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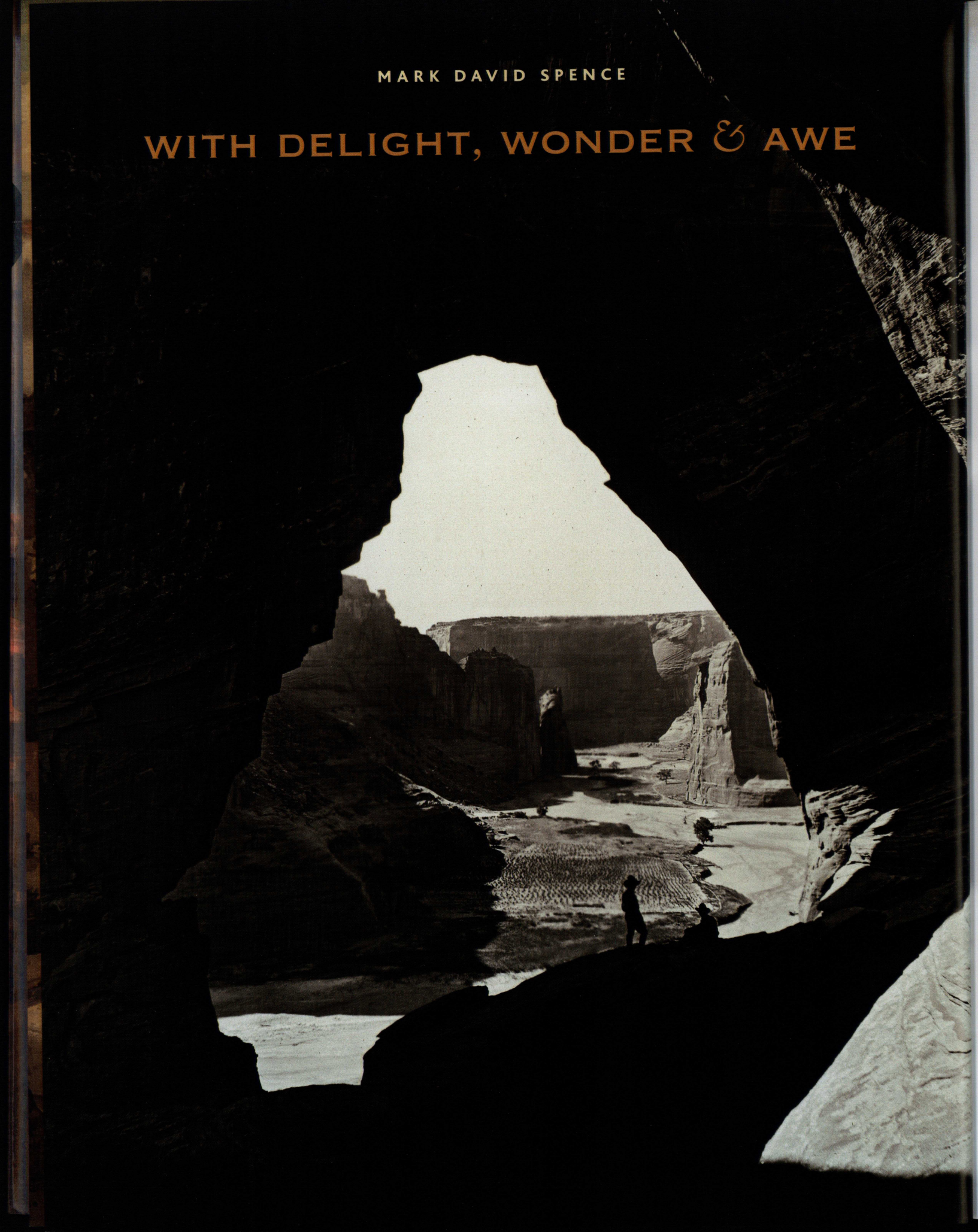
The *Gilcrease Journal* has been named WINNER OF THE AMERICAN ASSOCIATION OF MUSEUMS GOLD MEDAL FOR EXCELLENCE IN DESIGN IN 2015, 2010, 2009, 2008, 2006, 2004, 2000, 1999, AND 1998.

Page one: *Rocks,* WILLIAM R. LEIGH. Canyon de Chelly National Monument, authorized in 1931, is managed by the NPS and the Navajo Nation. Oil on canvas board, n.d. GM0137.656.
Pages two and three: *Grand Cañon of the Colorado River, Arizona,* THOMAS MORAN. Chromolithograph by G.H. Buek & Co., NY, n.d.

MARK DAVID SPENCE

WITH DELIGHT, WONDER & AWE

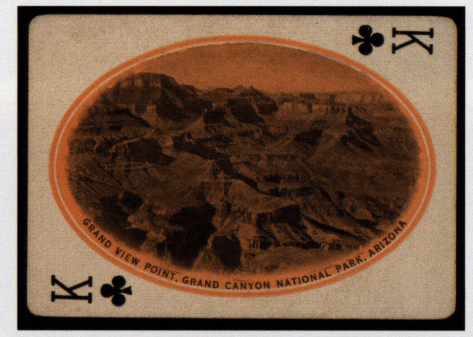


The national park idea became inevitable once Americans learned to confront the wild continent not with fear and cupidity but with delight, wonder and awe.

WALLACE STEGNER

America's national parks have been famously called "the best idea we ever had." The quote comes from Wallace Stegner, who saw in parks the achievement of a true national maturity. "The national park idea," he wrote, became "inevitable once Americans learned to confront the wild continent not with fear and cupidity but with delight, wonder and awe."

While Stegner had in mind the "crown jewel" parks established in the late 19th century, his sentiments can also apply to the great array of sites managed by the National Park Service (in 2016 more than four hundred units). From memorials in Washington, D. C. to remote islands in the Pacific, the National Park Service protects and manages sites that collectively represent a common inheritance—expressed in spectacular scenery, complex environmental processes, rich cultural traditions, historic struggles, and inspiring acts of courage. In short, they are places that define the ideals of America.



Of course what defines the United States is not, and never has been, a matter of constant agreement. Indeed, profound disagreements about what, and who, defines America have produced some of the most significant moments in the nation's history. One need only think of Gettysburg, the struggle for women's suffrage, and the Civil Rights movement, or recall the more recent fight to save the last ancient redwood forests in California, to see the truth in that. The National Park System reflects the process of dynamic change that has always been at the heart of the national experience. The park system will continue to evolve, just as Americans will continue to find new ways to define themselves and their nation. Examples of this are recent additions like the Flight 93 National Memorial in Pennsylvania that addresses the 9/11 terrorist attacks, and efforts to more fully incorporate contemporary American Indian concerns about important cultural resources on national park lands. Through every change and addition, however, the park idea will remain true to three founding principles expressed by Congress in 1872, when Yellowstone was set aside "for the benefit and enjoyment of the people" to preserve "all timber, mineral deposits, natural curiosities, or wonders . . . in their natural condition."

First and foremost, the parks would reflect the nation's democratic spirit; they would be open to all "the people," and not gated by private entrepreneurs charging admission or locked up entirely—as in Europe—on vast estates. Second, they would be managed to protect the basic integrity of the qualities or "natural conditions" that made them significant. And last, they would be preserved as part of a permanent national legacy for future generations. These three principles are at the heart of the national park story. But, like America itself, it is a story that has evolved. Our understanding of "natural conditions" has certainly become more sophisticated, just as our ideas about "the people" are larger and more inclusive than in the 19th century. From Alaska's Gates of the Arctic National Preserve to Louisiana's Cane River Creole National Historic Park, national parks expand our understanding of the United States. Knowing the history of the National Park System—and the many efforts and ideals it embodies—deepens our appreciation for the people and places that make up the story of America.

FACING: *The Window, Canyon de Chelly National Monument,* photographer unknown ca. 1916. TU2009.39.7650.34, Charles M. Russell Research Collection (Britzman). INSET: Petrified Forest, Arizona, Souvenir Playing Cards, n.d., Fred Harvey Co. Collection of Ann Boulton Young.

The first expression of the national park idea, that certain places should be set aside and preserved for current and future generations, probably came from Thomas Jefferson—who owned a site known as the Natural Bridge about seventy miles from his home at Monticello. Jefferson considered the 215-foot-tall arch one of the "most sublime of Nature's works" and viewed his ownership of the property as a kind of "public trust, and would on no consideration permit the bridge to be injured, defaced or masked from public view." Though public-minded, this was a private concern of Jefferson's that only involved a few acres. No public park ever developed on the site, which was sold off and developed by an innkeeper soon after Jefferson's death.

Most historians point to the artist George Catlin, who in 1832 set out to paint the people and landscapes of the Great Plains, as the first advocate for a large national park. Concerned about the impact of westward expansion on the areas where he traveled, Catlin called for "some great protecting policy of government" to preserve a wide expanse of territory—"a magnificent park, where the world could see for ages to come, the native Indian … amid the fleeting herds of elks and buffaloes." It would be "a nation's Park," Catlin proclaimed, "containing man and beast, in all the wild freshness of their nature's beauty!"

Catlin's appeal was unique, and his proposal for what might have uncomfortably resembled a large human zoo never came to pass. Yet a number of his contemporaries shared his general worry about what Alexis de Tocqueville called the "tumult" of America, in which the nation's amazing economic growth went hand in hand with an "unbelievable destruction" of natural scenes of beauty. Celebrated artists like Thomas Cole and John James Audubon, as well as writers James Fenimore Cooper, Margaret Fuller, Washington Irving and, later, Henry David Thoreau, all shared these concerns in their works—which remained highly influential for a generation and more.



FACING: *Yosemite Valley—California, the Bridal Veil Fall.* Lithograph, 1866. Frances Flora Palmer, Currier & Ives. GM1526.561

Village of the Minatarrees on Knife River above the Mandan, GEORGE CATLIN. Oil on canvas, 1852. GM0176.2137.

Mr. Catlin & His Two Men in Danger of Being Trampled to Death by a Herd of Buffaloes, on the Upper Missouri, GEORGE CATLIN. Oil on canvas, 1852. GM0176.2155

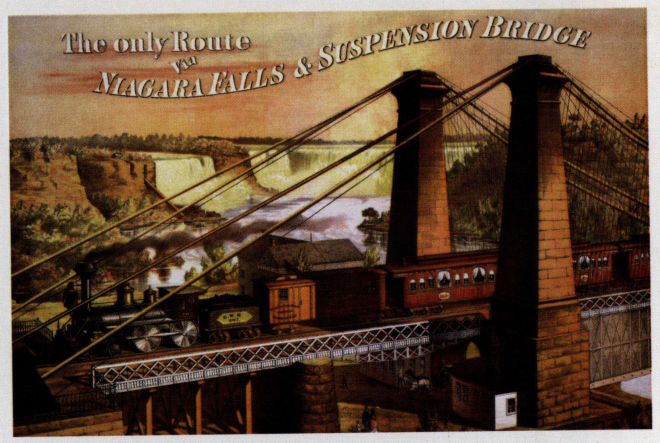






In the first half of the 19th century, the place where commercial development and scenic destruction were most jarring—and most criticized—was Niagara Falls. By the 1850s, the nation's most spectacular natural wonder had become crowded with small water-powered factories that dumped their wastes back into the short Niagara River. Squeezed in between these enterprises and immediately adjacent to the Falls, parcels had also been developed for tourism—cluttered with rickety stairs and platforms, fenced with wooden screens to block the views of non-paying customers, and surrounded by a host of carnival-style entertainments. In just a few decades, this celebrated symbol of the young United States had become a national embarrassment.

In many respects the haphazard development of Niagara inspired the first successful park movement, which resulted in the establishment of Yosemite Park.

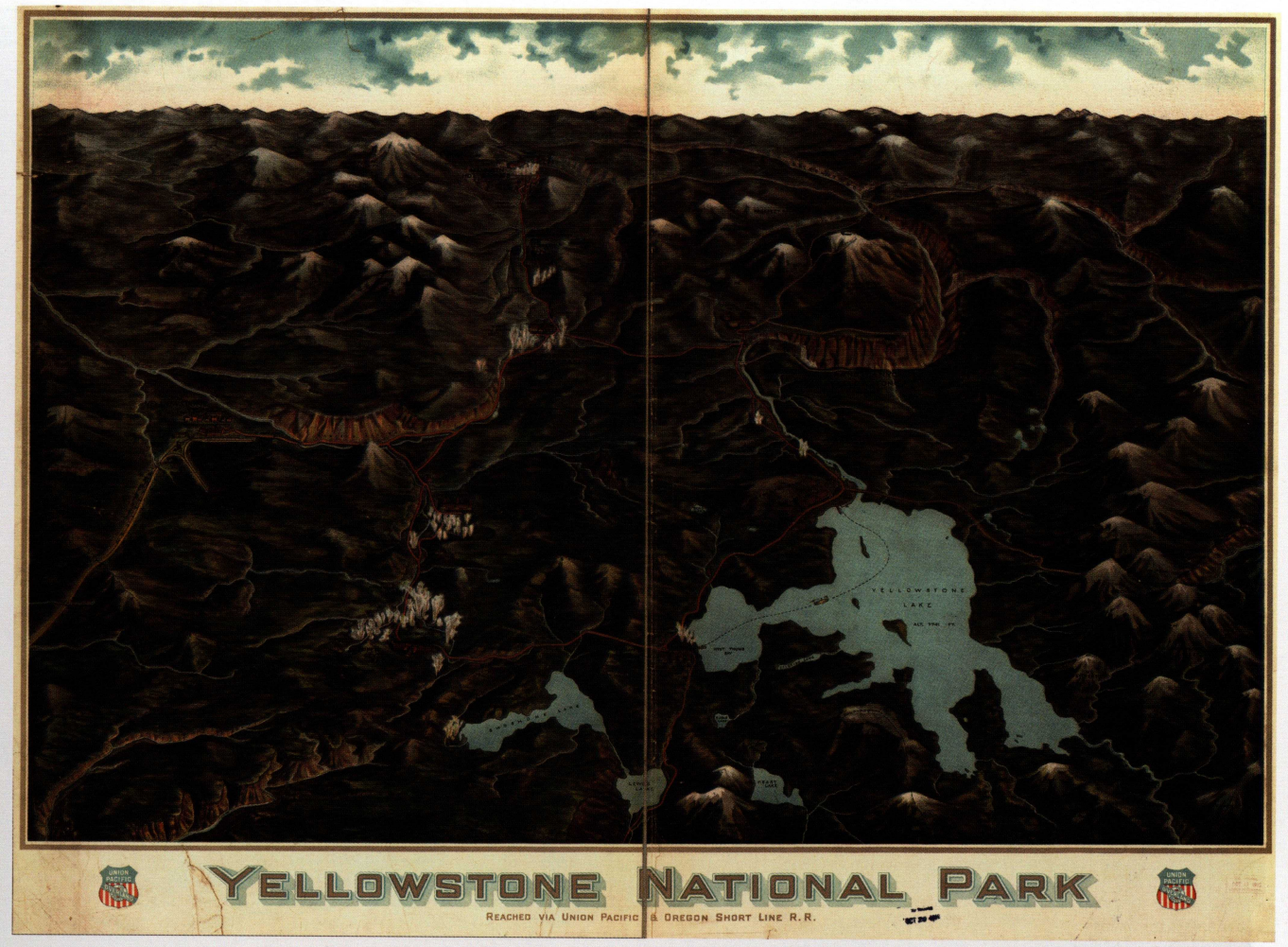


TOP: *Gold Mining in California,* FREDERICK E. CHURCH. Watercolor on paper, n.d. GM0236.1438. ABOVE: Advertisement for Great Western Railway travel via the Niagara Falls Suspension Bridge, ca. 1876. Public domain. FACING: *Niagara Falls,* ALFRED BIERSTADT. Oil on canvas, n.d. GM0126.1174.



Yosemite Valley, **THOMAS HILL.** Oil on canvas, n.d. GM0116.1581.

FACING: Yellowstone National Park Reached via Union Pacific & Oregon Short Line RR, poster, n.d. Library of Congress 97683604.



A good deal of the credit belongs to the famous landscape architect Frederick Law Olmsted, who played a chief role in creating and designing New York City's Central Park and would later help plan a number of naturalized parks and viewpoints around Niagara. Having moved to California to manage a gold mine in 1863, Olmsted soon made his first visit to Yosemite Valley—which he called the "union of the deepest sublimity with the deepest beauty . . . the greatest glory of nature." To insure that Yosemite would not become another Niagara, Olmsted joined with a number of "gentlemen of California" to lobby Congress to preserve the Valley "for the benefit of mankind"—and not just the benefit of a few private landowners. The result was the Yosemite Act, signed by President Abraham Lincoln in June 1864, which set aside the seven-mile-long valley and the nearby Mariposa grove of giant sequoia trees (*Sequoia gigantea*), and turned them over to the State of California to manage "for public use, resort, and recreation . . . inalienable for all time."

Coming in the midst of the Civil War, the creation of Yosemite Park—even though managed by California—symbolized a deep conviction that the United States would also endure "for all time." In the years following the war, as the transcontinental railroad was completed and Americans learned about the Far West, some of the most spectacular landscapes of the region took on similar associations. These places symbolized an increasingly confident sense of nationhood. In expanding to the Pacific, the United States had acquired a trove of resources that would—in the words of one popular writer—"challenge the admiration of the world." Dazzling lakes, towering forests, deep canyons, soaring peaks, and thundering waterfalls astounded early visitors

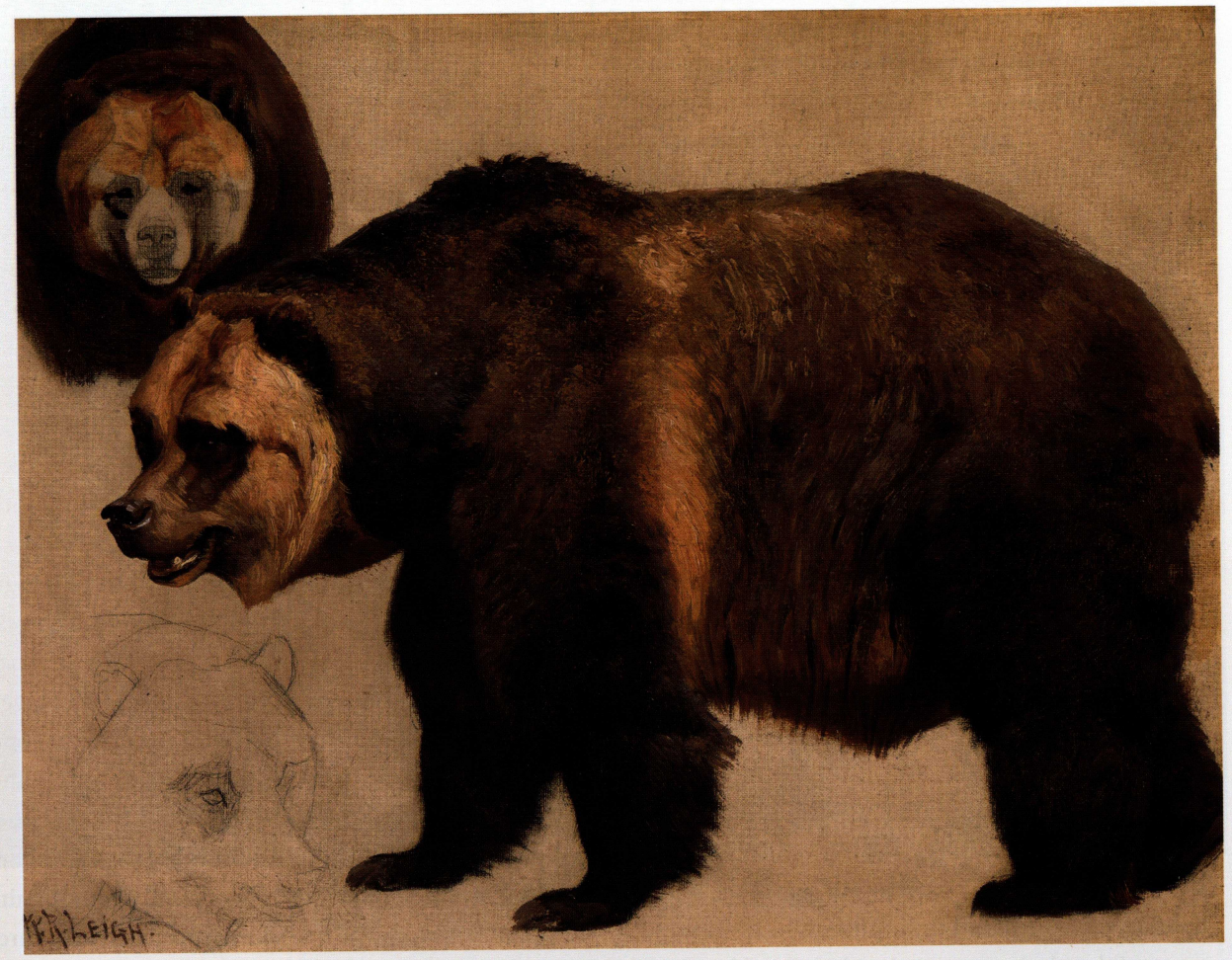


and inspired deep reverence for the forces that had created these landscapes and the nation that had received their blessings.

It was in this spirit that Americans established the world's first national park at Yellowstone in 1872. Much larger than the state-managed Yosemite Park, Yellowstone involved the withdrawal of more than two million acres of the federal public domain "from settlement, occupancy, or sale." Up until this time, the purpose of the Government Land Office had been to survey and sell land acquired through Indian treaties. Yellowstone marked a new precedent—committing the federal government to reserve and manage swaths of the public domain for the larger national interest, as places where all Americans could claim a common ownership and—in doing so—experience a common national identification with the power, majesty, and abundance of one of the continent's most amazing landscapes.

The grandeur of Yellowstone as well as the significance of the act creating the National Park is perhaps best illustrated in Thomas Moran's painting *The Grand Canyon of the Yellowstone.* Completed in 1872, the twelve-foot wide painting was purchased by Congress for $10,000 and hung in the newly completed Senate Lobby.

While early tourists were attracted to its many scenic wonders, the sheer size of Yellowstone National Park also made it a refuge for large game animals and protected forest, lakes, and streams, at a time when a



nascent national concern for conservation was growing. Though not central to the original Park Act, conservation concerns were increasingly emphasized by Congress in subsequent years as lawmakers drew up new regulations and policies that highlighted the park's significance as a wild area. This vision of the national park followed from the insights of George Perkins Marsh, whose book *Man and Nature* (1864) was enormously influential in the late 19th century. The rapid transformation of his native New England had left much of the region bare and unproductive in the span of a few generations, and Marsh warned that industrialization would create a similar—but far more disastrous—process of destruction across much of the West.

While conservation might prevent this fate in some areas—and Marsh's concerns did help inspire the creation of the first national forests in the 1890s—he feared that much of the region would still be destroyed. Having worked for many years on his Vermont farm developing ways to restore ruined forests and streams, Marsh realized that similar but more extensive and complicated efforts would eventually become necessary in the West. For this even to be possible, however, a large environmentally rich area would have to "remain, as far as possible, in its primitive condition." Such a place would no doubt prove a great "garden for the recreation of the lover of nature," he reasoned, but would also be a critical resource for the prevention and restoration of "wasted and exhausted regions."

Buffalo Crossing the Missouri Just above the Mouth of the Yellowstone, WILLIAM DE LA MONTAGNE CARY. Pencil and ink wash on paper, n.d. GM0236.643.
Bald Faced Grizzly Done at Bronx Zoo. WILLIAM R. LEIGH. Oil on canvas board, 1911. GM0127.2231.

Marsh's ideas were often far ahead of his time, but his concerns about industrialization were shared by all national park advocates—who feared that large-scale mining, logging, and grazing would overrun the entire West if some areas were not set aside from development. Yet it was the railroad, the grand symbol and instrument of an industrial nation, that proved the greatest proponent for national parks in the 19th century. The Northern Pacific Railroad, which was building its main line just north of Yellowstone, supported government expeditions to Yellowstone, publicized its findings, and aggressively lobbied Congress to establish the first national park. Northern Pacific then built hotels and concessions around the park and published a slew of materials on Yellowstone.

The goal of these efforts was increased rail traffic through tourism—and public identification with the Northern Pacific's main line as the "Yellowstone Park Line." Though highly commercial, the approach was essential to the creation and development of one of the nation's most treasured icons. And while the railroad would later be widely chastised for advocating mining and construction of a railroad spur inside the park's boundaries, Northern Pacific officials also shared many of the ideals associated with the park's continued protection. Frederick Billings, for instance, president of the railroad from 1879 to 1881, was an enthusiastic follower of George Perkins Marsh. He purchased Marsh's farm in 1869 and continued its former owner's experiments in conservation and restoration for many years.

OVER THE NEXT FEW DECADES Congress established thirteen more national parks, including Mount Rainier, Glacier, Crater Lake, Rocky Mountain, and Sequoia. Yosemite became a national park in 1890, encompassing the high alpine areas surrounding the state-administered lands, which were eventually incorporated into the federal park in 1906. Each represented a growing concern for the protection of forests and wildlife. Also, like Yellowstone, these parks were closely associated with major railroads that developed visitor facilities and promoted travel.

In 1906 the growing number of national parks was greatly augmented by the passage of the Antiquities Act, which gave the president sole authority to establish national monuments on the public domain. Originally intended for the protection of archaeological sites, ancient artifacts, and "objects of scientific interest," the act was also used by President Theodore Roosevelt to protect large parklike areas from lease or development—apparently with an eye toward later converting them into national parks. Roosevelt designated the dramatic Devils Tower (Mato Tipila) in southeast Wyoming as the first national monument just a few months after signing the act into law. By the end of the year he created three more national monuments, including Petrified Forest, which Congress had refused to protect in 1895 but Roosevelt singled out as a site "of the greatest scientific interest and value" and a "public good." A far more dramatic use of the Antiquities Act came in 1908, when Roosevelt proclaimed an 800,000-acre monument at Grand Canyon—thus reserving a core part of the much larger national park that Congress established in 1919.

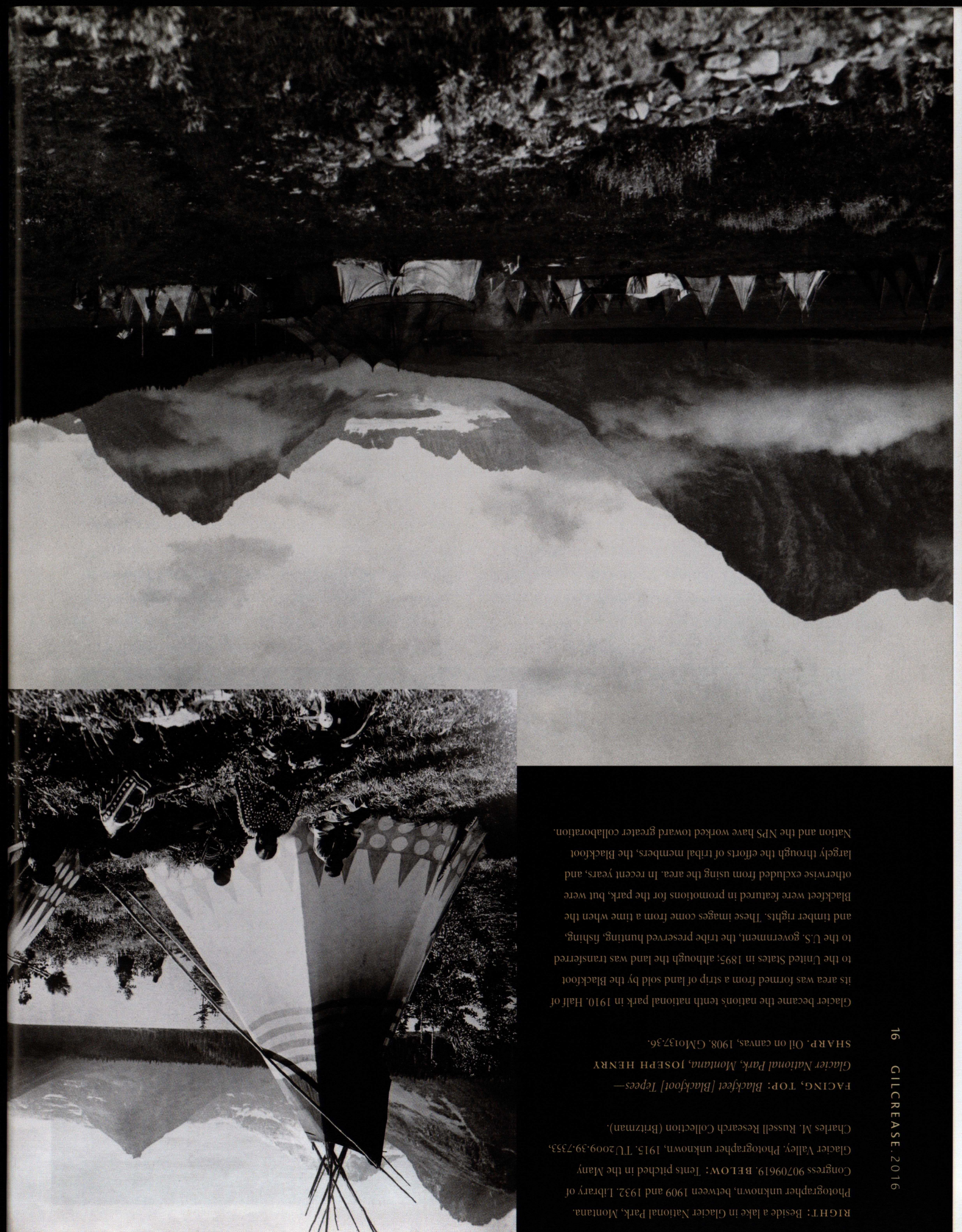


RIGHT: Frank Mehl and Girls from Lewis Hotel, Upper McDonald Creek, Glacier National Park. Photographer unknown, ca. 1915. TU2009.39.7649.47, Charles M. Russell Research Collection (Britzman).

FACING, TOP AND BOTTOM: Two men near Gunsight Lake. Gunsight Chalet is at the far end of the lake; Matahpi Peak, Going-to-the-Sun Mountain, Goat Mountain, and Otokomi Mountain range left to right in the background. Photographer unknown, n.d. TU2009.39.7344A.
Nancy Cooper Russell, wife of painter Charles Russell, stands atop Lincoln Peak at Glacier National Park. Photographer unknown, ca. 1920, TU2009.39.7651.103, Both Charles M. Russell Research Collection (Britzman).





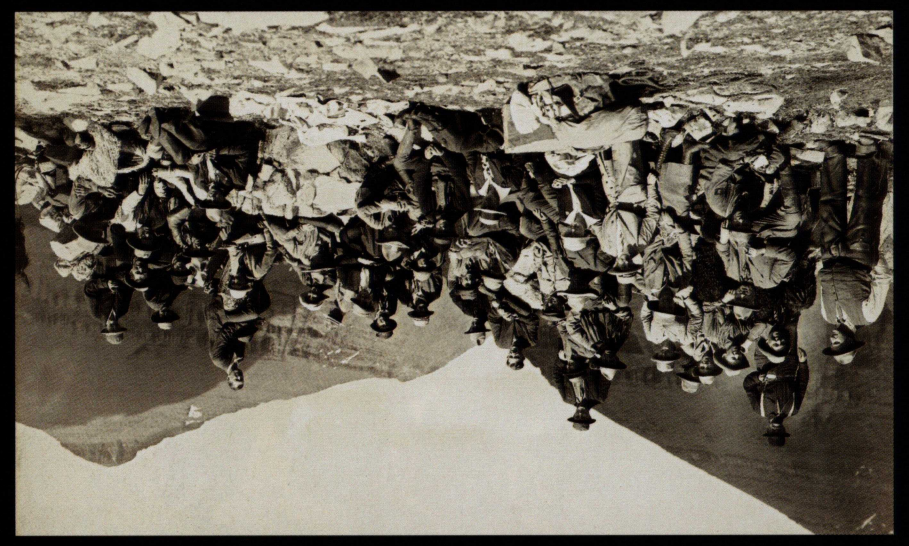


RIGHT: Beside a lake in Glacier National Park, Montana. Photographer unknown, between 1909 and 1932. Library of Congress 90709619. BELOW: Tents pitched in the Many Glacier Valley. Photographer unknown, 1915. TU.2009.39.7353, Charles M. Russell Research Collection (Britzman).

FACING, TOP: *Blackfeet [Blackfoot] Tepees—Glacier National Park, Montana*, JOSEPH HENRY SHARP. Oil on canvas, 1908. GM0137.36.

Glacier became the nations tenth national park in 1910. Half of its area was formed from a strip of land sold by the Blackfoot to the United States in 1895; although the land was transferred to the U.S. government, the tribe preserved hunting, fishing, and timber rights. These images come from a time when the Blackfeet were featured in promotions for the park, but were otherwise excluded from using the area. In recent years, and largely through the efforts of tribal members, the Blackfoot Nation and the NPS have worked toward greater collaboration.





Travelers to Glacier National Park in 1915. Howard Eaton is at far left, Charles M. Russell is second from lower right, and the novelist Mary Roberts Rhinehart is in the middle of the group with her hat brim tipping to the right. Photographer unknown. TU.2009.39.588.4, Charles M. Russell Research Collection (Britzman).

LEFT: *Bull Child*, JOSEPH HENRY SHARP. Oil on canvas board, 1903. GM0137.366.



TOP AND BOTTOM: Selecting a souvenir of petrified wood near Petrified National Forest, Arizona, 1939. Photograph by Russell Lee, Farm Security Administration. Library of Congress LC-USF33-012348-M3.

On September 9, 1916, Charles and Nancy Russell began a six-week trip to the Grand Canyon and to Navajo and Hopi country. Photographer unknown. TU2009.39.7650.65, Charles M. Russell Research Collection (Britzman).

FACING, TOP AND BOTTOM: *Black Forest, Holbrook, Arizona,* **WILLIAM R. LEIGH.** Oil on canvas board, 1921. GM0137.161; Petrified Forest, Arizona, n.d. Photographer unknown. GM4336.5500.



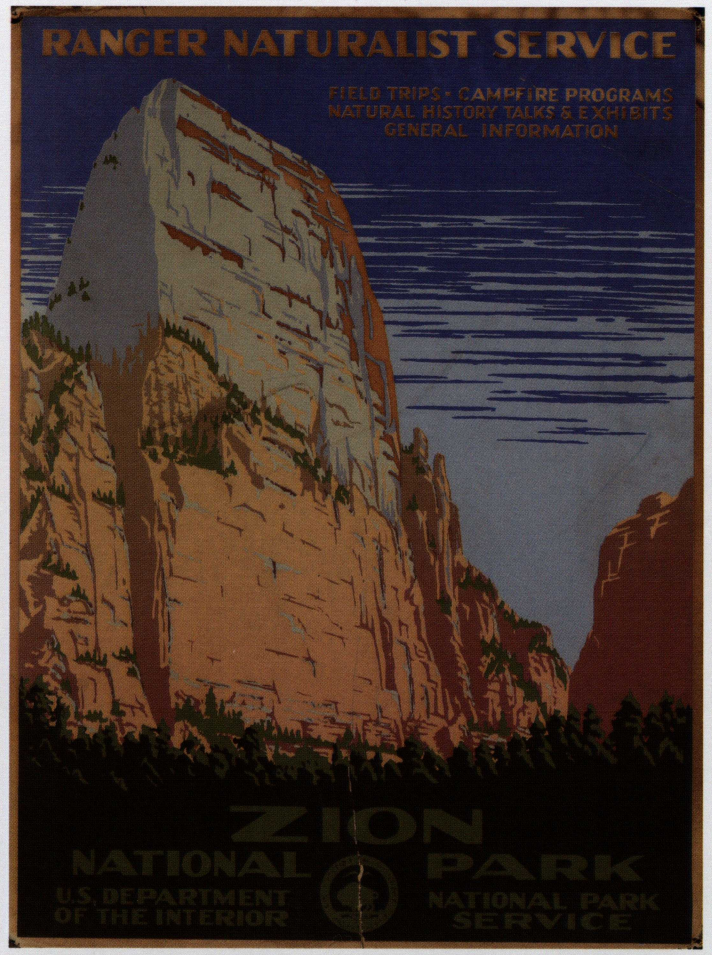






By the mid 1910s, the federal government administered fourteen national parks and twenty-three national monuments as well as the Hot Springs Reservation in Arkansas (a developed resort area first set aside by Congress in 1832) and the Casa Grande Ruin Reservation in Arizona. Presidents William Howard Taft and Woodrow Wilson followed Roosevelt's lead when they created monuments at what later became Zion, Lassen, Acadia, and Katmai National Parks.

Some of the larger parks where resource protection was especially important were managed by the U.S. Army, while other units were managed by civilian appointees of varying abilities—or by no one at all. Visitor facilities were inconsistent. Those developed by the railroads were generally of good quality, but varied in style and scale from park to park. Most parks, however, offered little more than rough shelters and crude dining areas that were often owned by the park superintendent.



The lack of basic standards and a systematic management plan undermined the visitor experience and made protection of park resources an almost impossible task. These conditions also made it hard to establish standards for new parks, let alone advocate for their establishment. This last matter was further complicated by the political strength and organization of the Forest Service and the Bureau of Reclamation, which together managed vast areas for sustained timber production and grazing as well as irrigation and flood control projects. No single national park could compete with other powerful agencies for funding, especially ones that had such a direct role in economic development; and no new park was likely to be created within an area managed by, or expected to be acquired by, one of these agencies.

All of these matters became glaringly apparent during the highly charged battle over Hetch Hetchy Valley in Yosemite National Park. Similar to the more famous Yosemite Valley that lay some twelve miles to the south, Hetch Hetchy was desired by the City of San Francisco as a reservoir site. Because it lay within a national park that Congress had established for the "preservation" and "retention" of "natural condition[s]," many cried foul. After years of public controversy and several close votes in Congress, San Francisco received a permit to build the dam in 1913. The city gained a consistent, pure, publicly-owned water system—but national park proponents also benefited from the controversy. Many now realized just how vulnerable national parks were to powerful commercial and political interests. Parks needed more protection, and all of the parks together needed the same kind of political authority enjoyed by other public lands agencies.

ABOVE: WPA poster, Department of the Interior, 1938. Library of Congress 2007676134.
FACING: *Zion Valley,* THOMAS MORAN. Watercolor on paper, n.d. GM0236.937.
OVERLEAF: *Pueblo of the B--artikan (Betatakin),* WILLIAM R. LEIGH. Oil on canvas, 1921. GM0137.1083.







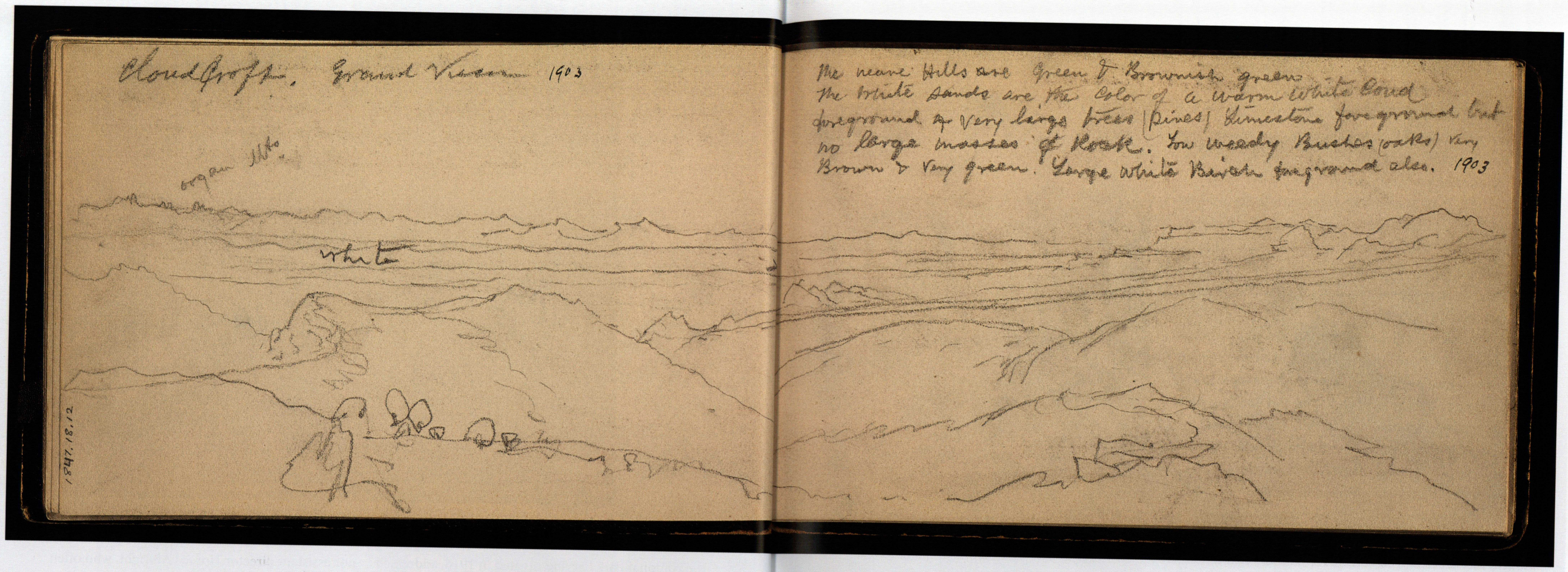
FACING: *Gallup, New Mexico,* **WILLIAM R. LEIGH.** Oil on canvas board, 1906. GM0137.230.

Rainbow Bridge, Utah, **WILLIAM R. LEIGH.** Oil on canvas board, 1921. GM0137.982.

The National Park Service, created in 1916, addressed concerns that national parks had been voicing for years. First among these was a common mandate for every national park "to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations." Just as important, the Park Service Act integrated all parks and monuments into a single system with a common mission. Placed under the management of a single agency with its own director and administrative organization, the system gained a permanent advocate in Washington—one who worked closely with the secretary of the interior and often reported directly to Congress. Besides administering and protecting park resources, publicizing the parks, and "facilitating their use and enjoyment," the Park Service was involved with "the establishment of new national parks and the addition of lands to existing parks." Neither NPS director Stephen Mather nor assistant director Horace Albright, who often led the agency during Mather's long illnesses before becoming director himself from 1929 to 1933, needed any encouragement in these matters. During their long tenures, they worked aggressively to enlarge the system and increase park visitation—and were remarkably successful on both counts. By the time Mather retired, the number of acres managed by the Park Service had doubled; the number of units it managed had increased to fifty-four. Even more astounding, total visitation had increased tenfold to more than three million in 1929.

Along with new park units like Bryce Canyon, Carlsbad Caverns, Grand Tetons, and Isle Royale, three eastern parks were added to the system—Great Smoky, Shenandoah, and Mammoth Cave—which brought the park experience closer to large population centers.

Growth on this order represented significant change in how American's understood and appreciated national parks. The nation itself changed a great deal, especially with the growth of the middle class. A whole new



population suddenly had the means and the time to visit the national parks, and a national craze for "motor camping" shaped the Park Service for decades to come. Prior to 1916, nearly all visitors to national parks arrived by train and stayed in hotels. The time and expense this involved not only limited the numbers of people who visited national parks, but required a fairly large bank account. The National Park Service Act expressly authorized the use of automobiles in all national parks, and both Mather and Albright went to great lengths to attract middle-class tourists—not only through promotional literature but also in the development of roads, campgrounds, and a host of new visitor facilities.

Cloudcroft, Grand View, 1903, THOMAS MORAN. Pencil on paper. GM1837.18.13. AT RIGHT: *Sunset Magazine,* October 1924, volume 53, number 4, advertisement. Standard Oil of California touts a motor lubricant made in the American West, rather than more costly "eastern oils" as having assisted drivers in the Yosemite Economy Sweepstakes.


Sunset Magazine

ZEROLENE-*Lubricated Cars Win* SIX *out of* SEVEN *Yosemite Economy Run Trophies*

Does Zerolene "stand up"? The drivers of the four cars that won six of the seven trophies in the 1924 Los Angeles-Camp Curry (Yosemite) Economy Run say so.

Of the five Zerolene-lubricated cars entered in the race, four carried off prizes, including the sweepstakes won by the Overland Model 92. Six of the seven trophies offered went to cars using Zerolene. And incidentally, the oil consumption recorded by the official checks was remarkably small.

The sweepstakes winner writes:

"In spite of the intense heat to which the motor was subjected, when the ultimate check was made I found greatly to my surprise that the gauge showed absolutely no use of oil whatsoever. I attribute my success in winning the 1924 Yosemite Economy Sweepstakes greatly to the use of Zerolene in the motor and Red Crown gasoline in the tank."—Jos Bozzani.

Isn't it time to dismiss forever the superstition that there is something mysteriously "better" about eastern oils, merely because they cost more and are made in the East? Experienced drivers, out to make economy records, don't share that superstition—why should you?

Insist on Zerolene, even if it does cost less.

STANDARD OIL COMPANY (CALIFORNIA)

Insist on ZEROLENE even if it does cost less.

By helping to make national parks a popular destination for middle-class travelers, Mather and Albright grew their base of park supporters and continued to gain favor in Congress—which increased the Park Service budget at a rate that exceeded the system's overall growth in visitation. The effort to make the supply of park services meet growing visitor demand caused park managers to put more emphasis on road building and facility development than resource protection, a development that did not escape the criticism and eventually inspired the formation of the Wilderness Society in 1935. Yet the growth in size and popularity of the National Park System ultimately broadened the original promise of the park idea. There were more areas preserved "in their natural condition," as the Yellowstone Act put it, and more people gaining "benefit and enjoyment." More importantly, Americans developed a deeper and more widespread association with national parks. Once a privilege for a relative few, going to a national park had become something of a mass pilgrimage—where visitors went to enjoy, and share, a common identification with a celebrated and symbolic landscape.

The stock market crash in October 1929 and the Great Depression that followed did not diminish the popularity or significance of national parks. On the contrary, the system as a whole nearly tripled in size—both in terms of acres protected and number of units—and annual visitation grew to more than twenty-one million by the time the United States entered World War II in December 1941. Hardship and hope, it seemed, only increased the significance of parks.

Like the New Deal, which established Social Security and a host of other federal programs during the Depression, the growth of the National Park System was unprecedented and long lasting in its effects. During President Franklin Delano Roosevelt's famous "First 100 Days" in office, he signed two Executive

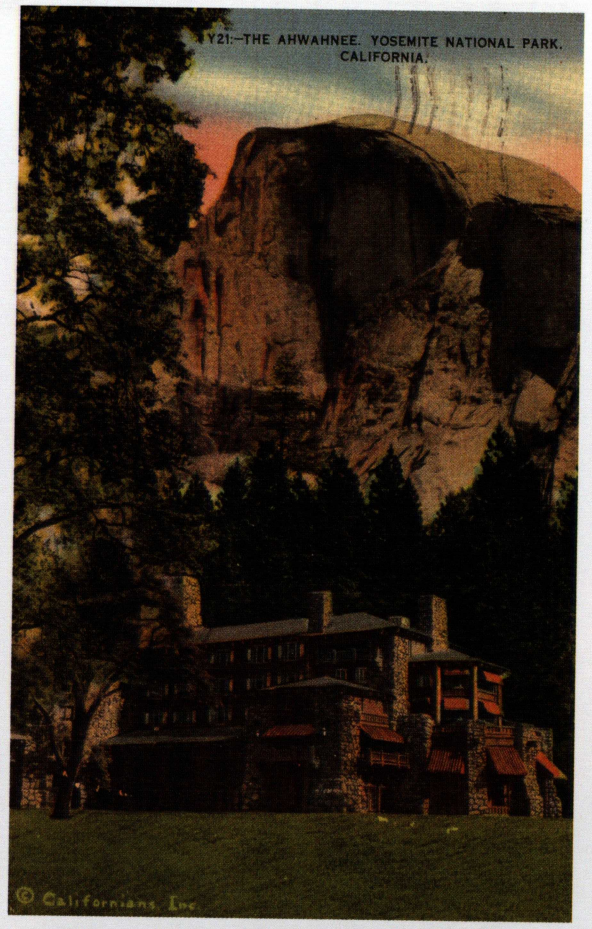
Orders that authorized what has since become known as the Reorganization of 1933. At the urging of Horace Albright, who wanted to increase the number of historic sites managed by the Park Service and strengthen the agency's presence in the East, Roosevelt transferred all of the War Department's historic battlefields, monuments and parks to the National Park System. The Park Service also received the national monuments then managed by the Forest Service. With the stroke of a pen, Roosevelt made the National Park System truly national—with a broad geographic range and a diversity of sites that would foster further growth.

The New Deal was intended to be a comprehensive response to the social, economic, and environmental roots of the Great Depression—from unemployment and rural poverty to deforestation and flooding—and national parks perfectly fit the bill. Hard pressed Americans needed jobs, but Roosevelt believed they also needed the kind of inspiration and healthy recreation that could be found in parks.

Through the Civilian Conservation Corps and the Works Progress Administration, thousands of young men were employed in parks across the United States building roads, bridges, trails, visitor centers, campgrounds, and administrative facilities. Their efforts significantly upgraded park facilities, and the presence of CCC camps in rural areas contributed to local economies. Better parks and improved conditions in surrounding communities attracted more visitors—many of whom were once too poor to ever think of spending a vacation in a nearby park. By the end of the decade, Americans could choose from a number of new park experiences. Big Bend was established on the Rio Grande River in southern Texas, and Everglades in Florida became the first park established for primarily ecological reasons. Roosevelt also authorized the creation of the first National Recreation Area at Lake Mead in Arizona, and the first National Seashore at Cape Hatteras.



Panther Peak, Big Bend, Texas, FREDERICK W. BECKER.
Oil on canvas, n.d. GM0117.1305.



The Ahwahnee. Yosemite National Park, California. Postcard. Scenic View Card Co., San Francisco, n.d. Collection of Ann Boulton Young.

Like most of the New Deal, park development came to a halt during the Second World War. Civilian Conservation camps were disbanded, a number of parks closed, and the Park Service headquarters moved to Chicago to free up office space in Washington. Joshua Tree National Monument became a site for desert warfare training, Mount Rainier for mountain training, and Mount McKinley (later renamed Denali National Park) for arctic conditions. The Ahwahnee Hotel in Yosemite became a convalescent site for the treatment and recuperation of wounded servicemen.

Visitation dropped threefold, but parks acquired even greater national significance during wartime. For soldiers on furlough, a brief trip to a national park gave them "something peaceful and beautiful to remember"—as one sailor's father put it—before heading back to war. Park Service director Newton Drury wrote in 1943 that "Yorktown and Gettysburg . . . the mile-deep chasm of Grand Canyon, the geysers and hot springs of Yellowstone, the thundering waterfalls of Yosemite" inspired "an increased faith in country and strengthened the conviction that this is a nation worth fighting for."

The end of the war brought a flood of people to the parks. With rising incomes and a rapidly growing middle class, the United States had become a nation of car owners—and all of them seemed to heading down the new interstate highway system for a national park vacation. A family vacation to a national park was a national right of passage that few wanted to forego. The national passion for parks was not without problems, however. Aging facilities built in the 1930s and earlier were no match for the crush of post-war visitors, and park resources—from historic structures to essential wildlife habitat—were threatened by overuse. As the writer Bernard Devoto complained in 1953, parks were "being loved to death." They were not staffed and equipped to protect their irreplaceable resources or to host so many visitors. The answer to these problems was Mission 66, a ten-year program to increase staffing, improve roads, and upgrade facilities throughout the NPS by its 50th anniversary in 1966. Mission 66 achieved many of its ends, though it was not without some controversy, and by the time it wrapped up, ideas about the primary purpose of national parks had shifted.

STRIKING A BALANCE between protecting resources and taking care of visitors' needs was never easy, but by the 1960s it seemed that not enough attention had been given to the former. There was a growing national concern about pollution, overuse of diminishing resources, and rampant suburban sprawl. Much of this found expression in landmark environmental legislation like the Wilderness Act (1964), the Land and Water Conservation Fund Act (1964), the National Environmental Policy Act (1969), and the Clean Air Act (1970). Heightened environmental concerns would also be reflected in new kinds of parks and policies. Large wilderness parks like Canyonlands and North Cascades were established during this period, and whole new types of park units were authorized in 1968 by the National Wild and Scenic Rivers Act and the National Trails Act.



Interior of Fort Laramie, ALFRED JACOB MILLER. Watercolor, 1837. GM0236.1067.

Fort Laramie, ALFRED, JACOB MILLER. Watercolor on paper, 1837. GM0236.1046.

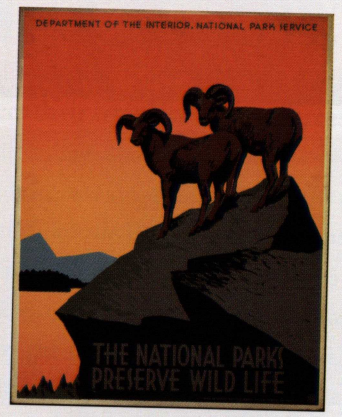


The Park Service as a whole placed greater emphasis on using environmental science to manage resources—from grizzly bears in Glacier to unique plant populations in small sites like the Abraham Lincoln Birthplace National Historic Site in Kentucky.

One of the highlights of this new era was the establishment of Redwood National Park. After a long and bitter fight between preservationists and logging interests, Congress authorized the purchase of thousands of acres of old growth forest on private timber lands and embarked on an ambitious rehabilitation program that became a model for a new Park Service mandate—ecological restoration along with resource protection and visitor use. The 1960s and 1970s also saw growth in the number of urban parks—primarily in the form of National Recreation Areas, Lakeshores and Seashores.

POST WORLD WAR II PROSPERITY was not evenly spread across the United States, as the Civil Rights Movement and shocking scenes of urban poverty made clear. In the spirit of President Lyndon Johnson's War on Poverty, a series of federal programs designed to increase economic opportunity and foster community development in chronically poor areas, Congress acted to bring the national park experience to populations that had little or no experience with public lands. In 1972 the effort resulted in the creation of two new public recreation areas, Gateway near New York City, and Golden Gate in the San Francisco Bay area—bringing the park experience into the heart of two major urban centers and providing models for later Park Service planning.





Sheep, Big Horn, WILLIAM R. LEIGH. Oil on canvas board, 1910. GM0137.1070. INSET: WPA poster, 1936. Library of Congress 98518597.

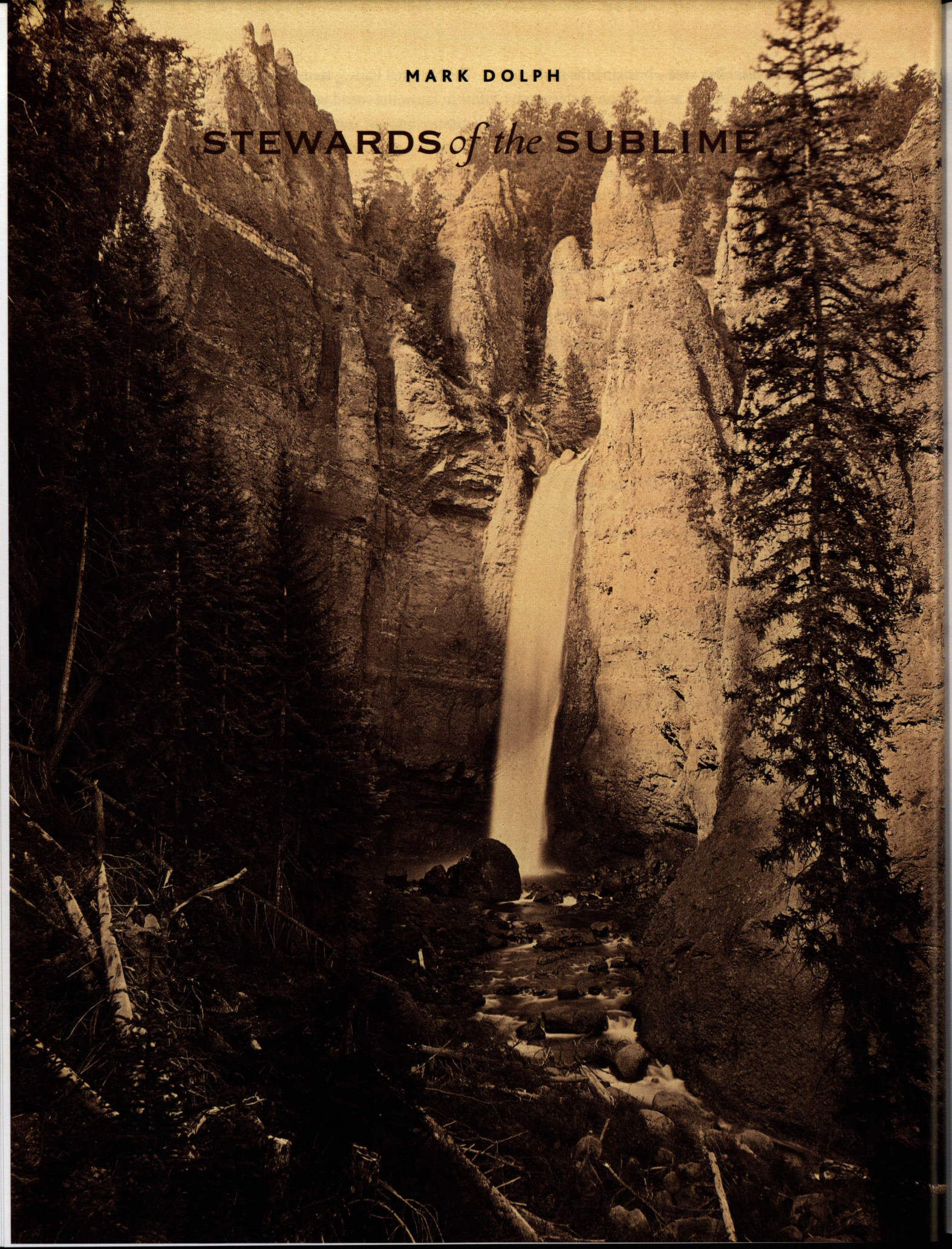
FACING: *The Transept, Grand Cañon,* THOMAS MORAN. In *Atlas to Accompany the Monograph on the Tertiary History of the Grand Cañon District* by Captain Clarence E. Dutton. Washington, 1882. Julius Bien & Company Lithographers, New York. Plate XVIII, 1882.

Parks, and especially Historic Sites, represent a kind of national canon: the collection of scenes, events, personalities and processes that collectively tell the story of America. Yet many groups had been left out of this story. In the past few decades, places that preserved and told about the lives of slaves in Boston, Chinese immigrants in the West, the Women's Rights movement, Japanese internment during World War II, American Indian resistance to the taking of their homelands, the Civil Rights struggle, Creole culture in Louisiana, and many other peoples and places became part of the Park System, greatly enriching the national park story.

The Park Service also embarked on an effort to round out the system by creating parks in underserved regions and protecting ecosystems not substantially represented in existing parks. Wild and Scenic Rivers were designated in the South and East, and new park units were established in the Midwest.

The National Park System represents a communal effort to know the world we inherit and to carry that inheritance into the world we make. Americans made a commitment to protect and cherish some part of the vast landscapes that preceded their coming, and to insure that future generations would have the opportunity to do the same. This was true in 1872, when Congress established Yellowstone National Park, and it is true of the most recent parks. The system evolves as we do. It is broad enough to contain both the Jefferson National Expansion Memorial in St. Louis, where Eero Saarinen's graceful modern arch rises up from the Mississippi River to commemorate Thomas Jefferson's powerful vision for America—and also the Nez Perce National Historic Park, which represents one tragic consequence of that vision. Both allow us to know the past as we move into the future, choosing to take with us what is honest, what is beautiful, what is good, what is irreplaceable.





MARK DOLPH

STEWARDS *of the* SUBLIME

Something will have gone out of us as a people if we ever let the remaining wilderness be destroyed; if we permit the last virgin forests to be turned into comic books and plastic cigarette cases; if we drive the few remaining members of the wild species into zoos or to extinction . . .

WALLACE STEGNER

An interestingly analogous relationship exists between Gilcrease Museum and the National Park Service. Both resulted from the efforts of farsighted visionaries. Both assumed the responsibility for bringing together and protecting the wonders of the world for future generations: on the part of the parks, the wonders of nature; on the part of the museum, artistic evocations of the sublime spirit of place, and a host of other artworks and artifacts that embody the wonders of humanity's expressive abilities. Both have come a long way since their earliest beginnings. In 2016 the National Park Service is responsible for protecting and managing more than four hundred sites, including cherished jewels such as Yellowstone and Yosemite, but also less well known but historically important places like the Washita Battlefield National Heritage Site in western Oklahoma. In 2016, Gilcrease Museum continues to preserve and share masterworks by EuroAmerican and Native artists, personal memorabilia and rare historic documents, and much more. And this year, the citizens of Tulsa voted to set aside the necessary funding to allow the museum to expand by some 100,000 square feet, enabling it to use its collection to better educate, enlighten, and inspire than ever before. With this edition of the journal we celebrate the National Park Service and Gilcrease Museum, and their essential roles as stewards of the sublime.

IN MAY 1864, as the Union Army of the Potomac was fighting its way south towards the Confederate capital of Richmond, John Conness, the junior senator from California, introduced a bill in Congress that proposed protecting the Yosemite Valley for the future enjoyment of all Americans. His bill was an impulse as uniquely American as it was unprecedented at the time. The legislation proposed that more than sixty square miles of federal land, encompassing the Yosemite Valley and Mariposa Grove of Sequoias, be transferred to the State of California on the condition that the lands be preserved for "public use, resort, and recreation." Yosemite, like all future parks would be accessible to all, not sequestered away as an exclusive retreat for the wealthy few. On June 30, 1864 President Abraham Lincoln officially transferred the awe-inspiring valley and grove of giant trees in far-away California, a place Lincoln had only read about and never seen, and in the process created the first public land trust in American history.

In 1864 California was still a distant, inaccessible, and nearly impossible destination for the vast majority of Americans. For those hoping to experience these faraway places and their transcendent beauty, even if that experience was from distant eastern cities, it would be artists who would help define and memorialize what was special, even sublime, and thus worth preserving. As is manifest in the Gilcrease collection, artists played an important role in generating both interest and support for the creation of the national parks system.

FACING: *Tower Falls*, WILLIAM HENRY JACKSON.
Photograph, ca. 1871. GM4536.84.16.





FACING, TOP AND BOTTOM:
Western Landscape, Mountain Scene and River, ALFRED BIERSTADT.
Oil on canvas, n.d. GM0126.1179.

First Sketch Made in the West at Green River, Wyoming, THOMAS MORAN.
Watercolor, gouache, and pencil on paper, 1871. GM0236.882.

Albert Bierstadt's 1860s paintings of Yosemite offered viewers, regardless of where they lived, a visual interpretation of the spectacular grandeur of the valley. This was a time when few Americans had been west of the Mississippi River, to say nothing of having seen the spectacular landscapes of the far West. With the discovery of gold in 1848, Yosemite and the Sierras would be "discovered," and Americans were intrigued. Bierstadt's Yosemite paintings in the Gilcrease collection such as *Western Landscape, Mountain Scene and River* and *Sierra Nevada Morning* portrayed a a highly romanticized place of wonder and fascination. Additional paintings of now iconic places within the valley such as El Capitan, Sentinel Rock and Cathedral Rocks further reinforced the notion that Yosemite was a very special place indeed. A comment from a San Franciscan of the day regarding Bierstadt's *Looking Down Yosemite Valley,* and apropos for many of his Yosemite paintings, continues to define his art in the 21st century: "It looks as if it was painted in an El Dorado, in a distant land of gold; heard of in song and story; dreamed of but never seen."

Bierstadt understood what Americans of his day wanted to believe about the American West. Their hoped-for West was an Eden, a garden full of opportunities, possibilities and new beginnings. At a time of Civil War in the East, the West as depicted through Bierstadt's romanticism held the promise of a place that could heal the wounds and scars of war, a place where the nation could be made whole again. Bierstadt's near-contemporary, the naturalist John Muir, put into words the value a place like Yosemite held: "Climb the mountains and get their good tidings. Nature's peace will flow into you as sunshine flows into trees. The winds will blow their own freshness into you, and the storms their energy, while cares will drop off like autumn leaves."

BIERSTADT'S LARGE-SCALE LANDSCAPES had the power to captivate audiences, and in the process helped build the public awareness and support that would eventually be necessary to protect what were increasingly seen as sacred places—revered places that required protection from commercial development and the destruction economic exploitation would bring. But Bierstadt was just one of many artists who traveled the West, often accompanying government survey expeditions, as they reconnoitered the region. Thomas Moran began his artistic career as a landscape painter and printmaker in New York. In 1871 he was hired to rework two field sketches by another artist of the Yellowstone area, a place Moran had never seen, for the *Scribner's Monthly* magazine article "The Wonders of Yellowstone." This fortuitous commission was a turning point for Moran's artistic career and helped focus his attention on western landscapes.

Captivated by the Yellowstone landscapes seen in the field sketches, Moran secured funding from *Scribner's* and the Northern Pacific Railroad and made arrangements to join Ferdinand Hayden's survey of Yellowstone. Taking the Union Pacific Railroad west in June, 1871, Moran made his first sketches at the station at Green River, Wyoming, before continuing on to join the Hayden Survey as a de facto member of the party in Montana. A letter of introduction to Hayden



The Main Springs at Gardiner's River, Yellowstone Valley, THOMAS MORAN. Watercolor on paper, 1872. GM0226.1361.

described Moran as "an artist of much genius, who desires to take sketches in the upper Yellowstone region, from which to paint some fine pictures on his return. That he will surpass Bierstadt's Yosemite we who know him best fully believe." During this time Moran worked closely with the photographer William Henry Jackson, helping Jackson capture on glass plates the kinds of spectacular images of Yellowstone that Moran was memorializing on canvas.

Much as Bierstadt did with Yosemite, Moran presented Yellowstone as an idealized place of wonder, showing Americans what had often been dismissed as fiction. Not unlike Bierstadt, Moran romanticized already spectacular landscapes. In describing his inspiration for one of his first monumental works, Moran remarked: "I place no value upon literal transcripts from Nature. . . . all my tendencies are toward idealization. . . . Topography in art is valueless. The motive or incentive of my "Grand Canyon of the Yellowstone" was the gorgeous display of color that impressed itself upon me. . . . The forms are extremely wonderful and pictorial, and, while I desired to tell truly of Nature, I did not wish to realize the scene literally, but to preserve and to convey its true impression." Moran would gain national acclaim, and in the process place Yellowstone in the public imagination, when Congress appropriated $10,000 in 1872 to purchase this monumental landscape for the nation's capital in Washington.

In late 1871, due in no small part to the photographs of Jackson and paintings of Moran, a lobbyist for Jay Cooke's Northern Pacific Railroad suggested to Hayden that he should more fully exploit his discoveries in Yellowstone. Looking toward Yellowstone's great potential as a tourist destination, a destination Cooke's railroad would eagerly serve, the next step was to "Let Congress pass a bill reserving the Great Geyser Basin as a public park forever—just as it has reserved that far inferior wonder the Yosemite valley and big trees." In his report to Congress Hayden warned that if they did not pass legislation to protect Yellowstone, the area would befall the same fate as Niagara Falls, and be desecrated through private development. Hayden claimed the area was unsuitable for farming and unlikely to have deposits of valuable minerals. The justification for saving Yellowstone as a park "takes nothing from the public domain, and is no pecuniary loss to the Government, but will be regarded by the entire civilized world as a step of progress and an honor to Congress and the nation."

TO BETTER MANAGE AND PROTECT TREASURES like Yosemite and Yellowstone, the National Park Service was created by an Act of Congress and signed into existence by President Woodrow Wilson on August 25, 1916. It was the culmination of Progressive Era concern for both conserving and protecting the natural and cultural resources found across the nation. The motivation for the agency was to protect special and treasured places, assuring that they would be available for the enjoyment, education, and inspiration for countless future generations of Americans. But the path traveled in the fulfillment of the NPS's mission was not without conflict, as there were many competing visions of how conservation and preservation could or should co-exist in the early 20th century. And these competing visions are still evolving and much debated in the 21st century.

By the turn of the 20th century the nation's natural resources had been subjected to more than a century of wasteful use, and in many cases, their near depletion. Extractive industries mined minerals and energy resources with laissez-faire abandon. Through clear cutting, once seemingly inexhaustible forests had been reduced by as much as 80 percent. Much of the nation's most productive agricultural lands had been exhausted, forcing desperate farmers to move on to less productive and more environmentally sensitive lands. A concomitant casualty of this exploitive economic activity was the loss of wildlife that lived on threatened lands and in their related water habitats, the most iconic example being the near extermination of the American bison by 1890. For many the time had come for the country's natural resources to be conserved, even preserved, and managed by experts so they could be used in a more efficient manner for the common good of all Americans.



"Wawona"—28 feet diameter, 275 feet high—Mariposa Grove. Tabor Photo, San Francisco. Photographer unknown, n.d. GM4336.7942.

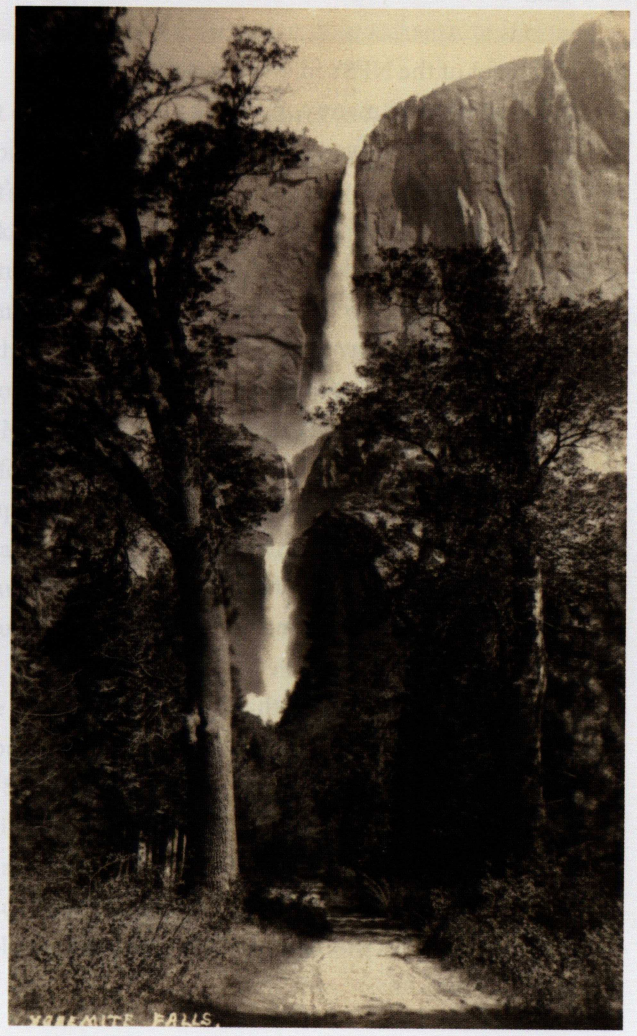
John Muir, the influential naturalist and most well-known preservationist of the time, became the voice for many through his extensive writings extolling the values of nature and the tragedy of its pending loss due to the lack of thoughtful and sensitive use and management. Muir's writings helped convince Americans of the time that "Everybody needs beauty as well as bread, places to play in and pray in, where Nature may heal and cheer and give strength to body and soul alike." Muir's eloquent and unrelenting passion catalyzed public support for the creation of national parks as the best and surest form of protecting treasured places.

Muir was joined in his crusade by Progressives of the day. In 1903 Muir invited President Theodore Roosevelt to hike the backcountry of the Yosemite Valley in California to experience firsthand the transcendent value of the area. While the president and naturalist both valued treasured places like Yosemite, they had conflicting visions on how to best protect and manage the nation's natural assets. Muir saw protecting what he called "fountains of life" from economic development as the only sure way to save them from destruction. This protection would not only save places like Yosemite, but lead to the restoration and renewal of the human spirit in an ever increasingly industrializing modern America. But where

Camp Curry's Fire Fall (Yosemite National Park), postcard. Photographer unknown. TU2009.39.7767, Charles M. Russell Research Collection (Britzman).

Yosemite Falls, Yosemite National Park, postcard. Photographer unknown. TU2009.39.7893, Charles M. Russell Research Collection (Britzman).



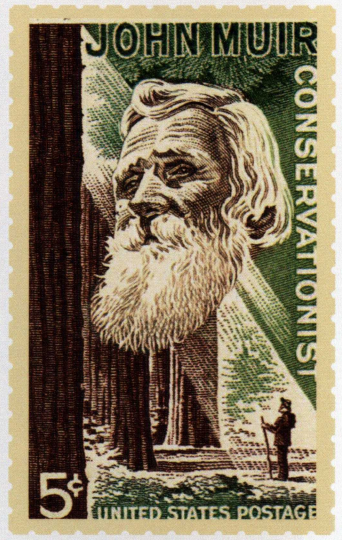


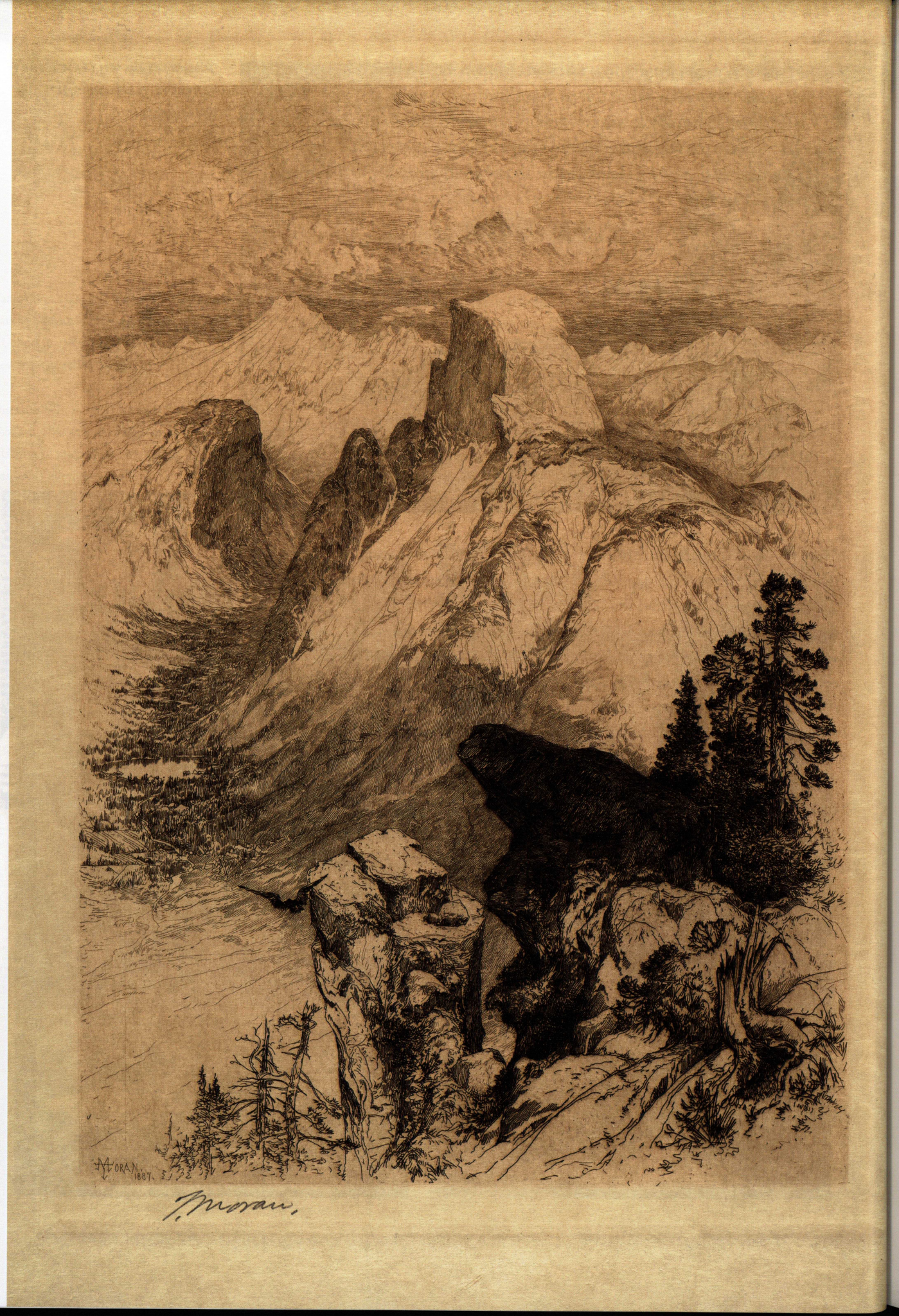


Yellowstone Lake, WILLIAM HENRY JACKSON. Photograph, ca. 1871. GM4536.84.29.

Muir was driven by the imperative to preserve and maintain nature in as close to a pristine state as possible, Roosevelt led Progressive-minded reform through the lens of conservation and the "Gospel of Efficiency." While Roosevelt shared Muir's love of wild places and agreed that they needed protecting, his emphasis was often weighted in favor of conserving natural resources through their efficient management with an eye toward their future use. For the president, the best and wisest use would allow for the long-term economic development of natural resources for future generations.

This tension between preservation and conservation was reflected in Roosevelt's accomplishments as president. In 1902 he signed the Newlands Reclamation Act, which used the sale of public lands in the West to finance large-scale irrigation projects. The objective of the act was to turn the area's arid regions into an intensively cultivated garden, with the long-term goal of feeding a rapidly growing nation. Roosevelt expanded the U.S. Forest Service and lands under its management fourfold, to more than 200 million acres, to assure a steady supply of lumber for building a modern nation. At the same time he contributed to preservation efforts with passage of the Antiquities Act of 1906, which protected prehistoric cultural sites such as Chaco Canyon and Mesa Verde from the theft and destruction of "pot hunters." The president also established five new national parks and declared the Grand Canyon a National Monument in 1908, one of eighteen such sites designated during his tenure, and set aside fifty-five federal bird and game preserves. All told, over seven-plus years in office, Roosevelt placed approximately 230 million acres of land under federal control.





FACING: *The Half Dome—View from Moran Point (The South Dome—Yosemite Valley)*, THOMAS MORAN. Etching on Japanese rice paper, 1887. GM1426.654.

EVENTUALLY THE TENSION between conservationist Roosevelt and preservationist Muir turned to conflict over the sublimely beautiful Hetch Hetchy Valley within Yosemite National Park. Muir considered the valley "a great landscape garden, one of Nature's rarest and most precious mountain temples." Conflict came when the city of San Francisco, seeking a reliable source of water for its rapidly expanding population, sought to use the Tuolumne River and the unspoiled Hetch Hetchy Valley it flowed through as a reservoir. In a vote following the 1906 earthquake, San Franciscans voted seven to one in favor of the reservoir plan.

Muir and the Sierra Club he helped establish demanded the valley be preserved. Muir stressed the intrinsic value that pristine nature could add to the lives of modern Americans, who increasingly were living in often squalid, dehumanizing urban areas. Other advocates of preservation soon aligned with Muir to demand protection of Hetch Hetchy. With words that continue to echo across time warning of the potential consequences of stepping on to the slippery slope of developing previously protected wonders, George Bird Grinnell, an early supporter of Yellowstone and Glacier national parks cautioned that "it is evident that no one of our national parks is safe … If the Hetch-Hetchy Valley is to be destroyed we may look after a while to see power houses built in the Grand Canyon of the Yellowstone."

Ultimately the forces of "wise use" and San Francisco won the day. Despite the public's outpouring of support for protecting Hetch Hetchy, and Muir's personal pleas to Roosevelt to save the valley, Congress eventually approved legislation, and President Woodrow Wilson signed the bill to dam the valley in 1913. For Muir and like-minded Americans, the outcome was a "dark damn-dam-damnation."

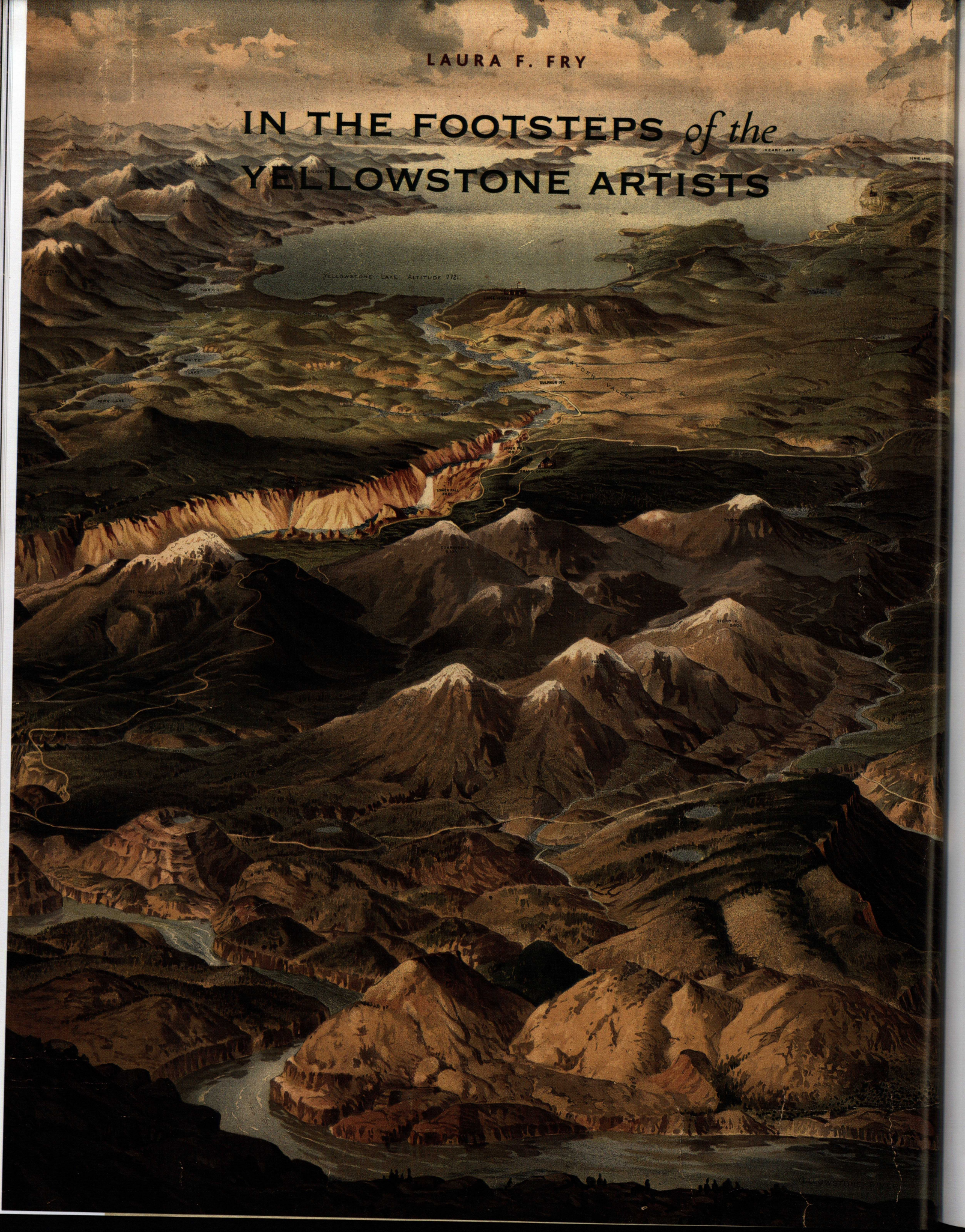
Many Americans feared that if "a great landscape garden" in Yosemite National Park could meet the fate of Hetch Hetchy, other parks were also at risk, and could suffer the same fate. Thus, from this tragic loss would spring the National Park Act of 1916. The act provided a degree of federal oversight and balance between the conservation-for-future-development motivations of the U.S. Forest Service and the more protective ideals of preservation. More assured preservation came with the creation of the National Park Service, with the stated goal to preserve national park lands and "leave them unimpaired for the enjoyment of future generations."

This ideal of preservation and eternal protection, and why the nation looks to the NPS to remain vigilant in its mission, was so well expressed by George Bird Grinnell: "If we treat these natural things solely as commercial assets and turn them into dollars and cents, we expend and destroy them. They leave nothing behind. If we preserve them, they reproduce themselves for recreation, and will yield to us and our children a never ending income in health, strength and pleasure. Preserved, they are everlasting . . ."

The same is true for awe-inspiring works by artists such as Albert Bierstadt and Thomas Moran, who found their inspiration in what John Muir called "Nature's sublime wonderlands," and for works by all those who with paint, pencil or pen, feathers, beads, wood, clay, leather, quills, or a camera lens created the art preserved for the public good and enlightenment at Gilcrease Museum. "Preserved, they are everlasting . . ."

LAURA F. FRY

IN THE FOOTSTEPS *of the* YELLOWSTONE ARTISTS



On a clear summer afternoon, the sun beats down with dazzling high-altitude intensity. The press of cars and tour buses forms a slow-moving line in the narrow parking lot, hemmed in by tall lodgepole pines on all sides. Clusters of people walk past a patchwork of license plates, from Ohio to Connecticut to New Mexico to British Columbia. The sharp smell of pine mingles with dust and sunscreen. Hints of overlapping languages from across the globe filter through the air—a phrase in French, a conversation in Japanese, and possibly chatter from eastern Europe? You give up trying to guess.

The stream of people moves in the same direction, toward the hard-packed trail and broad stone stairs just beyond the parking lot. Parents keep a vice-like grip on children's hands as gaps in the trees begin to reveal a plunging precipice. Travelers dig cell phones from their pockets and pull heavy long-range lenses from camera cases. As you press through the crowds, up weather-worn steps, suddenly the land drops away. The world stops for a heartbeat, and all you see is a broad cascade of emerald and silver thundering into a yawning golden chasm with a turquoise ribbon of churning rapids far, far below—the Lower Falls of the Yellowstone River in all their glory. Welcome to Artist's Point in the 21st century.

Together with the Old Faithful geyser, this view of the Lower Falls remains one of the most popular sights in Yellowstone National Park. Located on the south rim of the Grand Canyon of the Yellowstone, some 7,500 feet above sea level, Artist's Point is named for Thomas Moran himself. The location nearly matches the perspective of Moran's 1872 painting *The Grand Canyon of the Yellowstone,* a massive canvas measuring twelve feet across. Today, the view from Artist's Point reminds visitors that artists influenced the very formation of Yellowstone National Park.

FACING: Yellowstone National Park. Northern Pacific Railroad Company map, 1904. Library of Congress 2010593277. BELOW: *Lower Falls, Yellowstone Park (Grand Canyon of the Yellowstone),* THOMAS MORAN. Oil on canvas, 1893. GM0126.2344.



In 1871, Moran joined Ferdinand Vandeveer Hayden's expedition to the Yellowstone region. Together with photographer William Henry Jackson, Moran created numerous images of Yellowstone's wonders: brilliant hot springs, explosive geysers and steam vents, and towering waterfalls. On their return, Hayden lobbied for the creation of a national park to protect the region's natural treasures—and shared Jackson's photographs and Moran's watercolors with members of Congress. In 1872, Congress voted to establish Yellowstone as the world's first national park. Shortly after, Moran completed *The Grand Canyon of the Yellowstone* based on his sketches from Artist's Point and nearby views. Congress purchased the painting for the considerable sum of $10,000, celebrating the new national park and launching Moran's career as a leading American painter. Twenty years later, Moran revisited Yellowstone and turned again to the canyon, painting multiple versions of the falls in 1893—including *Lower Falls, Yellowstone Park* in the Gilcrease collection.

When I lived on Yellowstone's doorstep in Cody, Wyoming, I returned to the Artist's Point lookout again and again, drawn by a visceral connection to Thomas Moran's own experiences in this place. In some respects, the view of the falls has changed little from Moran's day—except for the sheer volume of tourists. Today the view from Artist's Point includes a narrow staircase extending down into the canyon and tiny specks of people grouped at various viewpoints on the distant north rim.



Great Hot Springs Yellowstone Park. **THOMAS MORAN.** Oil on canvas, 1893. GM0126.2342.





Lower Geyser Basin, **THOMAS MORAN.** Watercolor and pencil on laid paper, 1892. GM0236.829.

Bee Hive Group, **WILLIAM HENRY JACKSON.** Photograph, ca. 1871. GM4337.5281.

Although Moran's paintings show a serene landscape nearly devoid of humanity, people have lived and traveled in the Yellowstone region for over 10,000 years. Today twenty-six Native American tribes have ancestral connections to Yellowstone. Moran's open landscapes are a beautiful fiction—a place that never existed as he shows it. Far from being untouched, "wilderness" regions of the United States have been deliberately shaped by human activity for millennia.

Travel through Yellowstone has changed considerably in the 144 years since the park's founding. Thomas Moran's initial visit to the Yellowstone region in 1871 involved grueling days of riding horseback and hauling equipment—like the small group of riders and pack animals in *The Yellowstone Range, near the Crow Mission,* 1872. At the time, the artist was an admitted greenhorn who had never traveled west of the Mississippi River. Moran experienced a vastly different journey when he returned to Yellowstone in 1892, twenty years after the area was designated a national park. New roads allowed access through the region, and the upscale Lake Hotel (which still operates today) provided urban conveniences in the midst of the great outdoors. But perhaps the most startling difference was Moran's reception by park visitors. Moran wrote to his wife Mary, "I have been made much of at all the places in the park as the great and only 'Moran' the painter of Yellowstone and I am looked at curiously by all the people at the Hotels."

While Moran was tickled by the unexpected attention he received in the park, his paintings based on his second trip to Yellowstone emphasize the landscape rather than the visitors. In *Great Hot Springs, Yellowstone Park,* three tiny human figures serve to demonstrate the grand scale of the scene. By contrast, when artist Thomas Hill traveled to Yellowstone in the 1880s and painted the Lower Geyser Basin, he included a string of visitors out for a sightseeing tour on foot and in a horse-drawn wagon. Hill's *Geyser in the Yellowstone* is the only artwork in the Gilcrease collection to show groups of tourists actively traveling through the park.



The Yellowstone Range, near the Crow Mission, THOMAS MORAN.
Watercolor on paper, 1872. GM0226.1364.

FACING: *The Upper Falls of the Yellowstone.* THOMAS MORAN.
Watercolor on paper, 1872. GM0226.1451.







TOP: *The Castle Geyser, Fire Hole Basin (detail)*, THOMAS MORAN. Watercolor on paper, after 1872. GM0226.1363; WPA poster, Yellowstone National Park. Department of the Interior, ca. 1938. Library of Congress 2007676133.

ABOVE: Old Faithful Inn, Yellowstone Park. Haynes Photo, card mailed July 1918. Collection of Ann Boulton Young.



Geyser in the Yellowstone. THOMAS HILL. Oil on canvas, n.d. GM0116.1590.

By the time William R. Leigh first visited Yellowstone National Park in 1910, the towering Old Faithful Inn presided near the park's most famous geyser like a log cabin cathedral. Architect Robert Reamer designed the seven-story structure after the Adirondack great camps of upstate New York, using logs and stone harvested from Yellowstone itself. Completed in 1904, the log hotel seemed to rise organically from the surrounding lodgepole pine forest. Burled pine beams and Old Hickory furniture brought the aesthetics of the outdoors into the interior setting, while electric lights and a full dining room provided the latest comforts. Visitors in the early 20th century were even expected to wear formal evening attire while dining at the inn. In addition to a wilderness escape—Yellowstone was also a place to be seen. Based on his artworks, William R. Leigh seemed uninterested in the park's growing amenities. Instead, he sought both well-known vistas and remote locations to



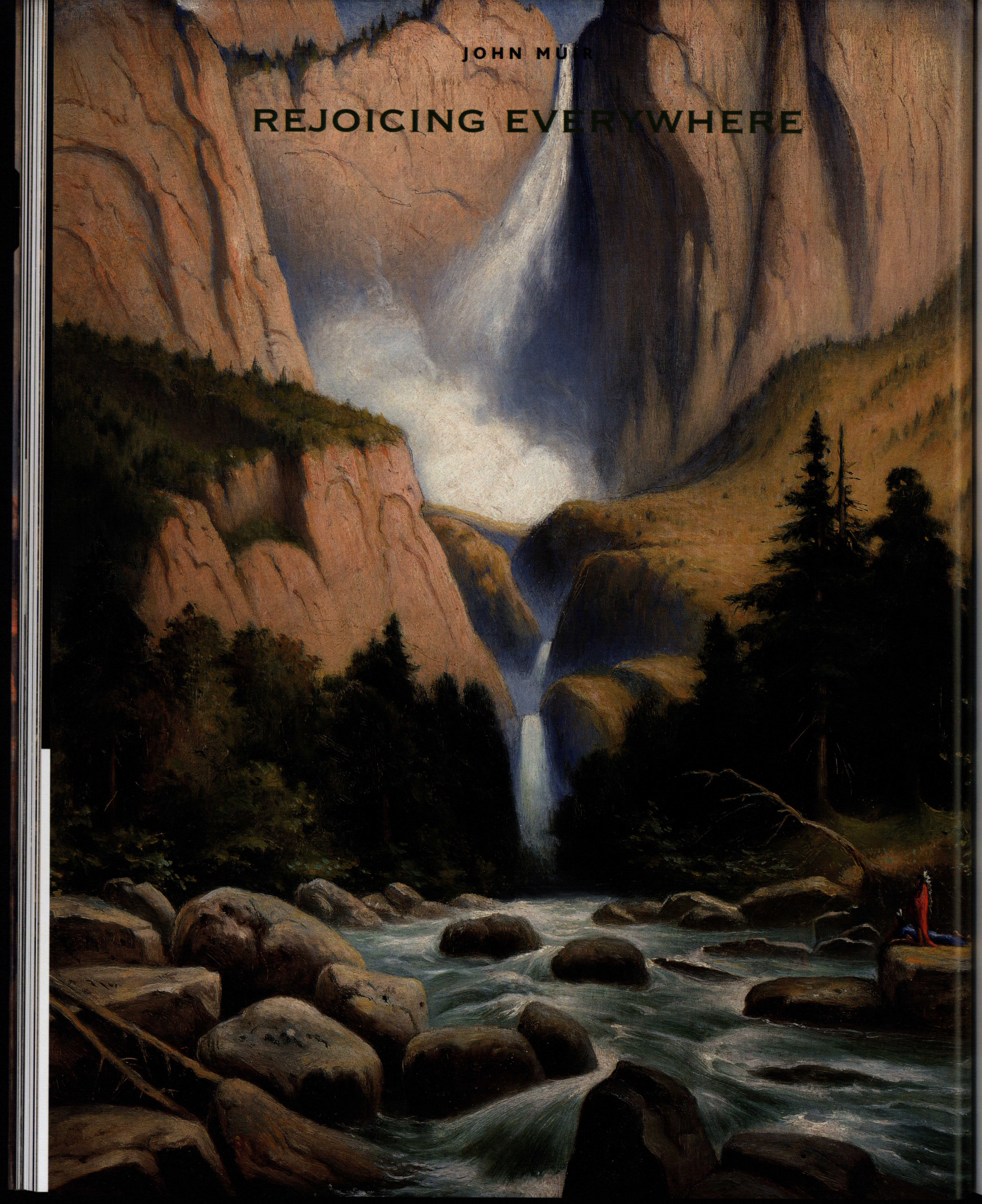
paint. Depicting a quieter side of the region, Leigh's oil study of a Yellowstone hillside emphasizes the soaring Wyoming clouds over a gentle green slope. This image presents Yellowstone as an untouched wilderness, ignoring the growing number of people in the park.

In the late 1940s, following the second world war, visitor numbers climbed rapidly in Yellowstone. From 1933 to 1942, the Civilian Conservation Corps had made major improvements to park roads, trails, and campgrounds, allowing for an influx of tourists. With a wider variety of accommodations, the park became accessible to a larger audience. Around this time, Thomas Gilcrease himself traveled to Artist's Point. Gilcrease must have been thrilled to visit a spot so meaningful to Thomas Moran, one of the most significant artists in his growing collection. In a photograph, Gilcrease sits easily atop the rock wall at the canyon's edge. Following the precedent of earlier Yellowstone visitors, he is formally dressed in a suit, tie, and crisp white shirt. Sitting straight for the photograph with the Lower Falls in the background, Gilcrease seems to occupy Thomas Moran's familiar composition of the Grand Canyon of the Yellowstone—placing himself directly within the artwork. While the image shows Gilcrease alone, quietly contemplating the scene, we can only guess how many other tourists surrounded him at Artist's Point at that moment.

Today, the National Park Service continues a constantly-shifting balance between land use and conservation. In many ways Yellowstone National Park now resembles a vast, outdoor museum. Specific views are well-established with protected platforms and guard rails for visitors, complete with informational placards describing the scene—much like a label next to a work of art in a gallery. Park rangers resemble docents, leading education programs and answering visitor questions. There are rules about not touching delicate natural features (or feeding the wildlife). Cafes and gift shops abound. As we became regular travelers through the park and observed visitor patterns, my husband and I joked that Yellowstone was "wilderness-light." Tourists can see spectacular geysers and alpine lakes located in the middle of nowhere, and then order a latte. Yet even today, with millions of people visiting Yellowstone every year, it is still possible to escape the crowds if you lace up a pair of hiking boots and set out on a trail. Yellowstone National Park makes the distant, potentially dangerous outdoors accessible to a large international audience, and offers a unique education opportunity as a result.



FACING: *Hillside in Yellowstone Park.* WILLIAM R. LEIGH. Oil on canvas board, n.d. GM0137.621. ABOVE: Thomas Gilcrease at Artist's Point, Yellowstone National Park. Photographer unknown. GM4327.9328.



JOHN MUIR'S FIRST VISIT *to Yosemite Valley with his companion, Chilwell, lasted about a week and a half. The two then descended to the lowland and for a time worked on a ranch owned by Thomas Eagleson. Chilwell soon drifted on but Muir remained, harvesting, breaking wild horses, shearing sheep. In the fall of 1868, he was hired by Pat Delaney, a man who had been trained for the priesthood, joined the Forty-niners, mined for a time and then turned to ranching. Delaney became his friend as well as his employer. The following spring he proposed that Muir accompany his sheep to the high pastures of the Sierra. A shepherd would do most of the work and Muir would supervise. Thus he would be free to roam and study at will.*

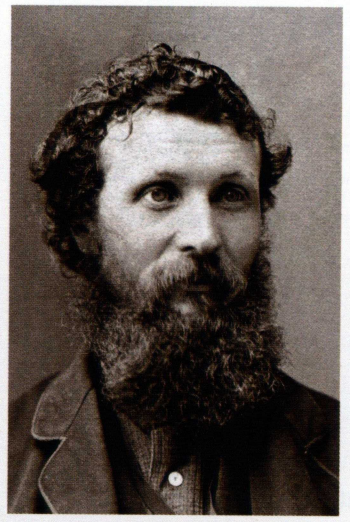
At the time Muir was thirty-one years old. The journal he kept during those mountain months appeared, four decades later, as My First Summer in the Sierra. *Like Walden, it is a young man's book, filled with the strength and courage of youth. I have read it many times but the sense of vitality, of health, of delight in new experiences is never lost. — Linnie Marsh Wolfe*

START FOR THE SIERRAS

In the Great Central Valley of California there are only two seasons—spring and summer. The spring begins with the first rainstorm, which usually falls in November. In a few months the wonderful flowery vegetation is in full bloom, and by the end of May it is dead and dry and crisp, as if every plant had been roasted in the oven.

Then the lolling, panting flocks and herds are driven to the high, cool, green pastures of the Sierra. I was longing for the mountains about this time, but money was scarce and I couldn't see how a bread supply was to be kept up. While I was anxiously brooding on the bread problem, so troublesome to wanderers, and trying to believe that I might learn to live like the wild animals, gleaning nourishment here and there from seeds, berries, etc., sauntering and climbing in joyful independence of money or baggage, Mr. Delaney, a sheep-owner, for whom I had worked a few weeks, called on me, and offered to engage me to go with his shepherd and flock to the head-waters of the Merced and Tuolumne Rivers—the very region I had most in mind. I was in the mood to accept work of any kind that would take me into the mountains whose treasures I had tasted last summer in the Yosemite region. The flock, he explained, would be moved gradually higher through the successive forest belts as the snow melted, stopping for a few weeks at the best places we came to. These I thought would be good centres of observation from which I might be able to make many a telling excursion within a radius of eight or ten miles of the camps to learn something of the plants, animals, and rocks; for he assured me that I should be left perfectly free to follow my studies. I judged, however, that I was in no way the right man for the place, and freely explained my shortcomings, confessing that I was wholly unacquainted with the topography of the upper mountains, the streams that would have to be crossed, and the wild sheep-eating animals, etc.; in short that, what with bears, coyotes, rivers, cañons, and thorny, bewildering chaparral, I feared that half or more of his flock would be lost. Fortunately these shortcomings seemed insignificant to Mr. Delaney. The main thing, he said, was to have a man about the camp whom he could trust to see that the shepherd did his duty, and he assured me that the difficulties that seemed so formidable at a distance would vanish as we went on; encouraging me further by saying that the shepherd would do all the herding, that I could study plants and rocks and scenery as much as I liked, and that he would himself accompany us to the first main camp and make occasional visits to our higher ones to replenish our store of provisions and see how we prospered. Therefore I concluded to go, though still fearing, when I saw the silly sheep bouncing one by one through the narrow gate of the home corral to be counted, that of the two thousand and fifty many would never return.

I was fortunate in getting a fine St. Bernard dog for a companion. His master, a hunter with whom I was slightly acquainted, came to me as soon as he heard that I was going to spend the summer in the Sierra and begged me to take his favorite dog, Carlo, with me, for he feared that if he were compelled to stay all summer on the plains the fierce heat might be the death of him. "I think I can trust you to be kind to him," he said, "and I am sure he will be good to you. He knows all about the



John Muir was born in Dunbar, Scotland, in 1838. His family emigrated to Wisconsin in 1849 to work a series of hardscrabble farms, and he studied natural sciences at the University of Wisconsin, but did not take a degree. After recovering from blindness caused by an industrial accident in 1868, he began forty years of intermittent wandering in the wilderness of North America, writing about nature with profound eloquence and passion. His works include *The Mountains of California, Our National Parks, My First Summer in the Sierra, Steep Trails, Stickeen,* and others.

Muir's ideas reached a wide audience through his frequent publication in the four principal monthly magazines read by the American middle class in the late 19th and early 20th centuries (*Scribner's, Atlantic Monthly, Harper's,* and *Century*). His goodwill and opinion were sought by powerful figures of his time, men such as railroad baron Edward Henry Harriman and Theodore Roosevelt. The young borax magnate Stephen T. Mather, who would contribute importantly to the cause of conservation, was a disciple of Muir's and an early member of Muir's Sierra Club.

HTTPS://WWW.NPS.GOV/PARKHISTORY/ONLINE_BOOKS/SONTAG/MUIR.HTM

OPENING PAGE: *Falls at Yosemite River.* RUDOLF DANIEL LUDWIG CRONAU. Oil on canvas, 1885. GM0136.1173. FACING: *Bridal Veil Fall, Yosemite Valley,* THOMAS MORAN. Gouache,wash, and pencil on paper, 1904. GM0236.836.

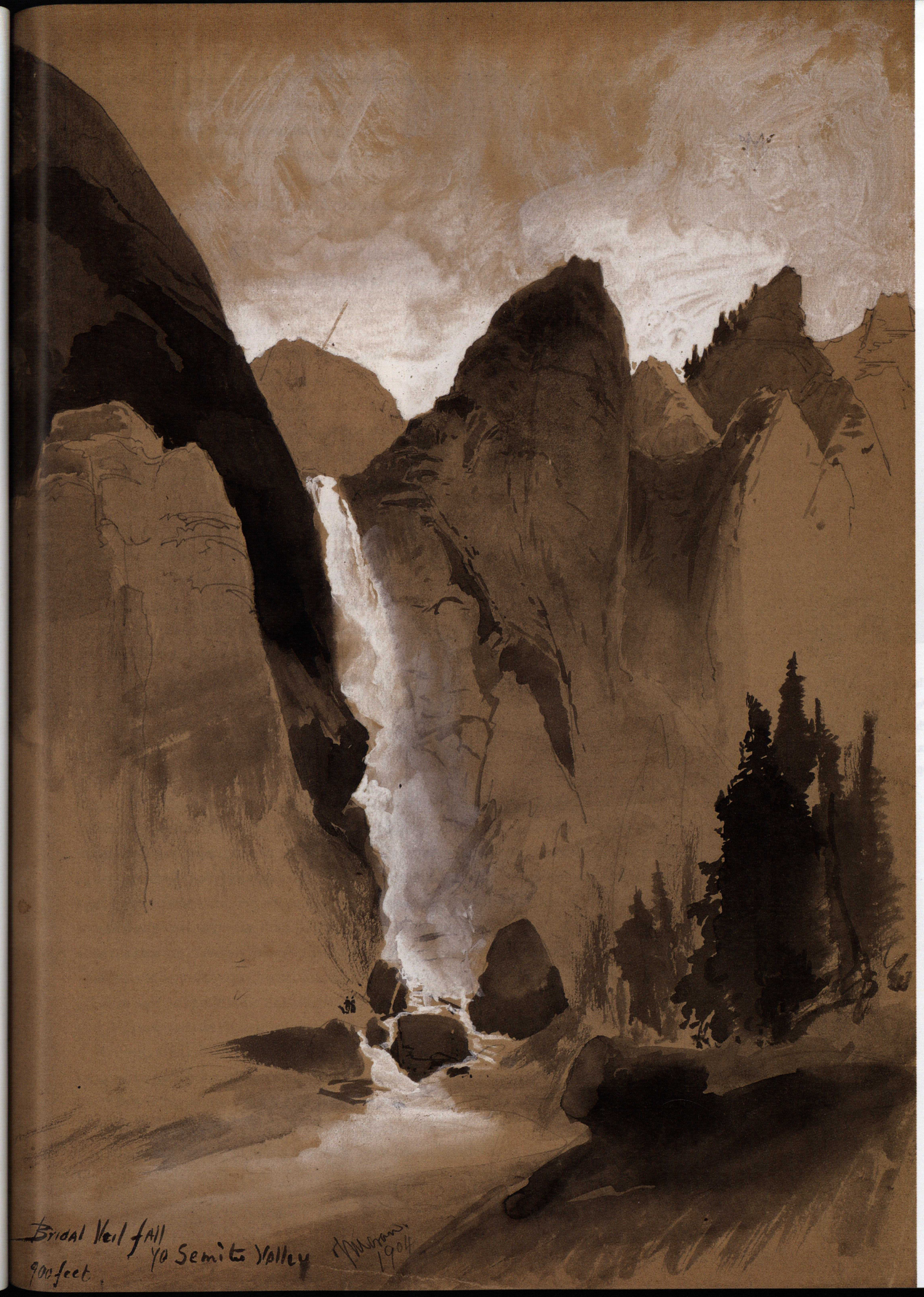
mountain animals, will guard the camp, assist in managing the sheep, and in every way be found able and faithful." Carlo knew we were talking about him, watched our faces, and listened so attentively that I fancied he understood us. Calling him by name, I asked him if he was willing to go with me. He looked me in the face with eyes expressing wonderful intelligence, then turned to his master, and after permission was given by a wave of the hand toward me and a farewell patting caress, he quietly followed me as if he perfectly understood all that had been said and had known me always.

June 3, 1869 — This morning provision, camp-kettles, blankets, plant-presses, etc. were packed on two horses, the flock headed for the tawny foot-hills, and away we sauntered in a cloud of dust: Mr. Delaney, bony and tall, with a sharply hacked profile like Don Quixote, leading the pack-horses, Billy, the proud shepherd, a Chinaman and a Digger Indian to assist in driving for the first few days in the brushy foot-hills, and myself with note-book tied to my belt.

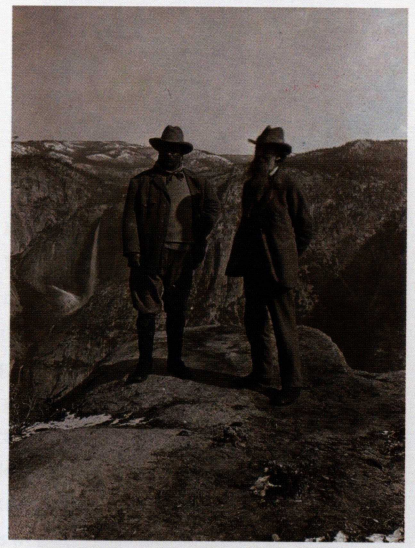
June 8 — The sheep, now grassy and good natured, slowly nibbled their way down into the valley of the North Fork of the Merced at the foot of Pilot Peak Ridge to the place selected by the Don for our first central camp, a picturesque hopper-shaped hollow formed by converging hill-slopes at a bend of the river. Here racks for dishes and provisions were made in the shade of the river-bank trees, and beds of fern fronds, Cedar plumes, and various flowers, each to the taste of its owner, and a corral back on the open flat for the wool.

June 9 — How deep our sleep last night in the mountain's heart, beneath the trees and stars, hushed by solemn-sounding waterfalls and many small soothing voices in sweet accord whispering peace! And our first pure mountain day, warm, calm, cloudless—how immeasurable it seems, how serenely wild! I can scarcely remember its beginning. Along the river, over the hills, in the ground, in the sky, spring work is going on with joyful enthusiasm, new life, new beauty, unfolding, unrolling in glorious exuberant extravagance—new birds in their nests, new winged creatures in the air, and new leaves, new flowers, spreading, shining, rejoicing everywhere.

THE GREAT EVENT OF MUIR'S SECOND SPRING IN YOSEMITE *was the arrival in the valley of Ralph Waldo Emerson. In April 1871, Emerson with a party of twelve left Boston for California. A* WESTERN JOURNEY WITH MR. EMERSON, *by the historian of the expedition, the Boston lawyer James Bradley Thayer, appeared in 1884. He recalls the accommodations in Yosemite at the time were so simple that one of the party was awakened by the cackling of a hen walking over his bed in*



search of a place to lay an egg. That spring Muir was thirty-three; Emerson, "in the late Indian Summer of his years," was sixty-eight. Looking up at the Sequoias Muir showed him, he remarked, "These trees have a monstrous talent for being tall." As the party prepared to depart, "M," as Thayer refers to Muir, protested that leaving Yosemite so soon was "as if a photographer should remove his plate before the image was fully made." Two years after Emerson's visit, Muir bestowed his name on a "grand wide-winged mountain" in the Yosemite region. This peak is now known as Mount Humphreys and the name Mount Emerson has been transferred to another peak some two and a half miles to the southeast. — Linnie Marsh Wolfe



Theodore Roosevelt and John Muir on Glacier Point, Yosemite Valley, California, in 1903. Photographer unknown. Stereograph right side, ca. 1906. Library of Congress LC-DIG-ppmsca-36413.

MEETING MR. EMERSON

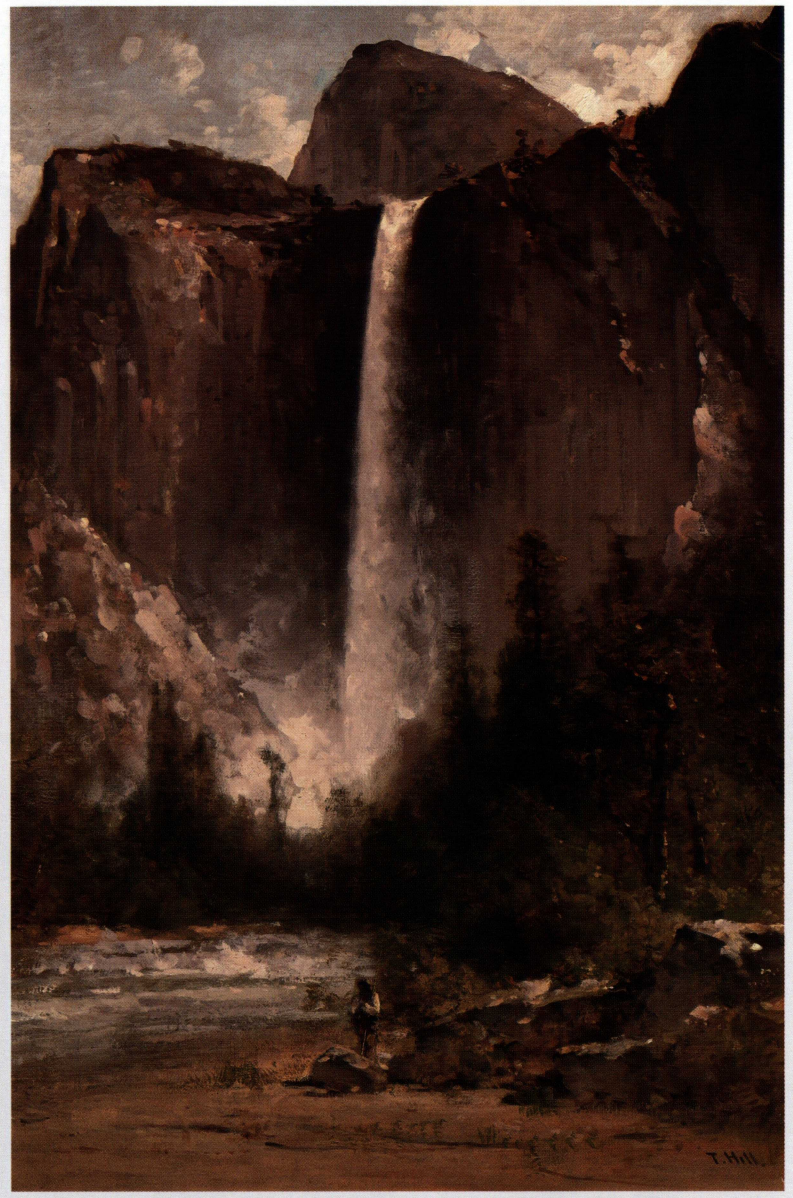
During my first years in the Sierra I was ever calling on everybody within reach to admire them, but I found no one half warm enough until Emerson came. I had read his essays, and felt sure that of all men he would best interpret the sayings of these noble mountains and trees. Nor was my faith weakened when I met him in Yosemite. He seemed as serene as a Sequoia, his head in the empyrean; and forgetting his age, plans, duties, ties of every sort, I proposed an immeasurable camping trip back in the heart of the mountains. He seemed anxious to go, but considerately mentioned his party. I said: "Never mind. The mountains are calling; run away, and let plans and parties and dragging lowland duties all 'gang tapal-teerie.' We'll go up a cañon singing your own song, 'Good-by, proud world! I'm going home,' in divine earnest. Up there lies a new heaven and a new earth; let us go to the show." But alas, it was too late—too near the sundown of his life. The shadows were growing long, and he leaned on his friends. His party, full of indoor philosophy, failed to see the natural beauty and fullness of promise of my wild plan, and laughed at it in good-natured ignorance, as if it were necessarily amusing to imagine that Boston people might be led to accept Sierra manifestations of God at the price of rough camping. Anyhow, they would have none of it, and held Mr. Emerson to the hotels and trails.

After spending only five tourist days in Yosemite he was led away, but I saw him two days more; for I was kindly invited to go with the party as far as the Mariposa big trees. I told Mr. Emerson that I would gladly go to the Sequoias with him, if he would camp in the grove. He consented heartily, and I felt sure that we would have a least one good wild memorable night around a Sequoia camp-fire. Next day we rode through the magnificent forests of the Merced basin, and I kept calling his attention to the Sugar Pines, quoting his wood-notes, "Come listen what the pine tree saith," etc., pointing out the noblest as kings and high priests, the most eloquent and commanding preachers of all the mountain forests, stretching forth their century-old arms in benediction over the worshiping congregations crowded about them. He gazed in devout admiration, saying but little, while his fine smile faded away.

Early in the afternoon, when we reached Clark's Station, I was surprised to see the party dismount. And when I asked if we were not going up into the grove to camp they said: "No, it would never do to lie out in the night air. Mr. Emerson might take cold; and you know, Mr. Muir, that would be a dreadful thing." In vain I urged, that only in homes and hotels were colds caught, that nobody ever was known to take cold camping in these woods, that there was not a single cough or sneeze in all the Sierras . . . . But the house habit was not to be overcome, nor the strange dread of pure night air, though it is only cooled day air with a little dew in it . . . .

The poor bit of measured time was soon spent, and while the saddles were being adjusted I again urged Emerson to stay. "You are yourself a Sequoia," I said. "Stop and get acquainted with your big brethren." But he was past his prime, and was now as a child in the hands of his affectionate but sadly civilized friends, who seemed as full of old-fashioned conformity as of bold intellectual independence. It was the afternoon of the day and the afternoon of his life, and his course was now westward down all the mountains into the sunset. The party mounted and rode away . . . . Emerson lingered in the rear of the train, and when he reached the top of the ridge, after all the rest of the party were over and out of sight, he turned his horse, took off his hat and waved me a last good-by. I felt lonely, so sure had I been that Emerson of all men would be the quickest to see the mountains and sing them . . . . After sundown I built a great fire and as usual had it all to myself. And though lonesome for the first time in these forests, I quickly took heart again—the trees had not gone to Boston, nor the birds; and as I sat by the fire, Emerson was still with me in spirit, though I never saw him again in the flesh. He sent books and wrote, cheering me on; advised me not to stay too long in solitude . . . .

It was seventeen years after our parting on the Wawona ridge that I stood beside his grave under a Pine tree on the hill above Sleepy Hollow. He had gone to higher Sierras, and, as I fancied, was again waving his hand in friendly recognition.



Yosemite Valley (Bridal Veil Fall), THOMAS HILL. Oil on canvas, n.d. GM0116.1580.

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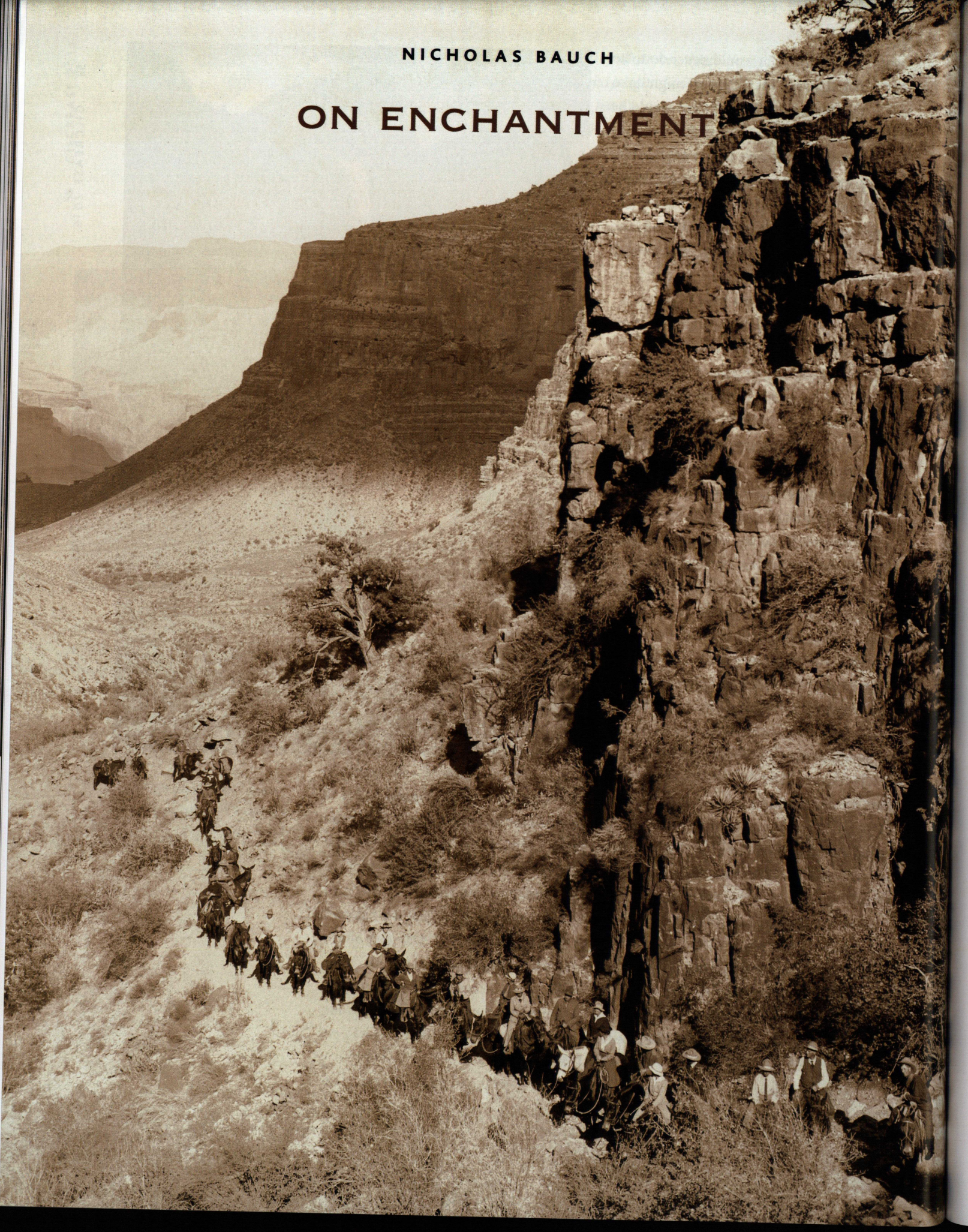


ENCHANTING THE DESERT: A PATTERN LANGUAGE FOR THE PRODUCTION OF SPACE is based on a single historical document: a forty-three–image traveling slideshow made by commercial photographer Henry G. Peabody between 1899 and 1930 at the Grand Canyon of Arizona. Geographer Nicholas Bauch has revived the slideshow in an interactive experience using technology that allows online visitors to explore both the story behind the original presentation and the cultural geography of the Grand Canyon.

The following essay is one of eighty available in the "born-digital" publication, the first of its kind by Stanford University Press. Bauch is Geographer in Residence, Spatial History Project, Stanford University.

Our sincere thanks to Dr. Bauch; Ariane de Pree-Kajfez, Sr. Rights and Contracts Manager, Stanford University Press; and Friederike Sophie Sundaram, Editor, Digital Humanities and Social Science, Stanford University Press, for generously allowing the GILCREASE JOURNAL to publish this excerpt. Gilcrease Museum members are invited to visit the publication at www.enchantingthedesert.com.

Nicholas Bauch. "On Enchantment," in Enchanting the Desert, http://www.enchantingthedesert.com/console/#essay/22 published by Stanford University Press. ©2016 The Board of Trustees of the Leland Stanford Jr University. All rights reserved. Reprinted under the Creative Commons license BY-NC-ND, http://creativecommons.org/licenses/by-nc-nd/4.0/

JOHN MUIR was worried in 1901 that the Santa Fe Railroad's newly built line to the south rim of the Grand Canyon would commercialize the tourist experience there to such a degree that the magic of the Grand Canyon would be lost. In 1902, shortly after riding that train for the first time, he wrote, "When I first heard of the Santa Fe trains running to the edge of the Grand Cañon of the Arizona, I was troubled with thoughts of the disenchantment likely to follow." Having undoubtedly heard stories about increased access to the desert region via the train, and being already established as the nation's primary promoter of pristine wilderness (famously stating that "going to the mountains is going home"), Muir would have surprised no one with this response. And yet he continued by saying, "I was glad to discover that in the presence of such stupendous scenery they are nothing . . . the locomotives and trains are mere beetles and caterpillars, and the noise they make is as little disturbing as the hooting of an owl in the lonely woods."[1] Muir's unthreatened nonchalance is unexpected considering that this is the man who climbed a Douglas fir in a thunderstorm just to feel at one with nature. Looking back now, his sentiment appears almost naïve given the intense land use developments that menace the Grand Canyon surrounds.



Perhaps Muir's reconsideration of the effects of the train was a rhetorical move: his own attempt to convey with words the enduring power of the Grand Canyon as a natural feature beyond the wickedest limits of American industry and ignorance. In this way Muir's statement served as a persuasive device—suggesting that if you've seen Yosemite, you should check this out. But most likely Muir was wishing from deep down. He wanted desperately to believe that there was a benchmark so unattainable by technology that it could serve as an eternal moral compass. As historian William Cronon puts it, "The great attraction of nature for those who wish to ground their moral vision in external reality is precisely its capacity to take disputed values and make them seem innate, essential, eternal, nonnegotiable."[2] Muir certainly fell into this camp, as we find him almost daring the Santa Fe to build another line, just so he can laugh and say again that nature, by its essential purity, defeated their attempt at progress.

When Muir framed his initial worry about the railroad development to the rim of the Grand Canyon, he was "troubled with thoughts of the disenchantment likely to follow." That he put his concerns in terms of disenchantment is instructive in coming to understand the concept of enchantment, and how it plays out in this project, Enchanting the Desert. Of the many flexibilities, or ambiguities, that inhere in the term enchantment, one is immediately brought to the fore; namely, it is unclear whether Muir's troubled thoughts were about the Grand Canyon landscape itself, or about the tourists who would arrive there expecting to see and experience something special. This ambiguity persists through to the core of what it means to enchant. Buried in this core we find the questions, How do entities (including places, people, objects, spirits) become enchanted? and, How, in turn, do they enchant other entities? Put another way, How does enchantment circulate? When we speak of enchantment—especially in the context of geographical places—it is often unclear whether we are speaking of the grantor or the recipient of this special quality. How would one know if a place is enchanted unless he or she had in fact been enchanted by that place? And if a place did the action of enchanting, then how was it cast in the first place with this quality? Quipping "This place is enchanted" is awfully close to "I am enchanted."

This ambiguity about the sources and objects of enchantment presents itself right away for Muir. When he speaks of the disenchantment that he fears will inevitably follow the new train line, we can justifiably believe that he means both: the aura or magic the Grand Canyon landscape emits will disappear, and therefore the tendency for one to be speechless, in awe, without rational thought will also diminish.[3] This is after all exactly what industry threatened to steal from other remote wilderness areas, ones for which Muir cared so deeply. The work of political theorist Jane



OPENING PAGES: Charles Russell and Howard Easton party heading up Hermit Trail near Cathedral Stairs, Grand Canyon National Monument, 1916. Photographer unknown. TU2009.39.7650.83, Charles M. Russell Research Collection (Britzman); Souvenir Playing Cards, n.d., Fred Harvey Co. Collection of Ann Boulton Young.

El Tovar Hotel from the roof of Hopi House. El Tovar Studio, Grand Canyon. Arizona, Fred Harvey View 5020, n.d. GM4336.5490.

FACING: *Mountain Peaks,* **THOMAS MORAN.** Oil on canvas board, 1892. GM0136.1118

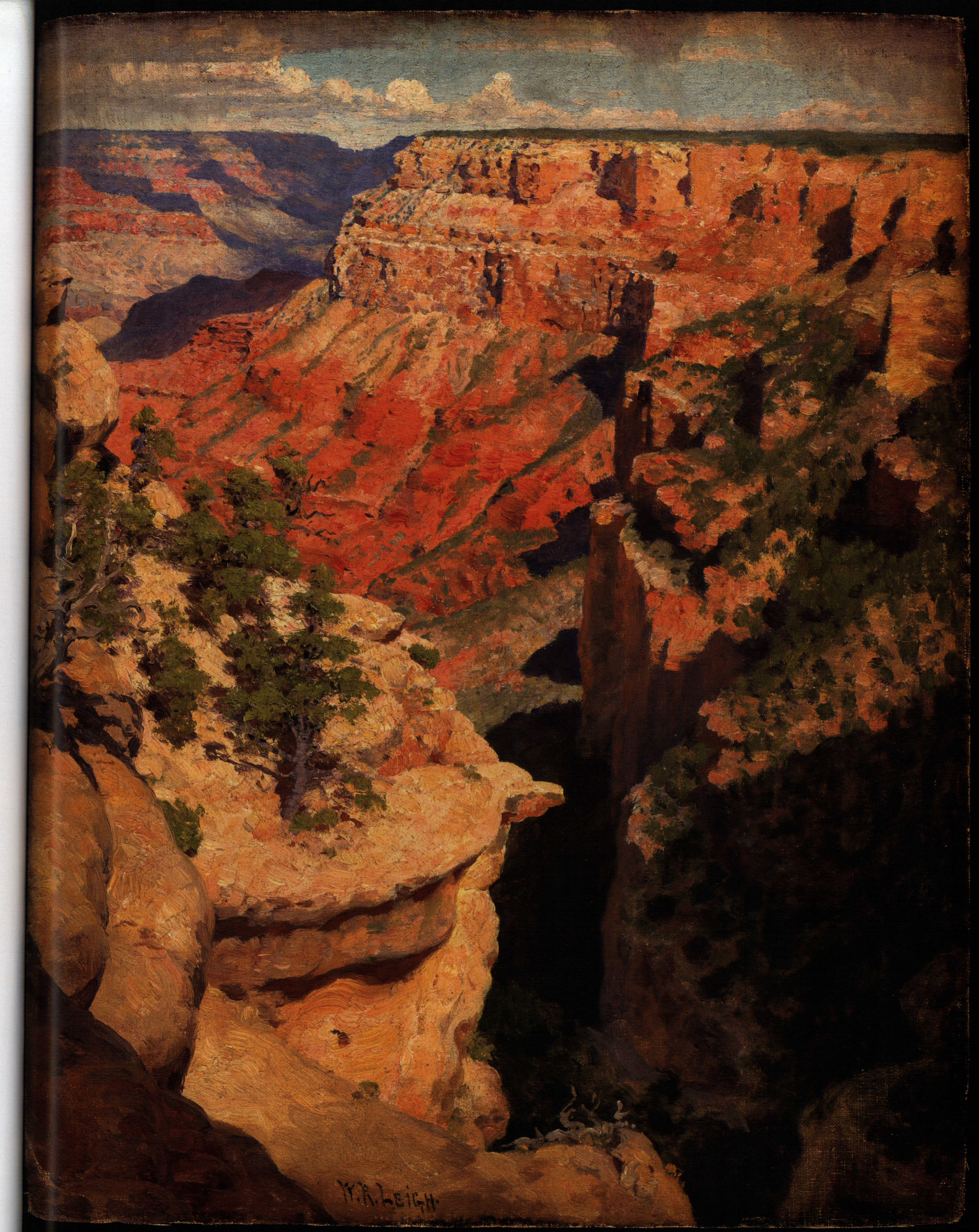




Bennett is instructive here. Following Weber, Bennett defines disenchantment as the "gradual displacement of magic by calculation."[4] This gradual displacement has been taking place in the modern era of history, one in which the pair of science and rationality have been the primary forces relegating magic to impotence. But the process of rationalizing a premodern, animated world through the works of calculation and predictability—and I paraphrase Weber here—never comes out with nothing left over.[5] For Bennett this means that while "the enchanted world is always in the process of being superseded by a calculable world; the defeated [enchanted, animated] world always returns; there is always new raw material for a rationalization whose work is never done."[6] Try as it might, in other words, science has never been able to live up to its promise of universal understanding; there is always something left unexplained. We always and ever live in an enchanted world if we look to see it.

The connection between enchantment's circulation among entities and Bennett's historical process points to enchantment as a concept people employ to describe their experience as part of the cosmos. Mystery constantly exists in the world that surrounds us. It is a mystery born of an inexhaustible source far beyond humanity. Finding ourselves in inconceivable landscapes like the Grand Canyon that allow us to feel this mystery for a brief time is essential to our humanity.

TOP AND ABOVE: *Grand Cañon, June 17th 1904.* THOMAS MORAN. Pencil on paper, 1904. GM1897.18.15; Miniature Photographs, The Grand Canyon. Process Photo Studios, Chicago. Collection of Ann Boulton Young.
FACING: *Grand Canyon,* WILLIAM R. LEIGH. Oil on canvas board, 1908. GM0137.74.



GALLERY



SEQUOIA AND KINGS CANYON NATIONAL PARKS
Packing from Payne Lake, EDGAR PAYNE. Oil on canvas, n.d.
Gift of Jon R. and DeeDee Stuart. GM01.2583.

. . . Not the law, but the land sets the limit. Desert is the name it wears upon the maps. . . . There are hills, rounded, blunt, burned, squeezed up out of chaos, chrome and vermilion painted, aspiring to the snowline. Mary Austin, Land of Little Rain, 1903



MOJAVE NATIONAL PRESERVE
Mojave Desert, ERNERST BLUMENSCHEIN. Oil on canvas, 1933. GM0137.547.

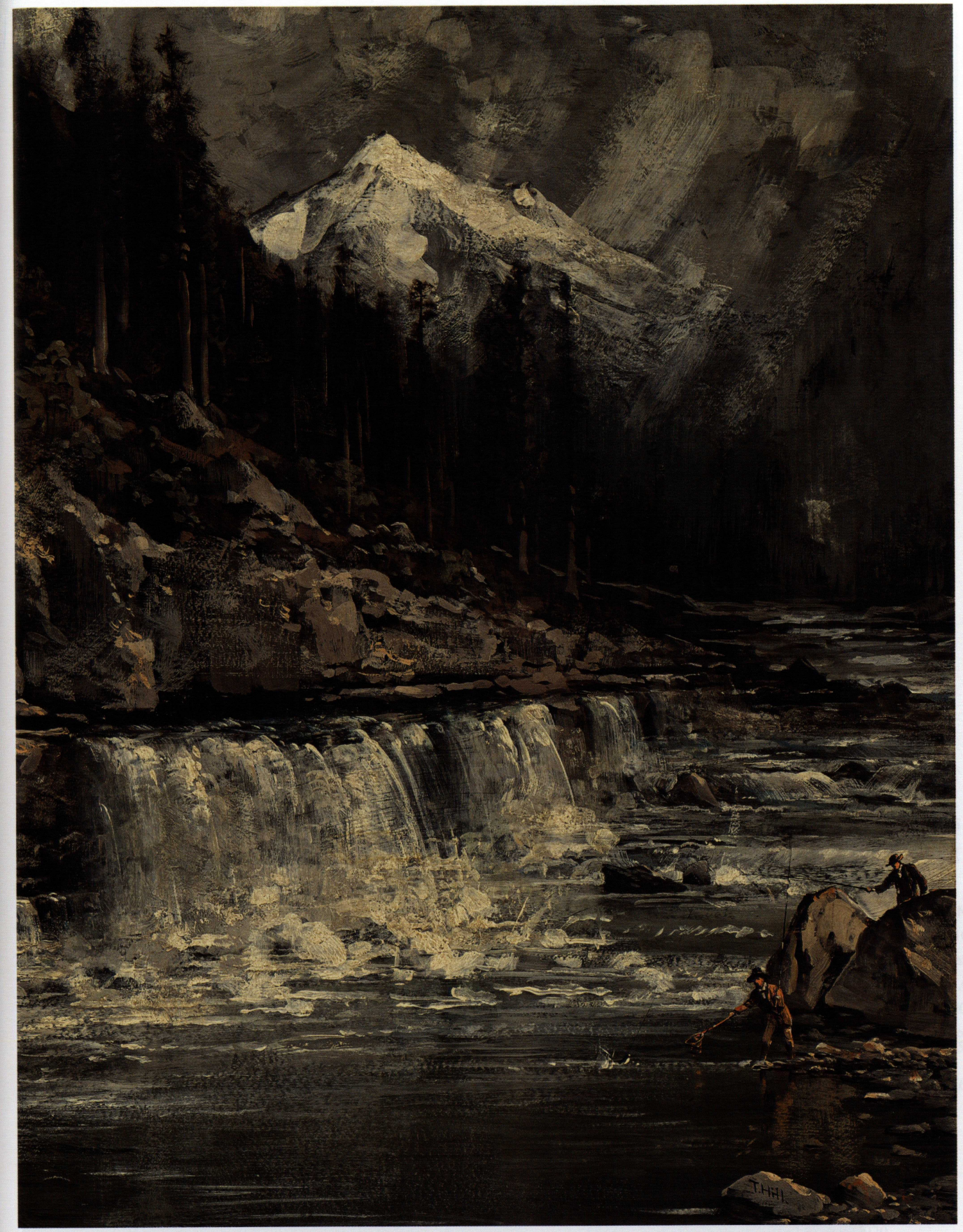


GRAND TETON NATIONAL PARK

Silent Solitude, CONRAD SCHWIERING. Oil on canvas, n.d. GM0137.2419.

YOSEMITE NATIONAL PARK

Chilnualna Falls, Yosemite, THOMAS HILL. Oil on board, n.d. GM0116.1585.





YOSEMITE NATIONAL PARK
Illilouette Falls, Yosemite, THOMAS HILL. Oil on board, n.d. GM0116.1588.



GRAND CANYON NATIONAL PARK
Grand Canyon Butte, THOMAS MORAN. Oil on canvas, 1892. GM0136.1117.

To describe the Grand Canyon is as impossible as it is unnecessary. . . . Its motionless unreality is one of the first and most powerful impressions it makes. And yet the Grand Canyon is really a motion picture. There is no moment that it does not change. Always its shadows are insensibly altering, disappearing here, appearing there . . .

There is the Grand Canyon of the early morning, when the light slants lengthwise from the Painted Desert. The great capes of the northern rim shoot into the picture, outlined in golden light against which their shapes gloom in hazy blues. Certain temples seem to rise slowly from the depths, or to step forward from hiding places in the opposite walls. Down on the green floor the twisting inner gorge discloses here and there lengths of gleaming water, sunlit and yellow.

An hour later all is wholly changed. . . . It is a new Grand Canyon, the same but wonderfully different. — National Park Service, Rules and Regulations: Grand Canyon National Park, 1920

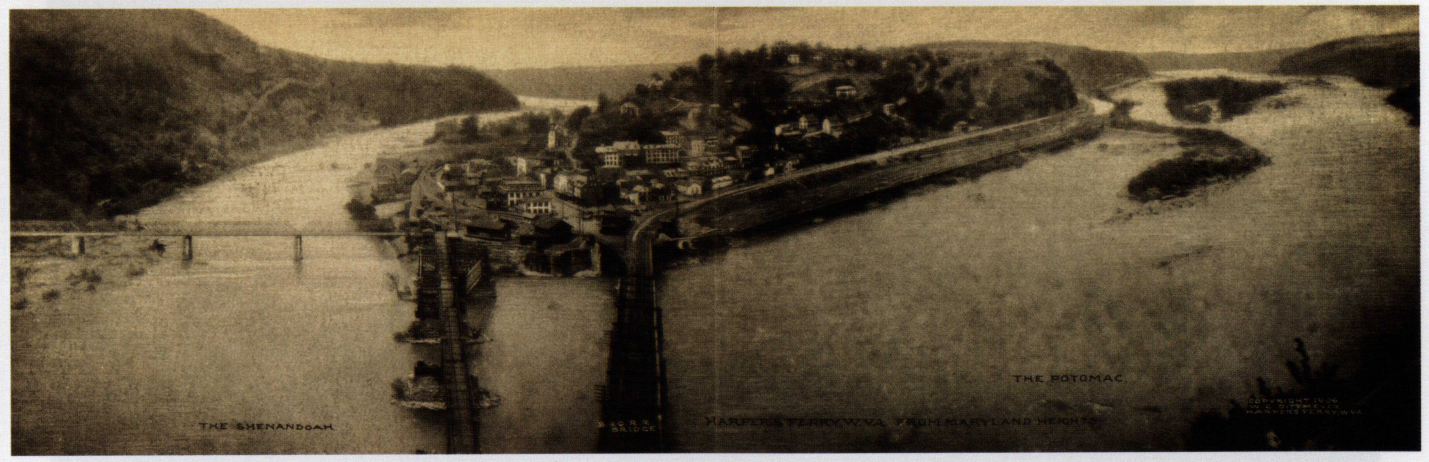




PATERSON GREAT FALLS NATIONAL HISTORICAL PARK
Passaic Falls, THOMAS MORAN. Pencil on wove paper, 1860. GM1326.763.

PICTURED ROCKS NATIONAL LAKESHORE
The Great Cave, Pictured Rocks from the East, THOMAS MORAN. Pencil on wove paper, 1860. GM1326.762.





HARPERS FERRY NATIONAL HISTORICAL PARK
Harper's Ferry, THOMAS MORAN. Pencil on wove paper, 1881. GM1326.1002.

VINTAGE PHOTO POSTCARD: Harper's Ferry, Virginia, from Maryland Heights. W.E. Dittmeyer, 1906, postcard. Library of Congress LC-DIG-ds-02702.



Sundown Medicine Sweat on Little Big Horn, Montana, JOSEPH HENRY SHARP. Oil on canvas, 1900. GM0137.319.



LITTLE BIGHORN BATTLEFIELD NATIONAL MONUMENT

Custer's Last Stand, CHARLES M. RUSSELL. Gouache on paper, 1903. GM0237.1317.

Souvenir Folder of Custer Battlefield. J. L. Robbins Co., Spokane, Wash. n.d., postcard folder. TU2009.39.7668, Charles M. Russell Research Collection (Britzman).



In 1876, Lt. Col. George Armstrong Custer was defeated by Lakota, Northern Cheyenne, and Arapaho warriors at Little Bighorn, Montana, in one of the last major battles of the Plains Indian wars. For generations, Custer was portrayed as a hero, but evolving attitudes have recast him as a figure of mystery and controversy. Today Little Bighorn Battlefield National Monument commemorates both the Indian warriors and the cavalrymen who lost their lives there.



PIPESTONE NATIONAL MONUMENT

Pipestone Quarry, Choteau des Prairies. GEORGE CATLIN. Oil on canvas, 1848. GM0176.2168.



TALLGRASS PRAIRIE NATIONAL PRESERVE

Prairie Meadows Burning, on the Missouri, GEORGE CATLIN. Oil on canvas, 1852. GM0176.2133.



ZION NATIONAL PARK
In The Narrows, Zion Valley, The Gate Keeper, THOMAS MORAN. Pencil and watercolor on paper, 1873. GM0216.878.



GRAND TETON NATIONAL PARK
The Three Tetons, THOMAS MORAN. Oil on canvas, 1881. GM0126.2349.

The grand lift of the Tetons is more than a mechanistic fold and faulting of the earth's crust; it becomes a primal gesture of the earth beneath a greater sky.

The dawn wind in the High Sierra is not just a passage of cool air through forest conifers, but within the labyrinth of human consciousness becomes a stirring of some world-magic of most delicate persuasion. — Ansel Adams, 1950



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Cape Henry, Virginia, WILLIAM R. LEIGH. Oil on canvas board, 1914. GM0127.150.

Harpers Ferry Jun 1861

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