his own.

The artists of the "Newspaper School" were all in New York by 1904 where they continued to incorporate new material into American art. Luks painted the grit and grime of city life; Henri pictured the colorful folk he knew; Sloan depicted nurse girls and adventurers in the city streets. For their efforts they were cried down by critics and the unsympathetic as abetting ugliness. In contempt they were called the painters of the "Ash Can School."

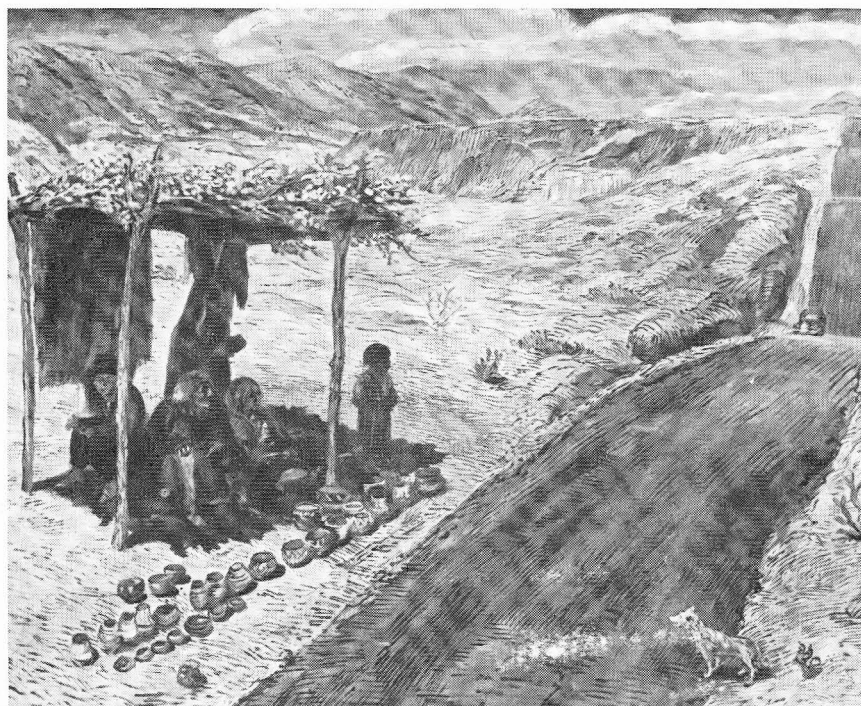
In February of 1908, in protest against the National Academy's "high-handed control of the art world," Henri, Sloan, Glackens, Luks, Shinn, Arthur B. Davies, Ernest Lawson and Maurice Prendergast opened their own exhibition in William McBeth's gallery. The show caused a furor in art circles and newspapers published

(Cont. on p. 12)

"BUILD A BETTER MOUSE TRAP"

JOHN SLOAN

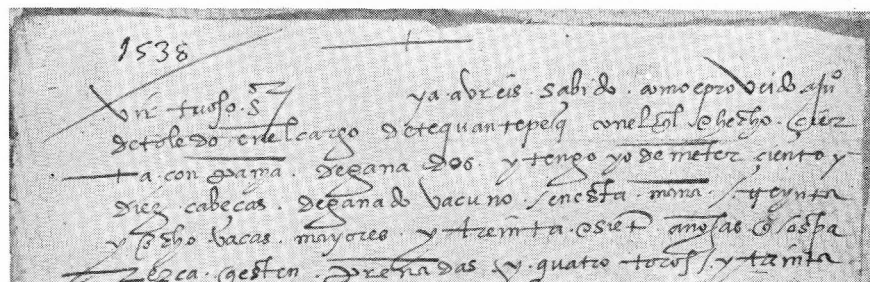
Gilcrease Collection



A Cortes Document

Translation and Notes

by
Clevy Strout*



One of the many Spanish manuscripts in the library of the Gilcrease Institute is a Cortes document whose translation appears here. It is filed in the library as C-100 and is of interest from several points of view: First, it is from the Marquis of the Valley, Don Hernando Cortes; this gives it unusual historical value. Second, it shows the care with which the Marquis supervised the manifold holdings and investments which he had in the New World. Third, it gives us an insight into the prosaic daily affairs of the great conquistador. Fourth, it shows us that the conquistador did not leave everything concerning his enterprises in the hands of and to the free judgment of his underlings. In other words, he could not delegate authority. Fifth, it shows that Cortes was a man who was not afraid to express his opinion freely. Of course, there were no libel or slander statutes, as such, at the time of the writing of these carta "letters."

And, last, the Cortes letter is interesting from the linguistic point of view: the spelling of the words indicates something of the state of erudition of the writer and the phonetic development of the time. The morphology is interesting in that certain verb forms (*rescribierdes*, *llegarede* (s), for example), are now very rarely used. The orthography in this particular document is somewhat archaic, but in a state of flux; it does show us, however, that this particular tense, the future subjunctive form, was then an active finite verb form. Of even more interest is the fact that the conservative nature of the Spanish language is evident in that few of the words have changed in meaning and use down to the present, at least not radically.

Then, too, the calligraphy of this 422 year old document is noteworthy to the student of the Spanish language. An examination reveals the relative care used by the writer of the main body of the text in contrast with the carelessness of the ad-

denda of the "letter of payment," or receipt signed by Juan de Toledo.

This document on careful scrutiny illustrates the principle that by studying the past we are better able to understand the reasons behind the actions of a people today compared with their actions at the time of the writing. Documents thus better enable us to interpret events as they are recorded in the pages of history.

Translation

1538

Virtuous Sir:

You have probably already learned how I have placed Juan de Toledo in charge of Tehuantepec, and with him I have formed a certain cattle company. And I am to furnish one hundred and ten head of bovine cattle, in this manner: thirty-eight older cows and thirty-seven yearling cows, which it seems to you may be with calf, and four bulls and thirty-one head of calves, half of them male and half female. As soon as you receive this letter you will deliver them in the aforementioned manner, and let them be determined in this way. And give him the necessary supply of Indians and food in order to be able to take them, so that they will lack nothing. Also you shall give him an equal number of mares as he is taking and has there. You shall examine them and in the same manner, so that they are with calf one for one, male for male, female for female, so that there are not more of one than of the other, and in your presence all of them shall be branded with the brand which I mention above. God keep your virtuous person as you wish it. From Tlalhuítongo, 12 February.

What you are to give is this: One hundred and nine head of cows, in this manner: thirty-seven old cows; thirty-two yearlings of an age that they may be bred; four bulls of the same age as those which Juan de Toledo is branding; thirty-six calves, male and female, and if it be possible, let them be from the same cows which he takes, so that they may be more

reliable; and of all that which you deliver to him, you will take his letter of payment on the back of this one, and because also you are to deliver to him all the sheep cattle which there may be in Tehuantepec, and there is no one there to deliver them to him except his cousin, and he is suspect. For love of me, you shall go together, and you will deliver it to him and bring his letter of payment of how you deliver it to him. And look to it that they are to count all that there are, small and large, male and female, even those just born, going around counting them. And I do this because if you go there, he will not deceive me, nor will the account err. And do not delay it one day, but as soon as you arrive you shall deliver the cattle and go with him, and send me immediately the report of all the cattle which remain on those ranches. Dated and signed.

I, Juan de Toledo, state that I received from you, Diego de Guinea, in the name of the Marquis, My Lord, the heads of cattle contained in this other part, or, that is, one hundred and nine head of cattle, and in the same manner as is stated in said letter, and I signed it with my name, dated the second of March, one thousand five hundred thirty-eight years. Juan de Toledo

They are of the Mas (?) company, and of the Marquis, of which I have paid my part. I, Juan de Toledo, received from Diego de Guinea, in the name of the Marquis, two thousand one hundred and fifty head of sheep, small and large, male and female, which are of the company which there is between the Marquis and me. Juan de Toledo.

To the Virtuous Gentleman, Diego de Guinea in Oaxaca

From the Marquis, My Lord, Done on the third of February.

*Dr. Clevy Strout is Associate Professor of Spanish at the University of Tulsa and a specialist in 16th century Spanish linguistics.

Lost Pages of History

John Mix Stanley in Indian Territory

John Mix Stanley, the author of the following notes, was an accomplished American artist who spent ten years in the West painting the Indian and western scenery. His first western experiences were in the Indian territory where he lived among the Cherokees before moving to New Mexico. During the Mexican War he accompanied the Kearny expedition to San Diego and then went on to the Oregon country and Hawaii. In 1853 he accompanied Isaac Stevens on his north-west railroad route survey for which he was the official artist. In 1864 he moved to Detroit where he devoted his remaining years principally to portrait painting. A catastrophe occurred in 1865 when most of his historically invaluable Indian paintings were destroyed by the great fire at the Smithsonian Institution.

Some years before, in 1852, the Smithsonian Institution had published a catalog of some of his works entitled *Portraits of North American Indians*. Stanley provided annotations for each of the 152 entries, describing briefly some facet or aspect of the painted subject. Since several of these notes refer to events and people of significance in history, the *Lost Pages* section presents selections from them.

The notes reprinted here refer to the International Indian Conference held at Tahlequah in 1843. On that occasion eighteen tribes living in or near the Indian territory met for several days to discuss mutual problems and seek mutual agreements. Stanley's painting of the conference in session is important as a documentation of the event.

Stanley also painted portraits of members of the prominent Ross family and some of them are now owned by the Gilcrease Institute.

The two shown here are of Eleanor Ross and Lewis Ross, daughter and son of John Ross's sister, Elizabeth Ross, who married a merchant, John Goldin Ross.

International Indian Council (1843)

This council was convened by John Ross, at Tah-le-quah, in the Cherokee Nation, in the month of June, 1843, and continued in session four weeks. Delegates from seventeen tribes were present, and the whole assemblage numbered some ten thousand Indians. During the session, each of the chiefs and warriors of the several delegations delivered a "talk;" but want of space compels us to confine ourselves to the explanation of the wampum belt, and the speech of Mr. Ross.

Major George Lowrey, Second Chief of the Cherokees, in explanation of the wampum, spoke as follows:—

"You will now hear a talk from our forefathers. You must not think hard, if we make a few mistakes in describing our wampum; if we do, we will try and rectify them.

"My Brothers, you will now hear what our forefathers said to us.

"In the first place, the Senecas, a great many years ago, devised a plan for us to become friends. When this plan was first laid, the Seneca rose up and said, I fear the Cherokee, because the tomahawk is struck in several parts of his head. The Seneca afterward remarked, that he saw the tomahawk still sticking in all parts of the Cherokee's head, and heard him whooping and hallooing say that he was too strong to die. The Seneca further said: Our warriors in old times used to go to war; when they did go, they always went to fight the Cherokees; sometimes one or two would return home—sometimes none. He further said, The Great Spirit must love the Cherokees, and we must be in the wrong, going to war with them. The Seneca then said, Suppose we make friends with the Cherokees, and wash his wounds and cause them to heal up, that he may grow larger

than he was before. The Seneca, after thus speaking, sat down. The Wyandot then rose and said, You have done right, and let it be. I am your youngest brother, and you are our oldest. This word was told to the Shawnees: they replied, We are glad, let it be; you are our elder brothers . . . The Seneca then said, The Great Spirit has had mercy upon us, and the thing has taken place just as we wished it.

"The Shawnee then said, We will make straight paths; but let us make peace among our neighboring tribes first, before we make this path to those afar off.

"The Seneca then said, Before we make peace, we must give our neighbouring tribes some fire; for it will not do to make peace without it—they might be travelling about, and run against each other, and probably cause them to hurt each other. These three tribes said, before making peace that this fire which was to be given to them should be kindled in order that a big light may be raised, so they may see each other at a long distance; this is to last so long as the earth stands; they said further, that this law of peace shall last from generation to generation—so long as there shall be a red man living on this earth; they also said, that the fire shall continue among us and shall never be extinguished as long as one remains. The Seneca further said to the Shawnees, I have put a belt around you, and have tied up the talk in a bundle, and placed it on your backs; we will now make a path on which we will pass to the Sioux. The Seneca said further, You shall continue your path until it shall reach the lodge of the Osage. When the talk was brought to the Sioux, they replied, We feel thankful to you and will take your talk; we can see a light through the path you have made for us.

"When the Shawnee brought the talk to the Osages, they replied, By to-morrow, by the middle of the day, we shall have finished our business. The Osage said further, The Great

Spirit has been kind to me; he has brought something to me, I being fatigued hunting for it. When the Shawnee returned to the lodge of the Osages, they were informed that they were to be killed, and they immediately made their escape.

"When the Shawnees returned to their homes whence they came, they said they had been near being killed.

"The Seneca then said to the Shawnees, that the Osages must be mistaken. They sent them back to them again. The Shawnees went again to see the Osages—they told them their business. The Osages remarked, The Great Spirit has been good to us,—to-morrow by the middle of the day he will give us something without fatigue. When the Shawnees arrived at the lodge, an old man of the Osages told them that they had better make their escape; that if they did not, by the middle of the following day, they were all to be destroyed, and directed them to the nearest point of the woods. The Shawnees made their escape about midday. They discovered the Osages following them, and threw away their packs, reserving the bag their talk was in, and arrived at their

camp safe. When the Shawnees arrived home, they said they had come near being killed, and the Osages refused to receive their talk. The Seneca then said, If the Osages will not take our talk, let them remain as they are; and when the rising generation shall become as one, the Osages shall be like some herb standing alone. The Seneca further said, The Osages shall be like a lone cherry-tree, standing in the prairies, where the birds of all kinds shall light upon it at pleasure. The reason this talk was made about the Osages was, that they prided themselves upon their warriors and manhood, and did not wish to make peace.

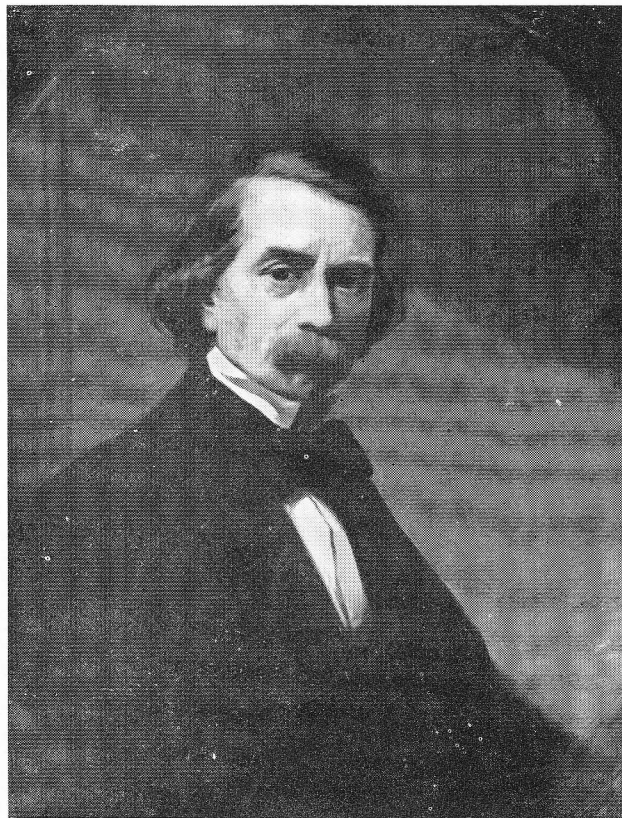
"The Seneca further said, We have succeeded in making peace with all the Northern and neighboring tribes. The Seneca then said to the Shawnees, You must now turn your course to the South: you must make your path to the Cherokees, and even make it into their houses. When the Shawnees started at night they took up their camp and sat up all night, praying to the Great Spirit to enable them to arrive in peace and safety among the Cherokees. The Shawnees still kept

their course, until they reached a place called Tah-le-quah, where they arrived in safety, as they wished, and there met the chiefs and warriors of the Cherokees. When they arrived near Tah-le-quah, they went to a house and sent two men to the head chiefs. The chief's daughter was the only person in the house. As soon as she saw them, she went out and met them, and shook them by the hand and asked them into the house to sit down. The men were all in the field at work—the girl's father was with them. She ran and told him that there were two men in the house and that they were enemies. The chief immediately ran to the house and shook them by the hand, and stood at the door. The Cherokees all assembled around the house, and said, Let us kill them, for they are enemies. Some of the men said No, the chief's daughter has taken them by the hand; so also has our chief. The men then became better satisfied. The chief asked the two men if they were alone. They answered no; that there were some more with them. He told them to go after them and bring them to his house. When these two men returned with the rest of their people, the chief asked them what their business was. They then opened this valuable bundle, and told him that it contained a talk for peace. The chief told them I cannot do business alone; all the chiefs are assembled at a place called Cho-quata, where I will attend to your business in general council. When the messengers of peace arrived at Cho-quata, they were kindly received by the chiefs, who told them they would gladly receive their talk of peace. The messengers of peace then said to the Cherokees, We will make a path for you to travel in, and the rising generation may do the same—we also will keep it swept clean and white, so that the rising generation may travel in peace. The Shawnee further said, We will keep the doors of our houses open, so that when the rising generation come among us they shall be welcome; he further said, This talk is intended for all the different tribes of our red brothers, and is to last to the end of time; he further said, I have made a fire out of the dry elm—this fire is for all the different tribes to see by. I have put one chunk toward the rising sun, one toward the setting sun, one toward the north, and one toward the south. This fire is not to be extinguished so long as time lasts. I shall stick up a stick close by this fire, in order that it may frequently be stirred, and raise a light for the rising generation to see

SELF PORTRAIT

JOHN MIX STANLEY

Gilcrease Collection



by; if any one should turn in the dark, you must catch him by the hand, and lead him to the light, so that he can see that he was wrong.

"I have made you a fire-light, I have stripped some white hickory bark and put it up against the tree, in order that when you wish to remove this fire, you can take it and put it on the bark; when you kindle this fire it will be seen rising up toward the heavens. I will see it and know it; I am your oldest brother. The messenger of peace further said, I have prepared white benches for you, and leaned the white pipe against them, and when you eat you shall have but one dish and one spoon. We have done every thing that was good, but our warriors still hold their tomahawks in their hands, as if they wished to fight each other. We will now take their tomahawks from them and bury them; we must bury them deep under the earth where there is water; and there must be winds, which we wish to blow them so far that our warriors may never see them again.

"The messenger further said, Where there is blood spilt I will wipe it up clean—wherever bones have been scattered, have I taken them and buried them, and covered them with white hickory bark and a white cloth—there must be no more blood spilt; our warriors must not recollect it any more; our warriors said that the Cherokees were working for the rising generation by themselves; we must take hold and help them.

"The messengers then said that you Cherokees are placed now under the centre of the sun; this talk I leave with you for the different tribes, and when you talk it, our voice shall be loud enough to be heard over this island. This is all I have to say."

Mr. Ross then arose and addressed the Council as follows:

"Brothers: The talk of our forefathers has been spoken, and you have listened to it. You have also smoked the pipe of peace, and shaken the right hand of friendship around the Great Council-fire, newly kindled at Tah-le-quah in the west,

and our hearts have been made glad on the interesting occasion.

"Brothers: When we look into the history of our race, we see some green spots that are pleasing to us. We also find many things to make the heart sad. When we look upon the first council-fire kindled by our forefathers, when the pipe of peace was smoked in brotherly friendship between the different nations of red people, our hearts rejoice in the goodness of our Creator in having thus united the heart and hand of the red man in peace.

"For it is in peace only that our women and children can enjoy happiness and increase in numbers.

"By peace our condition has been improved in the pursuit of civilized life. We should, therefore, extend the hand of friendship from tribe to tribe, until peace shall be established between every nation of red men within the reach of our voice.

"Brothers: When we call to mind the only associations which endeared us to the land which gave birth to our ancestors, where we have been brought up in peace to taste the benefits of civilized life; and when we see that our ancient fire has there been extinguished and our people compelled to remove to a new and distant country, we cannot but feel sorry; but the designs of Providence, in the course of events, are mysterious—we should not, therefore, despair of once more enjoying the blessings of peace in our new homes.

"Brothers: By this removal, tribes that were once separated by distance have become neighbors, and some of them, hitherto not known to each other, have met and become acquainted. There are, however, numerous other tribes to whom we are still strangers.

"Brothers: It is for reviving here in the west the ancient talk of our forefathers, and of perpetuating forever the old fire and pipe of peace brought from the east, and of extending them from nation to nation, and for adopting such international laws as may be necessary to redress the wrongs which may be done by individuals of our respective nations upon each other, that you have been invited to attend the present council.

"Brothers: let us so then act that the peace and friendship which so happily existed between our forefathers, may be forever preserved; and that we may always live as brothers of the same family."

The following compact was then introduced by Mr. Ross, for the deliberation and action of the council:—

LEWIS ANDERSON ROSS JOHN MIX STANLEY Gilcrease Collection



"Whereas, the removal of the Indian tribes from the homes of their fathers, east of the Mississippi, has there extinguished our ancient council-fires, and changed our position in regard to each other; and whereas, by the solemn pledges of treaties, we are assured by the government of the United States that the lands which we now possess shall be the undisturbed home of ourselves and our posterity for ever. **Therefore**, we the authorized representatives of the several nations, parties hereunto assembled around the Great Council-fire, kindled in the west, at Tah-le-quah, in order to preserve the existence of our race, to revive and cultivate friendly relations between our several communities, to secure to all their respective rights, and to promote the general welfare, do enter into the following compact:

"1st. Peace and friendship shall be forever maintained between the parties to this compact, and between their respective citizens.

"2nd. Revenge shall not be cherished, nor retaliation practiced for offenses committed by individuals.

"3rd. To provide for the improvement of our people in agriculture, manufactures, and other domestic arts, adapted to promote the comfort and happiness of our women and children, a fixed and permanent location on our lands is an indispensable condition. In order, therefore, to secure those important objects, to prevent any future removal, and to transmit to our posterity an unimpaired title to lands guaranteed to our respective nations by the United States, we hereby solemnly pledge ourselves to each other, that no nation, party to this compact, shall, without the consent of all the other parties, cede, or in any manner alienate to the United States any part of their present territory.

"4th. If a citizen of one nation commit wilful murder, or other crimes, within the limits of another nation, party hereto, he shall be subject to the same treatment as if he were a citizen of that nation. In cases of property stolen, or taken by force or fraud, the property, if found, shall be restored to the owner; but if not found, the convicted person shall pay the full value thereof.

"5th. If a citizen of any nation, party to this compact, shall commit murder or other crime, and flee from justice into the territory of any other party hereto, such criminal shall, on demand of the principal chief of the nation from which he fled, (accom-



ELEANORA C. ROSS

JOHN MIX STANLEY

Gilcrease Collection

panied with reasonable proof of his guilt) be delivered up to the authorities of the nation having jurisdiction of the crime.

"6th. We hereby further agree, that if any of our respective citizens shall commit murder or other crime upon the person of any such citizen in any place beyond the limits of our several territories, the person so offending shall be subject to the same treatment as if the offense had been committed within the limits of his own nation.

"7th. Any citizen of one nation may be admitted to citizenship in any other nation, party hereto, by the consent of the proper authorities of such nation.

"8th. The use of ardent spirits being a fruitful source of crime and misfortune, we recommend its suppression within our respective limits; and agree that no citizen of one nation shall introduce them into the territory of

any other nation, party to this compact."

The foregoing compact was, however, only signed by two or three tribes; it was something new to the delegates, and a project they did not feel authorized to act upon without consulting their respective constituents; each delegation was furnished with a copy for future deliberation and action.

Although the council failed in its main object, we doubt not that much good will result from the commingling of so many different tribes, who have often been arrayed against each other in deadly strife, upon the immense plains which supplies most of them with the means of subsistence.

During the whole session the utmost good feeling and harmony prevailed; the business was brought to a close at sundown, after which the various tribes joined in dancing, which was usually kept up to a late hour.

John M. Stanley

CHASE—Cont. From P. 5

ugliness and the pretentiousness of some of the art of the early part of the 20th century. Chase felt that a great work of art should contain three things, "truth, quality, and interesting treatment." These elements can be seen in all of his better works.

In 1898 the Chase School was founded by the artist in New York, but due to his lack of business initiative he renounced ownership and the school became the New York School of Art; Chase headed the institution, however, for eleven years—during which time he painted some of his finest paintings. Chase painted and taught tirelessly and without losing his insatiable interest in everything touching the world of art until just a few days before his death in October of 1916.

William Merritt Chase was a leader in American art for over thirty years. He was an innovator and a masterful teacher, yet he has suffered severely and unjustly in the hands of the modern critic. Often times, as in one recent book supposedly reviewing the art of America during the last 300 years, he received the severest blow, that of omission. In other instances he has been misunderstood and his contribution during his own time has been ignored. The difficulty, of course, lies in attempting to relate the work and the artists of another era (sometimes the difference is as great as between two worlds) with the present. It is seldom possible to judge the work of an artist without also judging those around him and the mode, the level of appreciation—the warp and woof of the times. Regrettably, Americans have generally ignored the excellence of the work of their own artists. Many have been, coached by their critics, prone to accept art as something transitory—everchanging with the vogue of the times.

Chase is one of America's masters and will one day be recognized as

such. His portraits, especially of Whistler, Dora Wheeler and Carmen-cita are both competently painted and incisively drawn; his still life studies of fish and bric-a-brac created a new meaning for this art form; his landscapes of the Shinnecock Beach area are as fine as any work produced by any American artist, at home or abroad. There is something of the Whistler and the Sargent in his portrait work, but his landscapes (always with a spot of color and the introduction of an interesting person or group) and his still life are handled with a touch and a deftness of brush stroke which is his own and his style is that of a master painter. J.T.F.

SLOAN—Cont. From P. 6

lengthy articles on the "Eight Independent Painters." "The Eight" became known as a symbol of rebellion against the academic painters and played a leading role in revolutionizing the American art world.

In 1919 Sloan made his first trip to New Mexico and immediately fell in love with the country. He bought a house in Santa Fe and spent four months of the year there for more than thirty years. He painted the desert landscape, the pueblos and the cultural life of the Indians, the Corn Dance at the Pueblo, the Rain Dance at Cochita. One of the paintings done by Sloan in New Mexico which he called "Build a Better Mousetrap" shows a group of Indians selling their pottery beside the highway. This picture is a part of the permanent collection of the Gilcrease Institute.

Sloan liked what was common, everyday and universal—the character and humor of daily life, yet beneath poverty and drabness he saw beauty and warmth. He painted with a realism that few American artists had used before. He depicted the happy, the sad and the disenchanted; but with all their realism his pictures showed his understanding and enjoyment of the life he loved. V.H.

BOOK REVIEW

Dictionary of the American Indian,
By John Stoutenburgh, Jr., New York,
Philosophy Library, 1960, \$10.00.

This volume is really more of a glossary of some American Indian terms than a dictionary. It is difficult to determine just what criterion has been used in the selection of the words chosen for the list. It includes place names, personal and tribal names, names of some processes and materials of Indian culture and other commonly used words. The work suffers considerably from failure of the compiler to indicate his purposes and objectives and from a complete lack of source references. In making an appraisal of this book one naturally compares it with Frederick Hodge's **Handbook of the American Indian**, Bulletin 30, of the Bureau of American Ethnology which presents a much more thorough, authoritative and more elaborate survey of American Indian terminology than is contained in the Stoutenburgh work. However, as a readily available list of the more common terms connected with the American Indian this book may prove useful to many students.

The American Scene

Vol. 3, No. 1

Spring, 1960

Published quarterly by the Gilcrease Institute, P.O. Box 2419, Tulsa, Okla.
Editor..... James T. Forrest
Ass't Editor..... Martin Wenger
Contributing Editors:.. Charles Proctor,
Martin Wenger, Lyn Walker, Vashti Holt.

Photography..... Glen Lawrence
Staff:..... Joan Williams, Jane Slocum,
Bruce Wear.

Single issue \$1.25 per copy

Copyright Gilcrease Institute of American History and Art, 1960.

Institute Memberships from \$5.00 includes subscription to The American Scene.

Non-Profit
Organization
U. S. Postage
PAID
Permit No. 126
Tulsa, Okla.

Return To:
GILCREASE INSTITUTE
Box 2419
Tulsa, Okla.
Form 3547 Requested