

GILCREASE MUSEUM

DEDICATION

ISSUE





MR. E. FRED JOHNSON, PRESIDENT OF THE BOARD OF DIRECTORS OF GILCREASE INSTITUTE AND JAMES L. MAXWELL, MAYOR OF TULSA. September 28, 1962
Langley Construction Company equipment in the background.

CONTRACTORS AND SUB-CONTRACTORS

GILCREASE MUSEUM ADDITION

Acme Brick Company
Tulsa, Oklahoma

Advance Glass Company
Tulsa, Oklahoma

Aluminum Window Products
Tulsa, Oklahoma

Anchor Stone Company
Tulsa, Oklahoma

Architectural Erectors
Tulsa, Oklahoma

Ball Distributing Company
Tulsa, Oklahoma

Bissell Builders Supply Co.
Tulsa, Oklahoma

Brunswick Corporation
Kansas City, Missouri

Builders Hardware & Supply Co.
Tulsa, Oklahoma

Building Specialties Company
Tulsa, Oklahoma

C & C Tile Company
Tulsa, Oklahoma

C-K & W Supply Company
Tulsa, Oklahoma

Cates Painting & Decorating
Tulsa, Oklahoma

Central Mill & Fixture, Inc.
Tulsa, Oklahoma

Chandler Materials Company
Tulsa, Oklahoma

Clark Darland Hardware
Tulsa, Oklahoma

Dons Floor Covering
Tulsa, Oklahoma

Easley Plumbing & Heating
Tulsa, Oklahoma

Engineering Service Company
Tulsa, Oklahoma

Gates Hardware & Supply
Tulsa, Oklahoma

General Acoustics Company
Tulsa, Oklahoma

Gulf Millwork Company
Tulsa, Oklahoma

Hajo Stack Company
Tulsa, Oklahoma

Harter Marblecrete Stone Company
Oklahoma City, Oklahoma

Hopkins Photography
Tulsa, Oklahoma

Independent Materials Company
Tulsa, Oklahoma

Insulation Services, Inc.
Tulsa, Oklahoma

King Supply Company
Tulsa, Oklahoma

The Logsdon Cut Stone Company
Tulsa, Oklahoma

McMichael Concrete Company
Tulsa, Oklahoma

McMichael Construction Company
Tulsa, Oklahoma

McMichael Sand Company
Tulsa, Oklahoma

Mill Creek Lumber Company
Tulsa, Oklahoma

Monarch Roofing & Sheet Metal Co.
Tulsa, Oklahoma

Montgomery Elevator Company
Tulsa, Oklahoma

National Masonry Corporation
Tulsa, Oklahoma

Patterson Steel Corporation
Tulsa, Oklahoma

Rudy's Shade Company
Tulsa, Oklahoma

Salmon Lumber Company
Tulsa, Oklahoma

Forrest Shoemaker Air Conditioning
Tulsa, Oklahoma

Triangle School Equipment Co.
Tulsa, Oklahoma

Max True Plastering Company
Tulsa, Oklahoma

United States Fidelity &
Guaranty Company

Watt Plumbing, Air Cond. & Electrical
Tulsa, Oklahoma

Murray R. Womble Company
Tulsa, Oklahoma

The superintendent on this project was Mr. B. M. Haynie

LANGLEY CONSTRUCTION COMPANY
General Contractor

JOSEPH R. KOBERLING
Architect

PROGRAM

Thomas Gilcrease Institute of American History & Art

Dedication Ceremonies for the

Sunday, October 27, 1963 Commencing at 1:30 p.m.

ALFRED E. AARONSON
Ceremony Chairman

WILLIAM A. BADEN
Program Chairman

"*The Star Spangled Banner*" by American Legion Band, Carson-Wilson Post No. 1, Mr. Manny Domingos, conducting

Flag Raising—Osage Hills Christian Church Troop No. 12, Boy Scouts of America

Invocation:

"*The Lord's Prayer*" in Creek by W. E. McIntosh, Principal Chief of the Creek Nation, with vocal accompaniment by Jennie Lee Fife, Cherokee; Frances Spraker, Cherokee-Kiowa; Janice Young, Cherokee; and Lucil Navarro, Creek

Introduction of guests, members of the Gilcrease Foundation and Officers of the Thomas Gilcrease Institute by William A. Baden

"*Our Departed Friends*" by Alfred E. Aaronson, First President and presently Treasurer, Board of Directors

Remarks by Otha H. Grimes, President, Board of Directors

Greetings and acceptance of the new facilities by the Honorable James L. Maxwell, Mayor of the City of Tulsa

Remarks by Thomas Gilcrease, Jr., President, Board of Trustees, Thomas Gilcrease Foundation
Principal Address by the Honorable Henry L. Bellmon, Governor of the State of Oklahoma
Closing Remarks by William A. Baden

"*God Bless America*" by the American Legion Band

Cutting of the Ribbon and opening of the new building addition by the daughter of the late Thomas Gilcrease, Mrs. Des Cygne Gilcrease Denney, and Mayor Maxwell

USHERS: POST 64, BOY SCOUTS OF AMERICA

American Scene

THE HISTORY MAGAZINE WITH A PURPOSE

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GILCREASE INSTITUTE

Founded by the late Thomas Gilcrease
Owned and Operated by the City of Tulsa

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GORDON T. HICKS

Chairman, Parks and Recreation Board

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EDITORIAL

The Thomas Gilcrease Institute of American History and Art is both giant and fledgling. Its story is as dramatic as the story of the Indian Territory. Gilcrease is a young museum in an historically rich setting. As a cultural force, it is unmeasured.

The Gilcrease-Tulsa friendship began in 1954 under extraordinary circumstances. With the imminent danger of the collections leaving Oklahoma, money to dissolve unforeseen financial reverses had to be raised. Months of anxious work perplexed by trial-and-error were followed by failure in everything but unflinching determination. Time was of the utmost importance. In the eleventh and final hour, a handful of men decided to try and vote a civic bond issue. The result was the resounding approval of two-and-one-half million in bonds. Future generations will reap the harvest of this bold plan.

In 1958, "T. G.," as Mr. Thomas Gilcrease was affectionately called in New York and London art circles, quietly deeded the then existing building and the beautifully landscaped grounds to the City. In November of 1961, the citizens of Tulsa responded by voting more than a half-million dollars in bonds to expand the facility.

As the result of good municipal government, experienced leadership within the Executive Committee of the Board of Directors, a capable architect and a competent contractor—the people of Tulsa now have, in many ways, a building that has no equal.

On Dedication Day, October 27, 1963, Mr. Thomas Gilcrease, Jr., Mrs. Des Cygne Gilcrease Denney and Mr. Barton Gilcrease, trustees of the Gilcrease Foundation, presented an additional five-million dollars worth of art, archaeology and land. The gift generously compliments the collection acquired in 1955.

"A Format for the Future," is often the theme of conversations. It hints at Gilcrease's becoming a focal point for the study of art, archaeology and Americana, the improving of the *American Scene* magazine, and the publishing of fine books. These are the things that attract a half-million or more visitors annually.

High standards and degrees of restraint always must be conspicuous in the museum's developmental fabric because what happens to the Gilcrease treasures is of national consequence, for there is just *one* first letter written from the new world, *one* first book printed in the new world, *one* Declaration of Independence like ours, *one* Paul Revere order, *one* "Wild Turkey" in oil by Audubon, *one* "Blackhawk" by Jarvis, *one* "James Madison" by Peale; there was only *one* Charlie Russell and only *one* Frederic Remington. It is also true—there was only *one* Thomas Gilcrease.

DEAN KRAKEL



"ELECTION CHECK GIVEN CITY" — Members of the Save Gilcrease for Tulsa committee were on hand today when Alfred Aaronson, Chairman, presented Mayor L. C. Clark with a \$10,000 check to cover the cost of the Aug. 24th Gilcrease Bond Election. Standing left to right

are: William S. Bailey, Jr., Dr. C. C. Knoblock, Ed K. Ellis, C. N. Robinson, David R. Milsten, Oakah Jones, Morton Harrison, Alfred Aaronson, Mayor Clark is seated." *Tulsa Tribune*, August 4, 1954.

Keeping GILCREASE MUSEUM for TULSA

By Alfred E. Aaronson

"It is not thy duty to finish the work; but thou are not at liberty to neglect it." . . . From The Living Talmud

IT WAS FEBRUARY, 1954, and we had just returned from Hawaii. We read again about the imminent danger of Tulsa's losing the Gilcrease collections. Mrs. Aaronson and I decided to pay a last visit to this wonderful museum. While there, we saw a dapper-looking man, who, someone informed us, was Tom Gilcrease. I introduced myself and asked if it was true Tulsa was about to lose his collection. He told me he did not see much hope of keeping it here — that Governor Murray and others were trying, but so far, were unsuccessful in their plans to raise the money necessary to satisfy his creditors — and that the collection would probably not only leave Tulsa but would also be lost to the State of Oklahoma.

I told him I did not consider myself a rich man but that I would give a sizeable sum to keep the museum in

Tulsa. As I left him I met two friends who also volunteered to contribute liberally for this purpose. As a result of this experience, Mrs. Aaronson and I decided that these expressions and our own reaction could very well be a true reflection of the way most citizens in Tulsa felt about this outstanding accumulation of Americana and Indian art and if so, they would be willing to vote for a bond issue for the amount needed to insure its remaining here. To test out this idea, on March 9, 1954 we invited a group of people to our home, including Alf Heggem, Murray Womble, David Milsten, Dr. C. C. Knoblock, Victor Barnett of the *Tulsa Tribune*, Sid Steen of the *Tulsa World* and Morton Harrison whom I had never met before but who, I understood, represented Governor Murray and was trying many ways to keep the collection from leaving the state.

I presented the bond issue plan to the group. Victor Barnett said it was feasible and that I could do it, but it would require organizing the entire city for an intensive campaign with speakers on radio and television, articles in our newspapers, talks before all civic and social clubs, etc. At that point I turned to my wife, Millicent, and said, "Honey, this isn't for us. I never made a speech in my life." Mr. Harrison then spoke up and said a bond issue would not be necessary, as a deal was practically completed to move the collection next to the Will Rogers Museum in Claremore. So the meeting was concluded, all of us hoping that this great collection could be kept intact and at least in Oklahoma, if not in Tulsa.

It was not until about sixty days later that I received a telephone call from Mr. Harrison telling me that the Claremore deal and other possible solutions they were working on had fallen through, and if I was still interested he would appreciate my trying out our original idea of a bond issue in Tulsa.

I told him I would contact my good friend, Tom McDermott, who was then the Chairman of the Civic Auditorium Committee, and ask him to make the Thomas Gilcrease Museum of American History and Art a part of his plans for a Civic Auditorium Bond Project. When I called Tom to make this suggestion, he requested that I write him a letter setting out exactly what I had in mind.

Well, that was quite a job and the first time I was forced to put my thoughts on this matter in writing. The letter was finally completed and was written under the date of May 6, 1954. Realizing this letter would be more effective if signed by a group, I contacted several of my friends who agreed to join me. These included Elliott Davis, John Dunkin, Ed K. Ellis, D. J. Frandsen, C. C. Hagemier, H. J. Hains, Robert Hall, Alf Heggem, William H. Horster, Russell Hunt, Tom Hunt, E. Fred Johnson, Anthony Keating, C. C. Knoblock, John H. Leavell, Julius Livingston, Benedict Lubell, Allan Mayo, David Milsten, J. Nobel Thompson, Gary Y. Vandever, Robert Ward and Murray R. Womble.

When I gave this letter to Tom McDermott, Victor Barnett published an article in the *Tribune* under the prominent headline "Save Gilcrease Museum for Tulsa Committee Offers Plan," inviting every person in Tulsa to become a charter member of the Committee and quoting me as saying, "I would welcome a note from those who wish to join the Committee authorizing me to sign their names to a supplemental letter to Mr. McDermott."

The results were phenomenal. We received hundreds of letters with signatures and telephone calls and were so impressed that before we realized it we were completely involved in a situation that was more important, demanding and rewarding than anything else I had done up to this time.

The original idea to make this a part of the Civic Auditorium Bond Issue did not materialize. I tried to obtain a

substantial interim bank loan to delay action on the part of Mr. Gilcrease's creditors, but was unsuccessful. However, all creditors were contacted and agreed to await the outcome of the election. With the fine cooperation of L. C. Clark, then Mayor of Tulsa, a special Gilcrease Bond Election was called with the agreement that "The Save the Gilcrease Museum Committee" would cover the \$10,700.00 cost of holding the election.

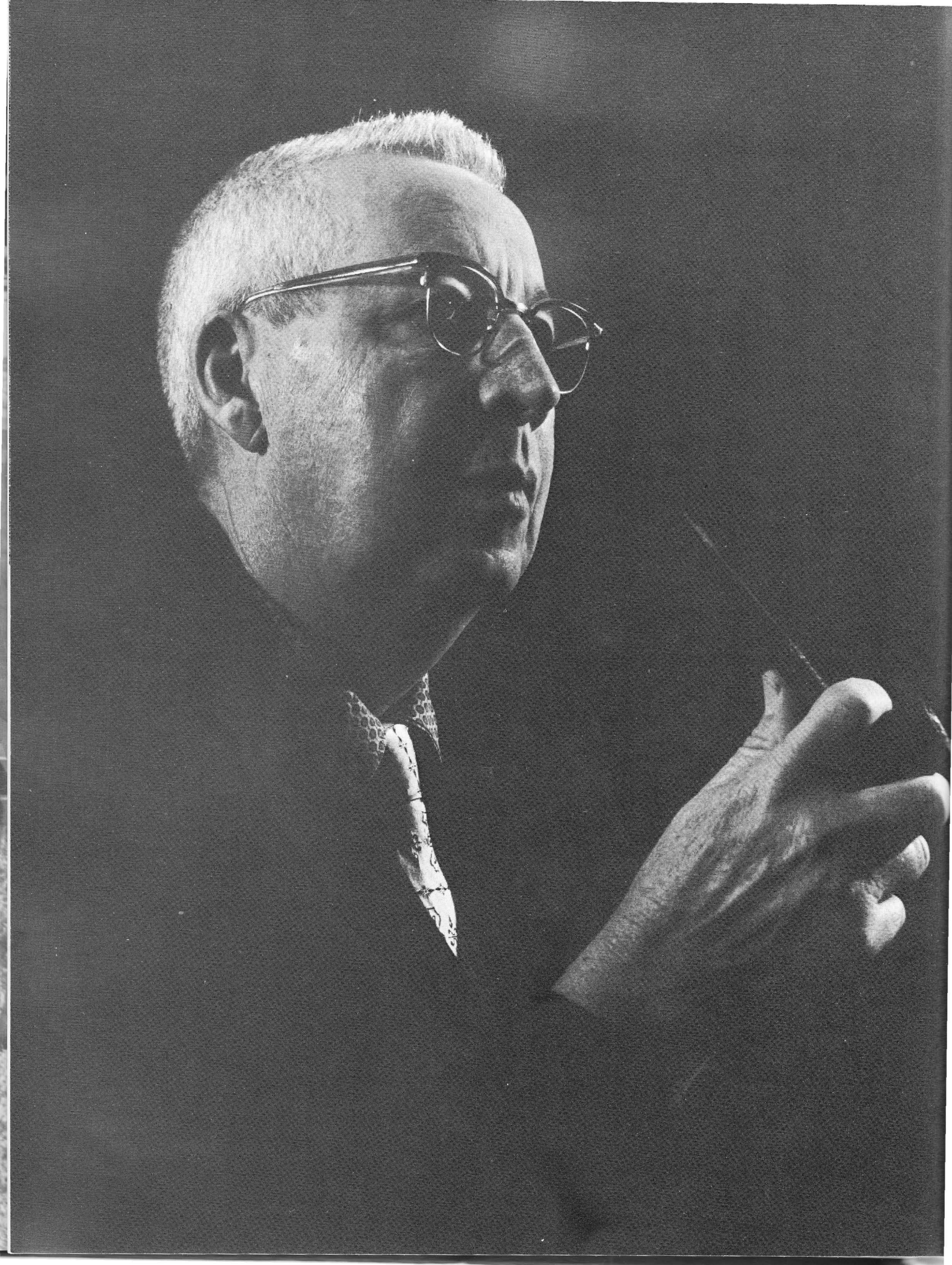
In addition to some banks and corporations, many individuals had loaned money to Mr. Gilcrease before the bond project was started. These included, among others, Morton Harrison, who was one of the larger creditors, Art Olson, Earl Sneed, Bryce Roby, Ralph Black, George Parks, William Skelly, A. F. Keating, J. P. Walker, Tom P. McDermott, Maurice Sanditen, Wm. J. Sherry, Julius Livingston, W. W. Wolf, Cecil G. Wells, George Failey, Ralph Corey, Wm. T. Paine, Otha Grimes, Wm. S. Bailey, Mrs. Aaronson and I. All were reimbursed after the election.

What followed, was a long, hard campaign involving all the activities Mr. Barnett had predicted, but with the help of the civic organizations and many diligent workers, the project was successful. On August 24, 1954, a bond issue for the required two and one quarter million dollars was passed by an overwhelming majority.

The cooperation we received from Oakah Jones, then President of the Tulsa Chamber of Commerce, Jenkin Lloyd Jones, Sid Steen, and the late Norris Henthorne, all well-known Tulsa newspapermen, David R. Milsten, Morton R. Harrison, L. C. Clark, then Mayor of Tulsa, and others too numerous to mention, was invaluable in our effort to keep this magnificent collection in Tulsa. Tulsa owes a great debt to these people. Most of all, we owe an everlasting debt of gratitude to Thomas Gilcrease, that dedicated man who spent a lifetime and his fortune collecting the superb paintings, sculpture, artifacts, books and ethnological materials contained in the Gilcrease collection that now belongs to the people of Tulsa. At the time of the bond issue he deeded oil runs from his east Texas properties to repay the City, ultimately, for its cash investment. Later, in October of 1958, he gave the City of Tulsa, as an additional gift, the museum building and fixtures and the 13-acre site on which it is located.

I have never been in doubt about the economic growth of Tulsa. With Spavinaw water and our Arkansas River Navigation Plan, Tulsa's future industrial progress is assured and we can look forward with confidence to a population of more than a half-million people in the foreseeable future. It is vital that our cultural development keep pace with this growth.

Tulsa's acquisition of the Gilcrease collection was an important step in this direction. Mrs. Aaronson and I feel that the privilege of participating in this project and others of like character has been the most rewarding experience of our lives. ■



November 1, 1963

Dear Mr. Gilcrease:

Here it is fall of the year. The season of the year you enjoyed so much. Teenor and I are still here. We have carried on as best we could since you left us. We still laugh a lot and enjoy life but we miss you very much — not only your great wisdom and good judgment, but the friendly greetings when we arrived in the morning — such as "Hi, Chief, what are you up to?" and "Good morning She-ro-key, do you have anything to do today?"

I believe you would love the new building we dedicated the 27th of October. We missed you so much, but as we walked through the lounge we could hear you say "Boy, let me tell you something, that will make them sit up and take notice." As we walked on through the galleries, we felt your presence very strongly. I remembered each picture and how we had hung them sometime together. I could hear you say "Boy, let me tell you Ceph, you will never see finer pictures than these. I know because I have visited the best galleries." Then I remember one time when we were hanging pictures and I thought I would say something funny. After leveling the pictures I stepped back and said, "A man would be awfully cranky if he didn't like that." You thought I meant you and everything I said made it sound worse. I can see now we didn't appreciate you while we had you with us. We always looked to you for advice. You always seemed to know what to do and what not to do. You could make a man feel taller when he needed to be lifted up than any person I ever met. You could also make a man feel smaller with fewer words if he got too big for his breeches. As we walked on to where the wall cases are I remembered well how you placed each figure in its place with loving care as a mother would handle her little babe. You would tell where you got each piece and the history behind it. I enjoyed every minute of those days.

I never tried to remember all those important things. I thought you would always be with us and I could ask you if I wanted to know anything. My, what a mistake I made!

You know I still believe you knew I was in the building without a key that evening you locked me in and went for a long walk over the grounds. You surely wouldn't have come back by the door otherwise, although I did yell awful loud and shook the door real hard. Anyway, I learned to always keep my keys with me. That was your way of teaching me.

As we walk toward the house I always look in the breakfast room window where you sat so much in your last days and watched the birds eat from the feeder. If I close my eyes I see you smiling and waving a friendly greeting, and if it's a beautiful day saying, "What brings you out on a stormy day like this?" Then I look close and the windows are dark. I feel very sad and sometimes I can't keep back the tears, but I wipe them away quickly and look to see if anyone saw me, for grown men are not supposed to cry — or are they? I turn and look toward the Osage hills seeming to have a little head cold, returning my handkerchief to my pocket. Then I hear that wonderful little chuckle you gave when something amused you. Then everything seems all right again. I straighten up and walk back to the museum like I owned it.

As we walk by the auditorium I wonder what you would say if you were making a speech. Then I could hear you say "A man must leave a track. He must clear the pathway for others so it will be more pleasant for those that follow after him. He must leave it clean and well lighted for man passes this way only once." My, what a track you left! You not only left it clean and well lighted, but landscaped the pathways with beautiful shrubs, plants and trees.

As I get older I begin to understand some of the things you used to tell Legus and me when we worked together planting trees. You would say, "I will never live to see these trees grown and at their best but other people will." What an unselfish attitude — always considering other people before yourself!

As we walked outside toward the north end of the building where we held the ground breaking service, thinking of our more than a quarter of a century together, I began to feel very sad because you were not with us. Then I remembered our good friend, E. Fred Johnson, saying in his speech he believed Mr. Gilcrease saw what we were doing and was well pleased. I find this very easy to believe myself. Our ancestors believed very strongly in The Happy Hunting Ground. Then as I left the building in the evening I could hear you say, "Good night, Ceph. Will see you at the crack of dawn."

Your friend,

Cephias Stoub

Dedicated to the late Thomas Gilcrease

Tracks

Man must make his tracks

*As he searches out the years,
To learn the truth of living
And become immune to fears.*

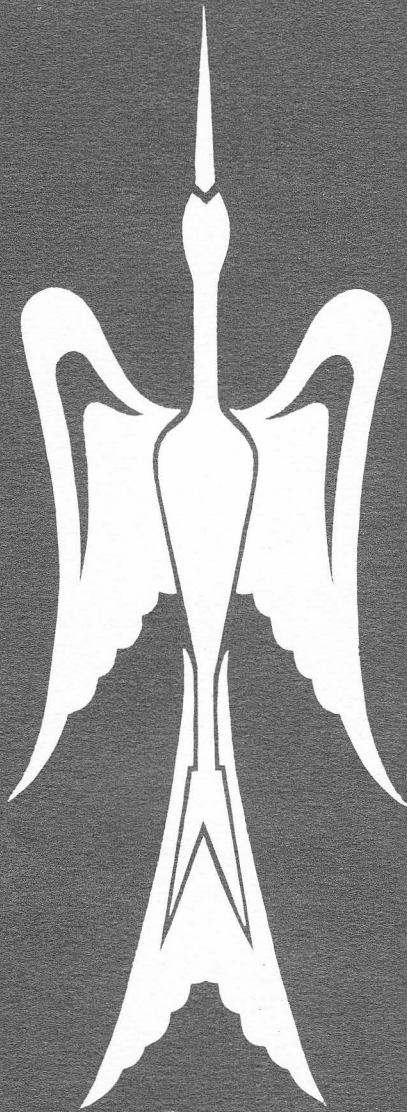
*He must grow with all the sun,
And by moonlight learn the glory,
As they plot the course he travels
And unfold his earthly story.*

*If genius be his destiny
He must challenge and create,
Inspiring those about him
With knowledge so innate.*

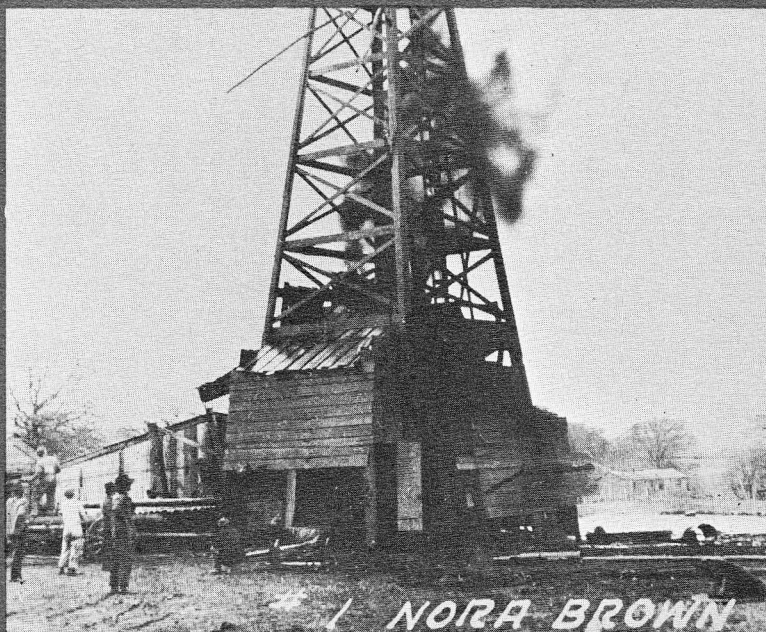
*And when the rivers overflow
And bring him back to shore,
The grains of sand will sparkle
And keep him evermore.*

By David Randolph Milsten

From Mr. Milsten's published book
of poems *Before My Night*.



Gilcrease
Album



DISCOVERY OIL WELL
Giltcrease Oil Company



T. G. IN ATHENS



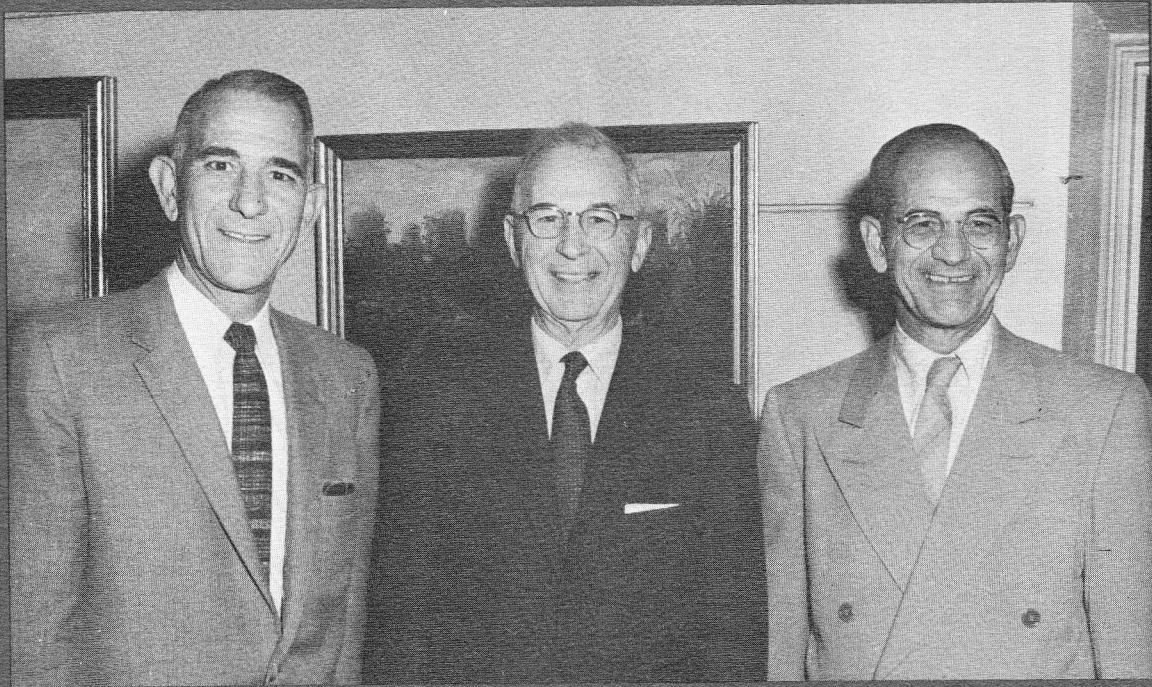
KENAI PENNSULA, ALASKA 1920



BUILDING CONSTRUCTION 1947

MUSEUM 1949





BARTON, MR. GILCREASE, TOM, JR.



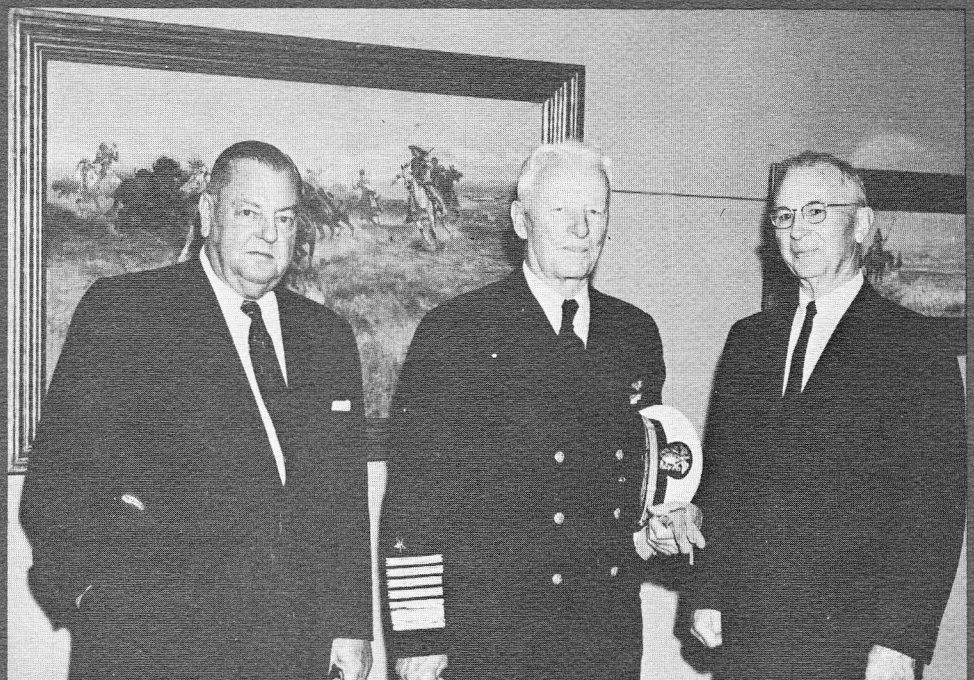
DES CYGNE AND HER FATHER



TEEN
F...



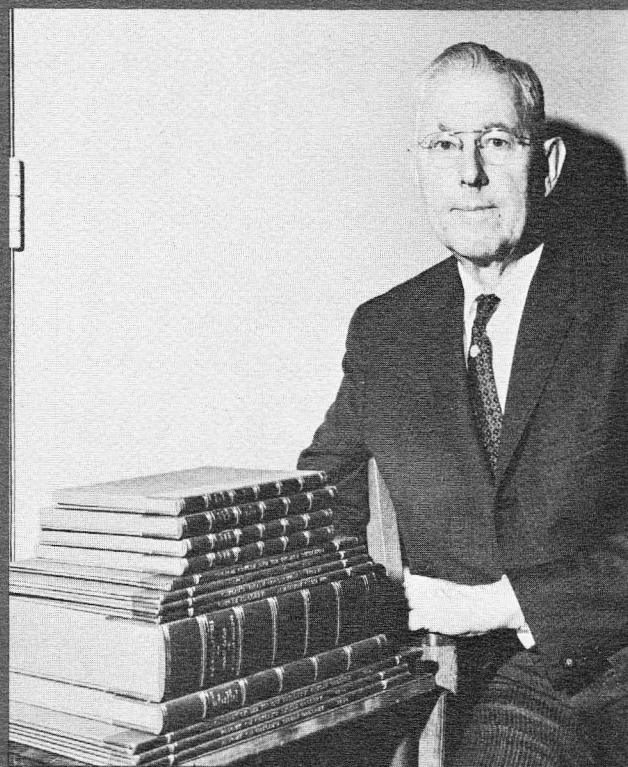
THREE INDIANS
Cephas Stout, Mr. Gilcrease and Legus Chalokee



MR. E. FRED JOHNSON, ADMIRAL CHESTER NIMITZ AND MR. GILCREASE



SCHOOL CHILDREN IN THE MUSEUM



MR. WILLIAM S. BAILEY, JR.
WITH THE GEORGE CATLIN PAPERS



RECEIVING OKLAHOMA UNIVERSITY'S HIGHEST HONOR, "THE DISTINGUISHED SERVICE CITATION"

Dr. George I. Cross, President of the University, Thomas Gilcrease and
Mr. Alfred E. Aaronson, President of the Gilcrease Board of Directors



▲
THE DAY THE PRESENT BUILDING
PLAN WAS FORMULATED

August — 1961

Gordon Hicks, Thomas Gilcrease,
Dean Krokel and Alfred E. Aaronson

SHOOTING THE LAST ARROW
BY WOLF-ROBE HUNT

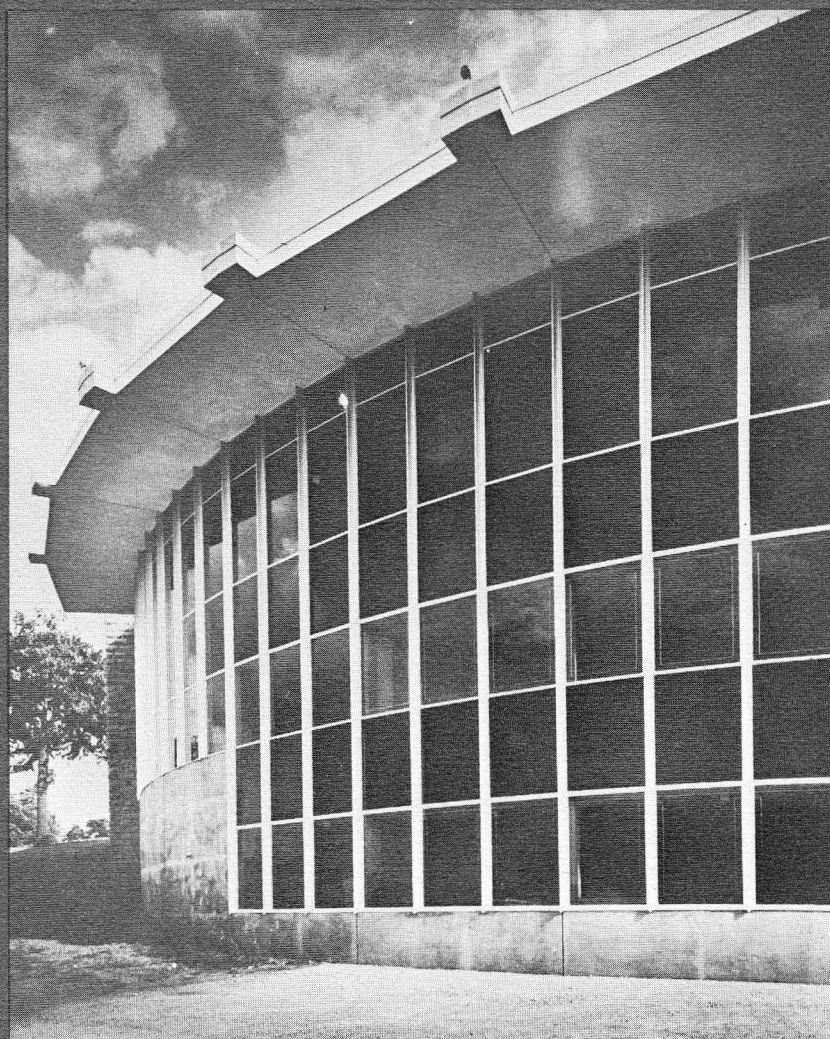
►
Memorial services for
WICARPI WAKATUYA (Mr. Gilcrease)





▲
 DEDICATION DAY, OCTOBER 27, 1963.
 Mayor James L. Maxwell announcing the five-
 million-dollar gift to the City's Gilcrease Mu-
 seum by the Thomas Gilcrease Foundation. Left
 to right: Henry Bellman, Governor of Oklahoma;
 Robert Lindeaux, artist; Gene Gilcrease, son of
 Thomas Gilcrease, Jr. (dark glasses); William
 S. Bailey, Jr.; Alfred E. Aaronson; David R.
 Milsten; William A. Baden; Ortha H. Grimes and
 Gordon T. Hicks.

NORTHWEST VIEW ▲
 Three levels "High compliment to the archi-
 tect, Joseph Koberling."
 Ed K. Ellis
 Chairman, Gilcrease
 Building Committee



TULSA PRIDE

By David Randolph Milsten

IF CHARLES M. RUSSELL, Thomas Moran, Frederic Remington, George Catlin, and all the other great artists who devoted their careers to creative Americana knew of the existence of the Thomas Gilcrease Institute of American History and Art and could intimately know the manner in which the Institute is being operated, governed, and maintained, they would join with the late and revered Thomas Gilcrease in saying, "Well done, you good and faithful servants."

Most visitors to the magnificent museum building which houses this fabulous and irreplaceable collection of paintings, etchings, folios, sketches, books, sculptures in bronze, wood and stone, pre-Colombian treasures, and artifacts of Americana probably do not have, I am sure, the slightest concept of the labor of love and determination which have been expended by the officers and the Board of Directors of the Institute to carry out the purposes of its benefactor. The realization that but a few short years ago, with the exception of the professional staff and their director, all who served in this capacity were civic-minded but rank amateurs in the field of museum administration, gives to this brief but simply-stated tribute the solemn declaration that the accomplishments to date are truly short of being miraculous. All of the officers and directors are men and women whose foresight and dependability have practically characterized their work with the Institute as being an avocation. The Board of Directors was established

in 1956, functioning in the City's structure under the Tulsa Parks and Recreation Board.

This same summation and appraisal might well be applied to any other type of civic endeavor but for the fact that the many facets of operating such a novel and unique institution places their services in an extraordinary category in the scheme of human endeavor. Always, it should be remembered that the leadership of any successful organized effort, necessarily, must be perpetual, requiring education and orientation of new members as they replace, by reason of life's destiny, those who no longer serve.

It can be said without thought of contradiction, that the men and women who comprise the Executive Committee, the Institute's governing body for the Board, devote their skills as a public service to the Thomas Gilcrease Institute of American History and Art are, individually and collectively, dedicated persons without honorariums and know all too well that they are not indispensable. These civic-minded individuals realize to the fullest their obligations and responsibilities to their benefactor who was known personally by most of them, to the City of Tulsa in whom the title rests, to the State of Oklahoma and to the world where future students will probe, evaluate, and bring to fruition the full meaning and reward for those who created by brush and pen and left behind them a cherished heritage—because as Thomas Gilcrease said so often, "A man must make his tracks." ■

HEAD TABLE AT THE FORUM LUNCHEON OF THE CHAMBER OF COMMERCE, HONORING THE LATE THOMAS GILCREASE, December 5, 1963. Left to right: L. Karlton Mosteller, Legal counsel for the Gilcrease Foundation; Otha H. Grimes, President of the Board of Directors of Gilcrease Institute; James L. Maxwell, Mayor of Tulsa; George H. Bowen, Vice-President of the Gilcrease Board; Thomas Gilcrease, Jr., President of the Gilcrease Foundation; Mrs. Eudotia Tienor, Secretary of the Foundation; Charles B. Gannaway, President of the Tulsa Chamber of Commerce; Dean Krakel, Director of Gil-

crease Institute; Glen R. Ames, Co-Chairman of the Forum and member of the Gilcrease Board; Mrs. Thomas Gilcrease, Jr.; David R. Milsten, Co-Chairman of the Forum and Secretary of the Gilcrease Board; E. Fred Johnson, Chairman of the Gilcrease Board; Barton Gilcrease, Vice-President of the Foundation; Mrs. Barton Gilcrease; Alfred E. Aaronson, Treasurer of the Gilcrease Board; Gordon T. Hicks, Chairman of the Tulsa Parks and Recreation Board; Mrs. Des Cygne Gilcrease Denney, Vice-President of the Foundation; Corwin Denney and Morton R. Harrison, Vice-President of the Gilcrease Board.



THE ART

By Bruce Wear

THE THOMAS GILCREASE Institute of American History and Art is recognized as possessing one of the world's finest collections of Americana. The Institute cannot be surpassed in the quality and condition of paintings, documents and sculpture.

The most important part of the museum's various exhibitions of which visitors are most familiar, is the art collection which covers a time span of four hundred years. Prints, sketches, paintings and sculpture depict the history of America from 1564 when the first artist of record, Jacques Le Moyne accompanied the French explorers to America and recorded what he saw of the Indians and their mode of life in Florida, to the artists of the 20th century who record the world in which we live.

More than 300 artists, trained and untrained and from various groups and schools are represented in the collection of more than four thousand works. There are the primitives such as "Penn's Treaty" by Edward Hicks (1780-1849), and "Snow Sheds in the Sierra Nevada Mountains" by Joseph Becker (1841-1910). These "canvasses" have great merit in their own right. The latter work represented the Gilcrease collection at the World's Fair held in Brussels in 1958.

There are the classics which are represented by the artists of the colonial period. Examples of their finest works are: "John Cotton" by John Smibert (1693-1757), "John Rowe" by Robert Feke (1705?-1750?), "Hannah Greenleaf" by John S. Copley (1737-1815), "Penn's Treaty with the Indians" by Benjamin West (1738-1820), "James Madison" by Charles Wilson Peale (1741-1827), "William Temple Franklin" by Gilbert Stuart (1755-1828) and "John Carroll of Carrollton" by Thomas Scully (1783-1872).

The innovators of a particular kind of American art of the 19th century are represented by "Wild Turkey" by John James Audubon (1785-1851), "New Jersey Landscape" by George Inness (1825-1894), "Nocturne — the Solent" by James M. Whistler (1834-1903), "Watching the Breakers" by Winslow Homer (1836-1910) and "John Hamilton Cushing" by Thomas Eakins (1844-1916).

Gilcrease is noted not only for great paintings of America, but for the distinctive work of the artists who recorded the westward movement of the frontier in the 19th century. Few, if any museums, can compare to the Gilcrease Institute in this particular field of art, since it contains works that are little known to the general public but are of great rarity and are invaluable to the historian.



BLACK HAWK AND HIS SON WHIRLING THUNDER
John Wesley Jarvis (1812-1868)



WATCHING THE BREAKERS
Winslow Homer (1836-1910)

COLLECTION

Peter Rindesbacher (1806-1834) painted in the region of the Canadian border of North Dakota and Minnesota from 1821 to 1826, thus being the first artist to depict the Indian beyond the Mississippi in his natural habitat.

George Catlin (1796-1872) and Alfred Jacob Miller (1810-1874), two of the most important trans-Mississippi artists, are represented by extensive collections. There are 137 pristine water colors and seventy three oils in the Catlin collection and 102 water colors and twenty-seven oils in the Miller collection. George Catlin recorded more examples of the life of the Plains Indians than any other one man, while Alfred Jacob Miller was the artist who sketched and painted the stirring scenes of the fur trade.

There are the paintings of the artists who traveled with government expeditions into the West—the collection of John Mix Stanley (1814-1872) done in the 1840's and that of William de la Montagne Cary (1840-1922) who was with the Northern Boundary Survey Party in the 1870's and scenes by Charles Deas (1818-1867). These



INDIAN BALL GAME
Charles Deas (1818-1867)

paintings are unsurpassed in their recording of the life and experiences on the frontier during those epoch-making years.

The Thomas Moran (1837-1926) collection of 661 sketches and water colors and thirty-one oils of western scenery is the greatest collection of its kind. It is of importance because of its geological interest and the beauty with which it depicts the Yellowstone country.

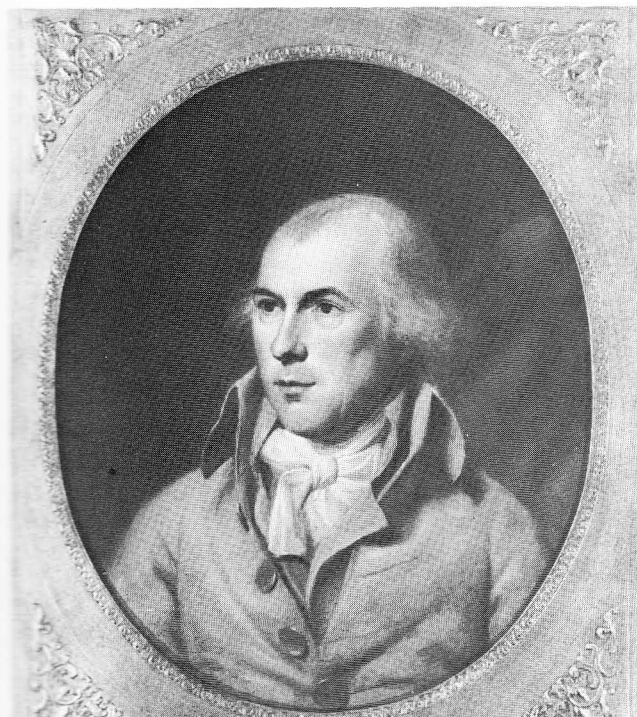
Two of the most popular collections in the museum are those of Frederic Remington (1861-1909) and Charles M. Russell (1864-1926). These two men lived and painted the West and saw it come to an end; they had the foresight to faithfully record its color and excitement. Remington and Russell are undeniably master painters of the great Western frontier. The Gilcrease collection of these artists' paintings and sculpture is the finest extant.

There are other important collections and rare works of art in the museum—sketches of frontier forts by Alfred Sully (1820-1879) and Friedrich Kurz (1818-1871), lithographs by Carl Bodmer (1805- ?), scenery by Albert Bierstadt (1830-1902) and Charles Wimar (1828-1862), Indian portraits by H. H. Cross (1837-1918), frontier characters by Olaf Seltzer (1877-1957), the works of the artists of the Taos school and the contemporary Indian artists' collections.

Since no other institute contains so many works by the master documentary artists of the 19th century, all modern-day historians who wish to study and gain knowledge of America's heart and soul will, eventually, consult this collection.

The Smithsonian scholar and Western art historian, John Ewers, was asked, after spending a number of days studying the Institute's holdings, "How rich is Gilcrease?" After momentary thought, he replied, "Embarrassingly rich." ■

JAMES MADISON
Charles Wilson Peale (1741-1827)





SEMI-FLEXED BURIAL
Koster Mound 5, Green Co., Illinois

THE ARCHAEOLOGICAL COLLECTION

By Gregory Perino

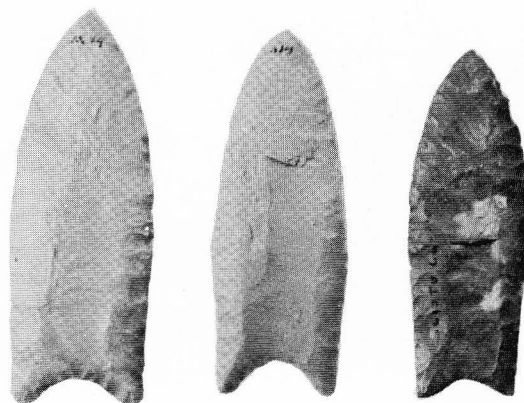
AFTER HAVING ACQUIRED the best of the art depicting the more recent episodes in American history, Thomas Gilcrease began planned forays into the realm of archaeology so that he could learn something about the first Americans. In the process, he assembled one of the largest collections of the earliest-known projectile points belonging to the Paleolithic period which has a known date range of from six to twelve thousand years B. C.

The Foundation's excavations were conducted in the Mississippi valley in the states of Illinois, Missouri, Tennessee, Mississippi and Arkansas where the greatest concentration of prehistoric sites are known to exist. The first excavations began in 1955 in the lower Illinois River valley, some fifty miles north of St. Louis where we excavated fifteen Hopewell mounds dating from 50 B. C. to 250 A. D. Artifacts recovered from this dig were outstanding; the information obtained, doubled the known facts about the Hopewell culture. Two extremely fine pipes recovered from huge log tombs in the mounds were effigies; one of a raven, beautifully carved from green Ohio pipestone, while the other, also beautiful carved, was that of a beaver made of a gray-colored stone. It depicts a beaver sitting on its tail in a defensive attitude. It has pearl eyes and a section of a real beaver tooth inlaid in the stone for its teeth. These pipes are among the finest in North America.

Subsequent yearly excavations lasting from four to seven months each, were conducted in the Memphis area of eastern Arkansas, Mississippi and Tennessee. At Clarksdale in eastern Arkansas, on the Banks' plantation, we excavated an entire village nine acres in extent. It took three years, but we recovered house patterns, a plaza, one thousand vessels and other artifacts and six hundred skeletons of the people who had lived there. A radio-carbon date obtained through the University of Michigan radio-carbon laboratory from charred corn cobs found in the village, produced a date of 1535 A. D. The village is known to have existed for at least one hundred years as indicated by multiple overlying house patterns. This site also, was in the area of the De Soto expeditionary route in time and place, so that there is every possibility that the 1541 De Soto exploration party passed by or stayed briefly at this village.

An important excavation at Cherry Valley, also in eastern Arkansas, involved the salvage of three large mounds that had been badly mutilated by amateur hunters and treasure seekers. We recovered three hundred skeletons and the artifacts accompanying them in the remains of the mounds. Typologically, the artifacts from the mounds are similar to those found in the great Cahokia site near East St. Louis, Illinois. At the Cahokia site, the people, due to a population explosion, were known to have migrated northward into Wisconsin and westward nearly to Kansas City, but never southward where the area already was overpopulated.

It also, was on the Banks' plantation, two miles from the Banks Village Site previously described, that we excavated an earlier Mississippi mound. It had been constructed to a height of eleven feet and with a diameter of eighty feet, over a small Baytown mound of the preceding Woodland period. Mississippi burials were found only in the eastern face of the mound, on each side of a clay stairway that ascended the east side into a crematory which was fourteen feet in diameter and that had been constructed in the apex of the mound. Charcoal samples taken from the crematory consisting of charred logs and human bones, produced a date of 1087 A. D. Artifacts discovered with the burials and in the mound fill, indicated some affiliation through trade with the Cahokia site in Illinois.



CLOVIS FLUTED POINTS
Illinois and Missouri surface finds



INCISED, OLD VILLAGE JAR
Schild cemetery site, Greene Co., Illinois

After the Arkansas investigations, the survey party moved back into Illinois for three more years of research into earlier cultures. During this period, twenty-six mounds and approximately two thousand skeletons were excavated. The mound representing the earliest period of time, was located on the bluff above the Illinois river near the town of Kampsville, and contained the remains of eighty individuals of an Archaic culture, half of which had been cremated in seven crematories. With the remains we found plummets, charred fabric, copper fishhooks, pearl beads and other artifacts. A carbon 14 date derived from charcoal and burned bone from the crematories produced a date of 908 B. C. A study of the skeletal remains by Dr. George K. Neumann of Indiana University, disclosed that this was a migrant group from the south having round heads instead of the long heads common to the local Archaic peoples. We further substantiated this diagnosis when our latest excavations at the Peisker site, four miles south of Hardin, Illinois, produced more skeletons and some of the earliest pottery vessels in any American collection. Some of the vessels were identical in paste and manufacture to equally-early southern wares.

Our excavations across the Illinois river at the Schild site, near Eldred, Illinois, produced the physical evidence of acculturation of two different peoples, Woodland and Mississippian groups. The first excavations were of nine Woodland mounds which contained 265 flexed burials and three subfloor tombs. These were dated at about 900 A. D. A cemetery discovered on the slope of the hill west of mound 9, contained nearly three hundred skeletons, some of which were of Late Woodland, and some of Mississippian physical types. Obviously, a great many of the skeletons were of peoples who were a result of a mixture of the two races. This acculturated group had adopted most of the Mississippian customs, but retained some of the Late Woodland pottery-making techniques.

Mr. Gilcrease had hoped, someday, to build a separate museum building for the Indian artifacts. He had wanted to construct not only full-sized profiles of mounds containing lob tombs and the original artifacts and skeletons, but also to build full-sized diaramas of the Mississippian-Woodland cemetery. Looking forward to this end, we have in storage twenty Indian skeletons in blocks of dirt, which have been removed from their locations without disturbing their original burial positions. The blocks are encased in wire mesh and have been covered with a thin concrete shell.

The Foundation has many samples of bone pathology showing diseased, deformed and healed broken bones that would be of considerable interest to students.

To supplement our excavations, Mr. Gilcrease purchased collections from Alaska, Central America, the West and the Southeast, and these contain some very remarkable works of prehistoric art. Single items obtained from collections in the mid-West and mid-South consist of two thousand rare works of lithic and ceramic art. Many of these are irreplaceable, "one-of-a-kind" items which include extremely well-made early flint blades, gemstone blades and projectile points, bannerstones, birdstones, pipes, plum-



RAVEN EFFIGY PIPE
Log tomb, Bedford Mound group, Pike Co., Illinois

mets, discoidals, stone axes, rare effigy forms of pottery vessels and shell, pearl and copper beads. There is an adequate collection of Cahokia artifacts, the Perino collection; Spiro artifacts from Oklahoma, from the Dr. T. Hugh Young collection; Hopewell artifacts, from the L. Gibson collection and Archaic artifacts from the Dr. P. F. Titterton collection. The largest collection was obtained from District Judge Harry J. Lemley of Hope, Arkansas and contains more than 50,000 artifacts of major significance representing every variety of Caddoan ware and containing a great quantity of rare and unusual vessels from eastern Arkansas. The Poverty Point collection from northern Louisiana contains the greatest assemblage of Late Archaic artifacts from that area.

The Gilcrease Foundation planned a five-year program in the Caddo area, but with the death of Mr. Gilcrease and the transfer of the collections, buildings and land to the Gilcrease Institute, plans for the continuance of research by the Institute have not been formulated. Within one hundred years, sites will be so depleted or destroyed, that museum collections will be the major source for the study of archaeology through the artifacts and papers compiled from work on the excavations. Fortunately, the Institute has collections of sufficient magnitude to bring students and study groups from every part of the nation. ■

The LIBRARY

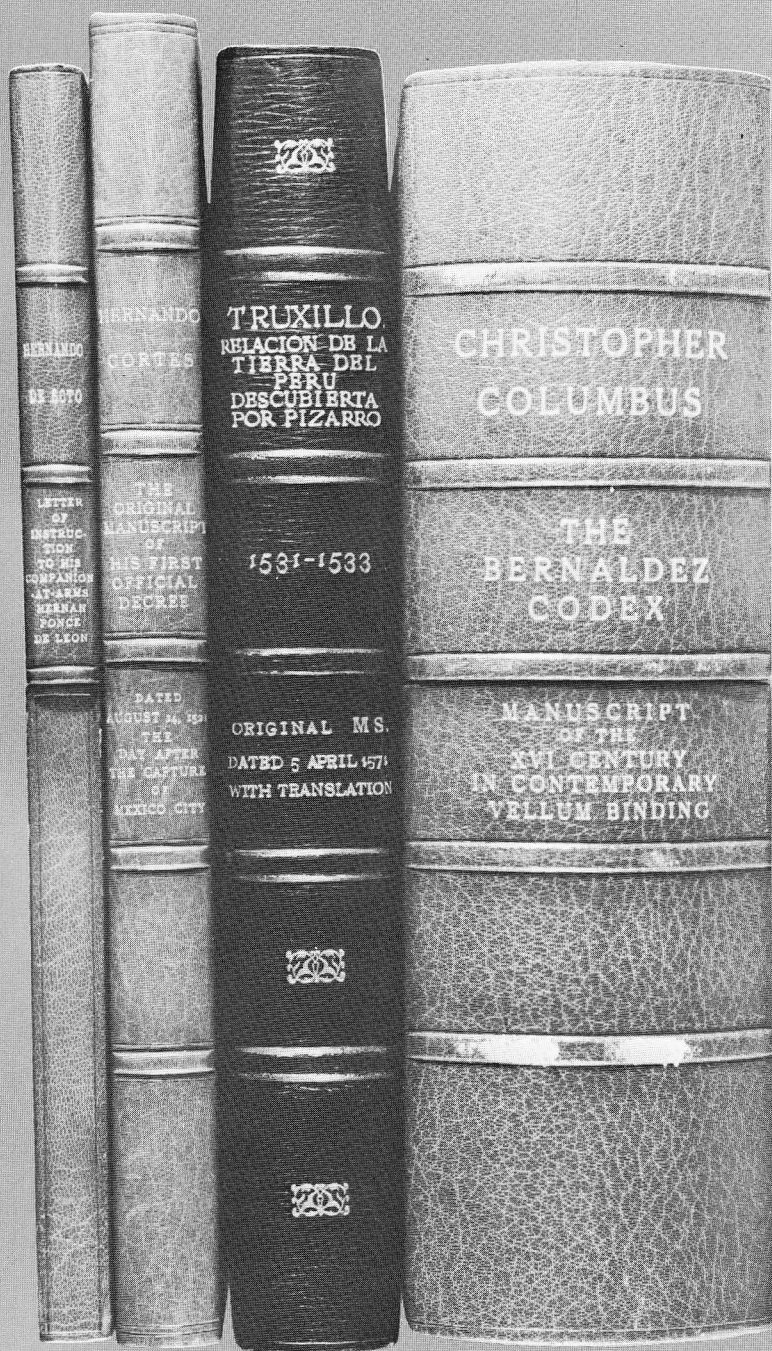
By Martin Wenger

THE THOMAS GILCREASE library is a formidable collection of books, manuscripts and other materials relating to the formative period of American civilization. The earliest-published book in the collection was printed in Basle, Switzerland, in 1494, and is intimately connected with the very birth of American civilization. This book, commonly called the "Columbus Letter," contains a letter which Columbus wrote to Luis Santangel, his financial benefactor, immediately upon his return to Europe and describes his first voyage. Beginning with this early date of 1494 the Gilcrease library holds some 35,000 books and pamphlets about Americana published down through the centuries. Because the character of our nation until the twentieth century was "frontier," the overwhelming majority of the books of the Gilcrease library are concerned with the American frontier. It is a wonderful repository of materials relating to the essentials of the American westward movement. As such, there are good early works on the thirteen colonies, on the Mississippi valley and on the old Southwest as well as many books on the trans-Mississippi West.

Because Creek Indian blood surged strongly through the veins of Thomas Gilcrease who deeply appreciated the Indian outlook on life with its reverence for nature and its attachment to the simple and elemental things of life, the vast majority of books in the Gilcrease collection concern themselves directly or indirectly with the American Indian. This is good and as it should be.

A random selection of some of these treasures may give the reader some idea of the character of this library. Among them will be found an original Aztec Codex, a copy of Bishop Zumarraga's *Doctrina Breve*, which is the first extant book written and published in the New World (México, 1544), also Roger Williams' *Blood Tenant* (1644), the sumptuous twelve-volume geography of Jean Blaeu with its decorative yet authentic maps (Amsterdam, 1663), the four-volume British Admiralty charts of the Atlantic Ocean known as the *Atlantic Neptune* (1777-80), Pallou's life of Father Serra (1787), the distinctive colored lithographs of Fredrick Catherwood's *Views of the Ancient Monuments of Central America* (1844), Henry Lewis' rare *Das Illustrierte Mississippthal* (1857), Wharton's *History of Denver* (1868), the original edition of Pat Garrett's life of Billy the Kid (1882), a copy of the first edition of Asa Mercer's *Banditti of the Plains* (1892) and Joel Palmer's *Travels Over the Rocky Mountains* (1847).

The spirit of our American heritage comes alive again in these books. They reflect the humanity of our past, the struggles and ideals and adventures that composed the lives



Cambridge Apr. 29. 1775

THE ORIGINAL ORDER

This may certify that the bearer
Mr Paul Revere is messenger to the Committee of Safety
and that all dispatch and assistance be given him in
all Instances, that the business of the Colony may be
facilitated.
Jos. Warren Chair

of those who made up this land before we of today came upon it. These writings, contemporary to the times, reveal to us the passions, the sufferings, the perseverances, the hurdles and the tragedies that together made up and shaped the American character. They do it with a vivid reality that cannot be recaptured by historians refining the facts of the past for the interpretations of the present. These treasures also contain essential facts and other information that the historian requires for an authentic understanding and appraisal of the past. Finally, many of these treasures contain esthetic qualities of great value for their own sake. For example, the exquisite hand-colored flowers and birds in Mark Catesby's *Natural History of the Carolinas* will ever evoke pleasure for lovers of art or nature.

In the library's extraordinarily-rich collection of manuscripts there are, for instance, the papers of John Ross, long-time Chief of the Cherokee Indians. They comprise several thousand personal and tribal documents dating from 1807 until Ross' death in 1866 and are of vital concern to the most critical period of Cherokee history. There are the papers of Frederick Haldimand, colonial governor of New York, of Benjamin Hawkins, early Creek Indian agent, of Samuel Bell Maxey, Confederate General, of Thomas Moran, noted artist, and there are journals of Charles J. La Trobe, Josiah Gregg, General Ethan Allen Hitchcock and Jean Luis Berlandier, to mention only some of the fascinating manuscripts of the collection.

One set of manuscripts deserving special mention is the Hispanic Documents Collection of 26,000 pieces. There are 275 manuscript units of various dates from 1512 to 1857 written in Mexico, South America and our own Southwest as part of the drama of Spanish civilization in the New World. One of the earliest of these is a letter from Hernando De Soto to Ponce de León written June 27, 1535, before either had come to North America. Another, is a decree issued by Cortés in 1521 during the conquest of México. Others are letters from Diego Colón, son of the Admiral of the Seas (Columbus), and from Bartolomé las Casas, the great humanitarian Bishop of Chiapas. Still others concern themselves with Father Serra and Father Kino, with the estate of Cortés, with Martín López or with matters of the Inquisition. To supplement the Hispanic

collection are many printed works in the Spanish language.

A collection that is most significant to Oklahoma and to students of the many Indian tribes who ultimately made Oklahoma their home is the Grant Foreman collection. Grant Foreman devoted much of his life to researching and writing the history of Oklahoma and of the Indians in it. His *Indian Removal* is the definitive work on the uprooting of the Five Civilized Tribes from their native South and their enforced migration to eastern Oklahoma. The author of more than fifteen books and many articles, Grant Foreman and his wife, Carolyn, compiled massive volumes of notes during their many years of research throughout America and in Europe. Today nearly a hundred of these volumes of typewritten information reside in the Gilcrease library.

Among the books dealing directly with the American Indian are original editions of works by Catlin, Schoolcraft, McKinney and Hall, Drake, Curtis and Morgan. Nearly all tribes are represented with a heavy emphasis being upon those of the South and West. Few institutions have more published and unpublished sources of Cherokee history than does Gilcrease. There are, of course, books on the various Indian crafts and arts, on religion, archaeology, ethnology and language. There is a good collection of books, mostly on religious subjects, printed in various Indian languages such as the Cree, Sioux, Mohawk, Chippewa, Muskogee, and Cherokee. There are many books, studies and reports issued by the federal government and also the works of the Bureau of American Ethnology.

As time moves away from the colorful and rich frontier period of our culture and we enter the space age of missile and automation, the Gilcrease library becomes increasingly valuable as a permanent repository of the record of that frontier. It not only possesses instruments of that frontier and thus provides physical evidences of our heritage, but it contains a large amount of basic primary information about our past that yields understanding and appreciation of this heritage. As time advances, the demand for such information will grow and the need to understand our past will continue and intensify. Only then, will the true greatness of Thomas Gilcrease's work in assembling this library become apparent.

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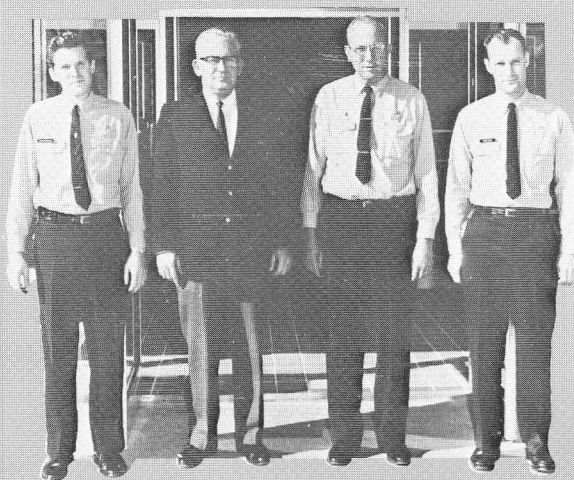
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ED WHEELER
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(Still doing KVOO Radio's
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