



gilcrease

THE JOURNAL OF GILCREASE MUSEUM

XIV

1

Spring/Summer 2006
Vol. 14, No. 1
c. 2

Spring/Summer 2006
Vol. 14, No. 1
c. 2

Spring/Summer 2006
Vol. 14, No. 1
c. 2

Gillie Library

GAYLORD F



THIS SPECIAL EDITION of the Gilcrease Journal is dedicated to the memory of Sarah Erwin. Though most who have read our Journals over the years do not need to be reminded of the wonderful work that Sarah did for this important publication, others may not realize the scope of her efforts. This volume brings together a selection of Sarah's writings over the years and serves as a lasting reminder of her love and dedication to Gilcrease.

The staff, volunteers and supporters of Gilcrease were devastated by Sarah's death on November 14, 2005, after a brief but serious illness. We all expected her to recover and that we would encounter her bright smile in the museum for many years to come. God obviously needed a good archivist and our loss was Heaven's gain.

When I arrived at Gilcrease, it was apparent that Sarah was the resident expert about anything and everything that had to do with the collections. She not only knew all about her specialty, the archives, but knew the other areas as well. Consequently, it was easy to fill the then-vacant collections manager position by appointing Sarah Erwin. I can only imagine how wonderful the further development of the collections would have been had her tenure not been cut so short. She had a passion for the nurturing and care of the collections.

That nurturing not only was relished on the objects but was applied to her fellow staff members and volunteers. She was a mother hen and she cared for all of us. Her ability to ease any tense situation, bring that infectious smile to a gathering, and work with everyone was special.

I want to thank the staff and volunteers who contributed time to this Journal by taking on the hard task of deciding which articles should be used. That was a difficult task indeed. I especially want to recognize Randy Ramer and Carole Klein for their efforts. A very special thank you goes to Anne Morand for her tribute to Sarah. They were extremely close after many years of working together and her tribute is very special to us all.

We miss Sarah and know that her spirit watches over Gilcrease Museum. — JOSEPH B. SCHENK

KATHY TAYLOR, *Mayor of Tulsa*

GILCREASE MUSEUM

JOSEPH B. SCHENK, *Executive Director*

GARY F. MOORE, *Assistant Director*

ROBERT BAKER III, *Director of Development*

JEFF YOWELL, *Director of Communications*

GILCREASE JOURNAL

CAROL HARALSON, *Executive Editor and Designer*

RANDY RAMER, *Curator of Anthropology / Collections Manager*

LINDA GALBRAITH, *Gilcrease Membership Director*

SHANE CULPEPPER, *Gilcrease Photographer*



Gilcrease Journal is a benefit of membership in the Thomas Gilcrease Museum Association. Published biannually, it is copyrighted by the Thomas Gilcrease Museum Association, an Oklahoma corporation, 1400 North Gilcrease Museum Road, Tulsa, Oklahoma 74127-2100 (918.596.2700). All rights are reserved.

Additional copies may be purchased at \$15 each from the Membership Office. To order by mail, please send a check for \$15 plus \$3 for postage and handling to the Gilcrease Membership Office, 1400 North Gilcrease

Museum Road, Tulsa, Oklahoma 74127-2100 (918.596.2700), or email membership@gilcrease.org

Please address editorial comments and suggestions to carolharalson@esedona.net

Photos pages 1 through 14 (with the exception of page 8) are by Robert Billings.

GILCREASE JOURNAL

WINNER OF THE AMERICAN ASSOCIATION OF MUSEUMS AWARD FOR EXCELLENCE IN DESIGN 2006, 2004, 2000, 1999, AND 1998



Sarah ERWIN'S KNOWLEDGE AND ENTHUSIASM were crucial to building this publication. From our first issue in 1993, season after season she came to planning sessions filled with ideas for presenting the library collection to its broadest audience. With the departure of Dan Swan and Anne Morand from the curatorial staff in recent years she shouldered ever more responsibility for the journal, eventually becoming its advocate, guide, and organizer within the museum. Sarah was that rare person who was detail-conscious, steadfast, and eminently reliable—and at the same time completely open and imaginative. She brought her whole self to everything she did.

We had discussed many ideas for future journal themes, but Sarah was especially excited about a planned issue on the creative process. She believed in celebrating both the process and the products of the heart, hand, and mind, a perspective from which she interpreted the library collections for a quarter-century.

A year ago a young woman who had contributed a short story to the journal wrote Sarah to say that the modest honorarium had enabled her to write during part of her summer instead of working a second job. Sarah read the letter to me in a voice filled with feeling. Having helped further the creative process in that one young person meant so much to her.

A lover of literature, Sarah continuously championed the idea of combining poetry and fiction with academic essays in the journal's contents. A lover of the outdoors, she was a passionate gardener. We acknowledge these two sides of our friend with brief literary excerpts in this issue and with images of the Stuart Garden made in Sarah's honor by Robert Billings as winter melted into spring.

If it is possible that human-made objects grieve in some way we do not understand, then every book, document, and image of the thousands that were under Sarah's care now miss her light touch. As do all of us who—with such good reason—loved her. — CAROL HARALSON

A S A R A H E R W I N A N T H O L O G Y

In the Eye of the Storm JAMES RONDA page 6

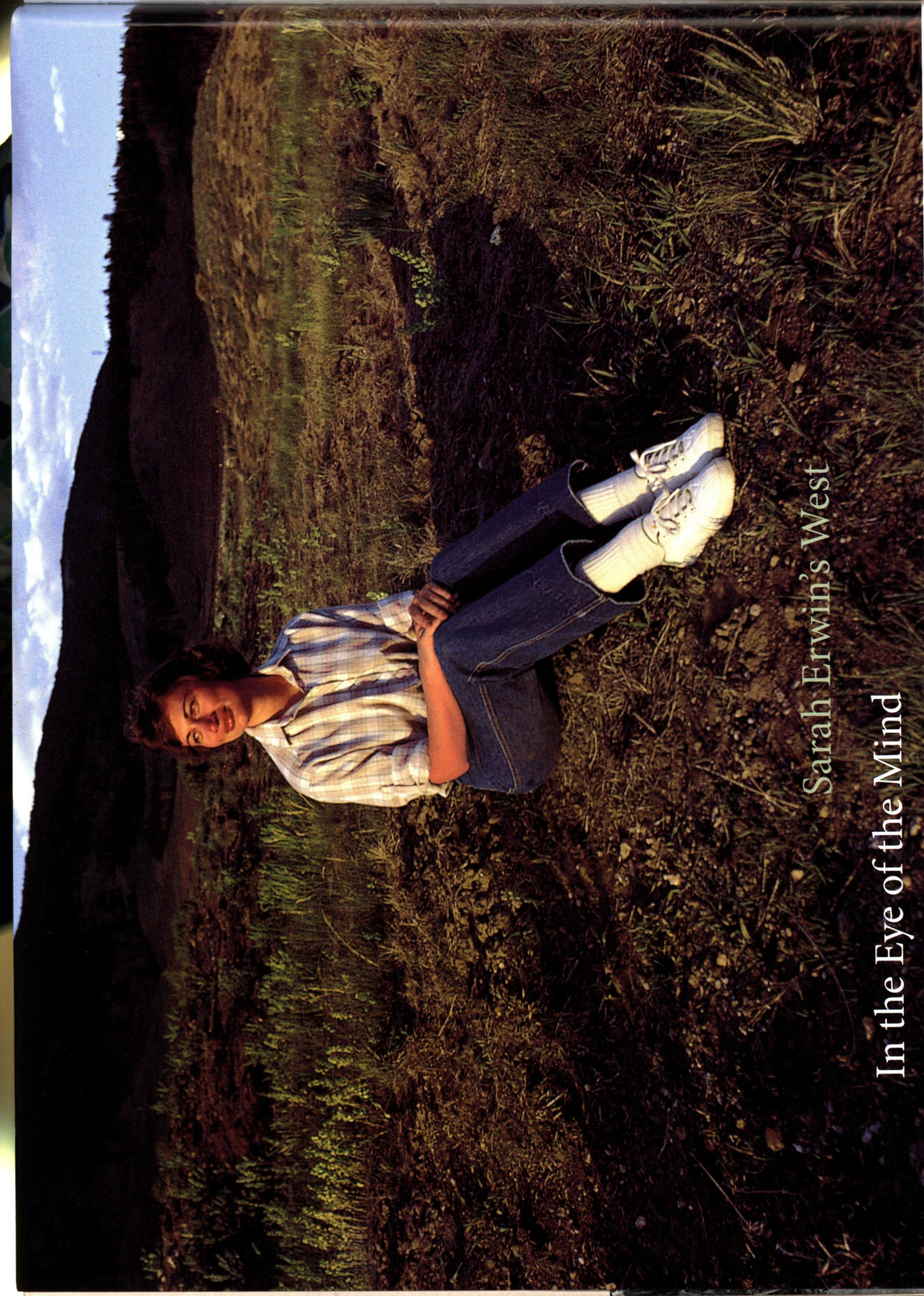
Sarah Erwin at Gilcrease ANNE MORAND page 11

Birds in America page 14

Along the Wide Missouri page 30

The Published Remington page 44





Sarah Erwin's West

In the Eye of the Mind

JAMES P. RONDA

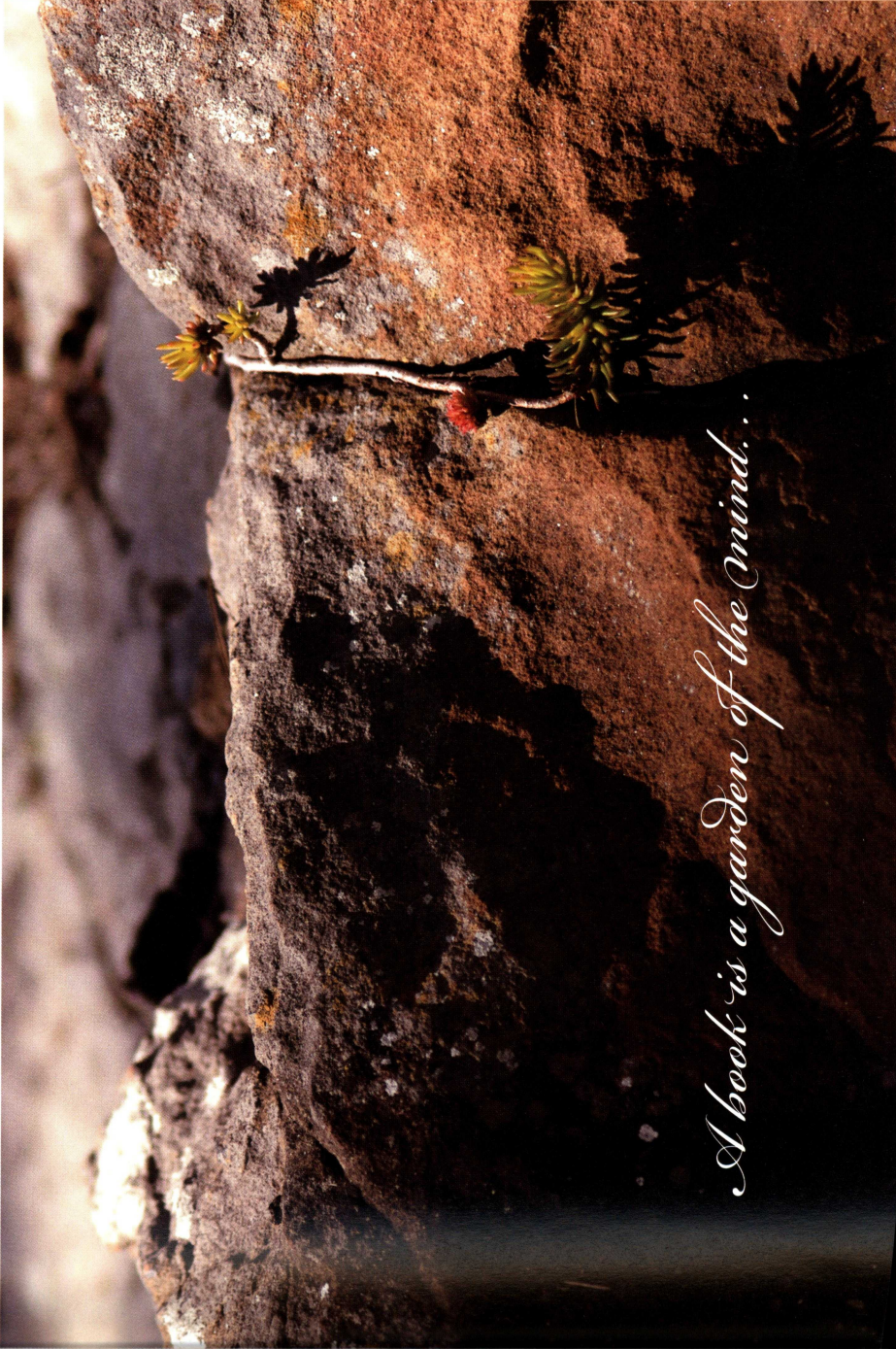
It is such a common expression. "I can see it in my mind's eye." We all know that seeing is more than mere looking, more than light, lenses, and retinas. With the eye of the mind we see beyond what is simply visible and into the very heart of things. We find our way through life in the light of imagination caught by the mind's eye. Sarah Erwin saw farther and deeper because her inquisitive mind ventured to "see" the West. What she saw came in the flash of a bird's wing, in the portraits of now-vanished people, and on the pages of books and manuscripts. Historians sometimes say: "The past is a foreign country; they do things differently there." Sarah explored that foreign country with the eye of her mind. She mapped its peoples and places, shapes and colors. And then she shared the map with us.

Sarah never liked to be called an historian. More than once I called her that and she shrugged off the title. But she was an historian in the best sense of the word. She cared for the past—lovingly cared for its fragile records and cared about its many peoples and cultures. She never sought the label "scholar." But her research and writing exemplified all the virtues of the scholarly life. Sarah paid attention to the details, got the story right, and always recognized that no human judgment is ever the last word. By any measure she made substantial scholarly contributions to appreciating our most emblematic place—the American West. Sarah's West was a colorful, complicated place filled with remarkable people

in the middle of an often-violent adventure. Anyone thinking about Sarah the historian and scholar should begin by recognizing the remarkable penetrating power of her inner eye. She saw what so many others missed. They looked; she saw. Sarah sometimes said she simply stood aside so others could see. She was wrong about that. Sarah was no bystander content to watch others explore the past and report on the wonders and terrors they found there. Because she saw with the bright eye of the mind, she offered us new things freshly found. And Sarah always managed to discover new ways to see familiar things.

Birds caught her attention and sparked her imagination. In a superbly illustrated essay on "bird painters" Sarah skillfully placed the work of Mark Catesby, John James Audubon, and John Gould in a wider context. She knew that the Catesby hand-colored engravings and Audubon lithographs were more than just pretty pictures. Sarah loved beauty in all its shapes but she never wearied in the search for meaning and significance. Sarah saw beneath the paint and beyond the canvas to the ideas that animated Catesby, Audubon, and Gould. She showed us that these creative people lived at a time when art and science joined hands to explore and document the wonders of what one adventurer called this "golden land." Those artists were part of the "great reconnaissance," the grand effort to comprehend what seemed the almost incomprehensible marvels of the new American world. Sarah's "bird essay" offered us the delight of color and the mystery of flight. But she never let us forget that each painting was part of a quest to preserve and understand a wider, richer world.

Like all good historians, Sarah could tell a compelling story in a memorable way. So it was with her essay entitled "Maximilian and Bodmer in the Western Frontier, 1832-1834." In the 1830s two talented artists made their way up the Missouri River from St. Louis to document the lands and lives of those native people who called the northern Great Plains home. While George Catlin continues to attract most of the attention—and Sarah made a major contribution to that scholarly attention with her work on Catlin's *Souvenir of the*



A book is a garden of the mind. . .

North American Indians—she also championed the work of Swiss painter Karl Bodmer. Bodmer was the professionally-trained artist who accompanied Prince Maximilian up the Missouri in 1833. The scientifically-minded prince had already traveled widely in South America. Now he filled his journals with detailed descriptions of Great Plains Indian life. Prince Maximilian listened to Mandan chiefs recount their war exploits. He watched a group of Assiniboin women make camp outside Fort Union. And he spoke with an old Kutenai man named Hómach-Ksáchkum. Bodmer brought those words and descriptions to life in a series of magnificent portraits, visually stunning landscape studies, and precise drawings of plants and animals. Sarah filled her essay with revealing quotations from Maximilian's published account and wonderful examples of Bodmer's art. Sarah invited her readers to witness a world on the eve of extinction. She did that by letting her westerners speak for themselves. Sarah never imposed modern-day meanings and judgments on the past. In 1837 so many of the native people Maximilian spoke with and Bodmer painted were swept away in a devastating smallpox epidemic. Meriwether Lewis saw the world of the upper Missouri some thirty years before Maximilian and Bodmer made their journey up river. In one of the most memorable lines he ever wrote, Lewis described that country as "seens of visionary enchantment." Sarah's essay invited her readers to experience the "seens," exploring them with the eye of the mind.

When the Gilcrease Museum opened its memorable *Frederic Remington—The Color of Night* in 2003, all eyes and minds were on the moonlight mysteries in those unforgettable paintings. But Sarah saw another art—the art of writing present in Remington's life. While others paid attention to moonlit cowboys and ghostly horses, Sarah drew us to books and print on the page. Doing that, she expanded our understanding. This was the unknown Remington—the man who very nearly invented the visual West but also gave it shape and substance in two novels, many short stories, and countless magazine articles. Remington filled his pages with sunlit tales of romance, adventure, and courage. Sarah read those pages carefully and thoughtfully, finding important things often overlooked. Remington's tales were about the common life of westerners, not always the breathtaking sweep of heroic adventure.

Remington's paintings and sculpture were often larger than life. But when he put down the brush and picked up the pen, a more human—and perhaps more humane—West came to life. Remington the wordsmith will never be as popular as Remington the image maker but Sarah urged us to pay attention to the words. It was yet another way she helped us to see clearer and more deeply. Always looking for connections between the word and the image, Sarah wisely reminded her readers that Remington's magazine illustrations acted as counterpoint in the music of words and pages.

Forty-niners bound for the California gold fields often wrote home saying they had "seen the elephant." It was their shorthand for announcing that they had experienced all the wonders and miseries on the way West. Sarah saw the elephant. She saw the critter in every book, map, and manuscript that came into her care. What danced in her imagination, what



MAGNOLIA albigama, flore inguiti candido.

Laurier de la Caroline.

THESE TREES are commonly two

times as high as the Laurel, and

are found in the same places.

They are both very common in

the Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern

States, and are very common

in the Southern States, and

are very common in the

Southern States, and are

very common in the Southern



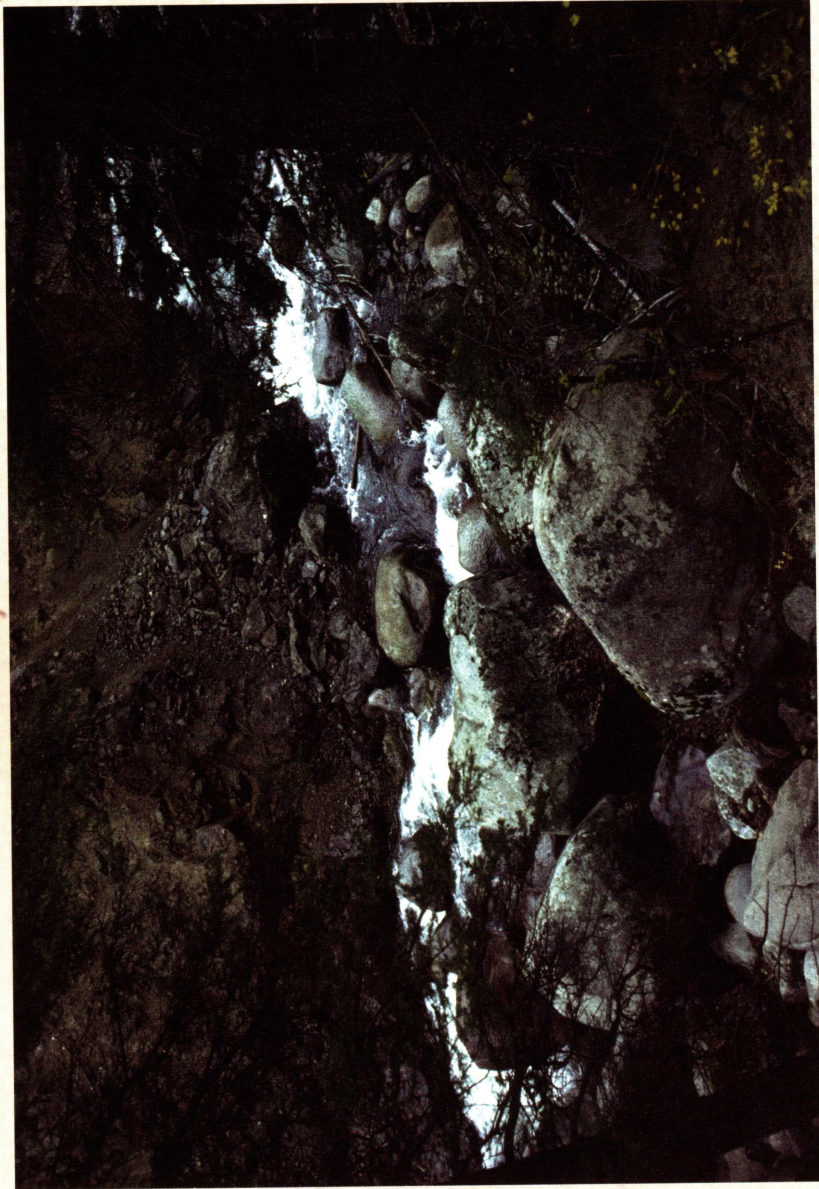
MARK CATESBY was one of the first to undertake a systematic investigation of the plant and animal life of the British colonies in North America. The naturalist traveled from 1712 to 1719, studying in Virginia and the Appalachian Mountains and journeying as far as Jamaica. Upon returning to England, Catesby started compiling text and illustrations for the two-volume set *A Natural History of Carolina, Florida, and the Bahamas*.

The set, over twenty years in the making, includes 220 plates. It was the first work to feature color plates of the subjects. Catesby produced the majority of the plates himself but was assisted on the second volume by George Dennis Ehret (1708-1770).

Ehret, born in Germany, was highly regarded as a botanical illustrator and in 1757 was elected to the Royal Society. Above is the color engraving made from the original watercolors of the magnolia that Ehret executed for Catesby. — SARAH ERWIN, EXCERPTED FROM *TREASURES OF GILCREASE: SELECTIONS FROM THE PERMANENT COLLECTION*, P. 164

she saw with her mind's eye, were all the struggles and hardships, the victories and defeats that played out on the western stage. Sarah's actors were creative painters and talented writers determined to make sense of a West that rarely fit eastern patterns. These explorers tried to comprehend a complicated West. Sarah would be the first to admit that they often reduced it to a simple battle between outlaws and peace officers, homesteaders and ranchers, cavalry troopers and Indian warriors. Sarah never did that. She never pretended that the West was anything other than a difficult, sometimes violent place. But she also understood that the West sparked remarkable creativity from so many people from such diverse backgrounds. Sarah saw all this and then graciously shared her vision with us. Through her published work we can join her in seeing with the eye of the mind.

Many things about Sarah's life and work will endure. But memory fades and recollections finally grow dim. What endures from generation to generation is the printed word. Print on the page has a life of its own. Books and words change lives. They are like springs of living water. The springs wait quietly beneath the earth and then pour out to revive us. Like springs of clear water that quench the thirst and wipe dust from the eyes, Sarah's vision waits to refresh our lives and sharpen our seeing. Through her well-chosen, carefully-crafted words Sarah continues to teach us about the West she loved and we all call home.



Sarah Erwin at Gilcrease

ANNE MORAND

Institutions such as Gilcrease Museum are identified by the collections held in trust: beautifully wrought artifacts, spectacular paintings, and great and important documents. These things, engaging as they may be, are only lifeless objects until someone of sensitivity and reverence emerges to care for and interpret them. Such is the case with the phenomenal archive of over 100,000 objects that has flourished first in the hands of the collector Thomas Gilcrease, and for the past twenty-five years under the devoted attention of Sarah Erwin.

Sarah began her career in the Gilcrease Museum Library and Archives in 1980 as the assistant to senior curator Pat Edwards. Within a few years her critical worth was recognized, and she was promoted to the position of curator of archival collections. With a degree in American history, she was well-suited to the job of working with academic, professional, and personal researchers from around the country who found the Gilcrease collection a rich and often untapped source of information. Her infectious enthusiasm, her tenacious investigative skill, and her associative ability meant that researchers often left with more viable information than they had anticipated finding. They also left with a high regard for both the museum and for Sarah, evidenced by acknowledgments to her in myriad publications and by the letters of gratitude she received.

In her last two years, she served as museum collections manager as well as curator of archival collections, overseeing not only the library and her archives but also the anthropological and art collections—a very major set of responsibilities. Sarah was interested



in all aspects of American culture. Her great talent at seeing a larger picture and her thirst for knowledge enabled her to develop a feel for American art in much the same way that the museum's founder had, not through conventional academic training but through an ability to understand images as both sensually beautiful and also as visual documents of American history and culture.

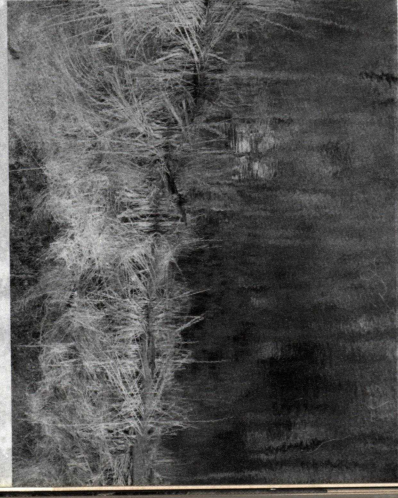
Sarah played a crucial role in the direction and tone of the exhibitions, publications, and programs at the museum. It was always a great pleasure to work with her in both the planning and implementation phases. Her imagination and creativity, her willingness to explore new ideas and try new approaches to old material, inspired us all to stretch beyond the *status quo* while maintaining an instinctive sense of propriety and reverence for cultural material. Exhibitions devoted to Thomas Moran in 1998 and to Frederic Remington in 2003, while ostensibly art-related, were enlarged and enhanced with components developed by Sarah. Inclusion of an exhibition of photographs by William Henry Jackson, who traveled to the Yellowstone region along with Moran, added context to our understanding of the painter's work. *The Published Remington*, which showcased Remington's considerable literary talents, revealed a fascinating and surprising side to that artist. But Sarah's contribution was more than intellectual. She had an innate sense of "rightness" when it came to such things as arrangement and color. And what an eye for color—for the rich, saturated hues that work as beautifully with nineteenth-century objects as with contemporary ones. For me, the color called "Ritzy Shade" that Sarah selected for the gallery of watercolors in the Thomas Moran exhibition, a gorgeous, subtle mauve, will always be Sarah's color.

This publication, *The Gilcrease Journal*, benefited from her attention: editorially, in its production, and as an author. Sarah's sense of order, her dogged attention to detail, and her insistence on consistency meant that the journal went to press with few to no editorial or typographical errors. She also frequently questioned authors such as myself on our facts and assertions, forcing a higher degree of accuracy that was as appreciated as it was sometimes aggravating: "No, Anne, it isn't good enough to say that something happened 'around the 1850s.' Go look it up!" The articles that Sarah authored were impeccably researched, thoughtfully presented, and engagingly written.

Her love of her subject, evident throughout all her work, is demonstrated in two of her last major projects. As one of the co-authors and editors of *The Treasures of Gilcrease: Selections from the Permanent Collection*, Sarah provided insight into Thomas Gilcrease as a collector and to some of the amazing books, photographs, and documents he collected. As the project manager for *George Catlin's Souvenir of the North American Indians: A Facsimile of the Original Album*, she oversaw the creation of a fine and accurate limited edition of an extremely rare and significant group of watercolors, as well as its dissemination to museums and libraries across the country.

Sarah's contributions to the museum are too numerous to adequately list, yet she never sought accolades or attention. She worked quietly, patiently, setting the benchmark for curatorship and applying it. The people Sarah affected through her years at Gilcrease Museum—loyal volunteers (some of whom worked with her for twenty-four of her twenty-five years at Gilcrease), faithful coworkers, appreciative researchers—will remember her not just as the dedicated curator, but also for the warmth and humor she shared. Self-effacing, she saw herself as privileged to have the responsibility for so many rare and unique objects: who will ever look again at the *Codex Canadensis*, the Bodmer aquatints, or the Moran chromolithographs without seeing Sarah, white-gloved, gently turning pages and describing the images with respect and awe?

Although we have lost Sarah, part of her soul will remain with the books and manuscripts of the Gilcrease archives she so loved, and with the high standard she set and followed in everything she did. And most importantly, with the myriad people she touched.



Birds in America

THE AVIAN ART OF MARK CATESBY, JOHN JAMES AUDUBON, & JOHN GOULD

During the era of European exploration, the Americas were perceived alternately as visions of paradise or as dark and savage lands. But no matter which perception prevailed, Europeans remained constantly fascinated by the discovery of flora, fauna, and land forms new to them. The era coincided with the growth of scientific research, focused especially on the field of natural history. By the early 1800s it became fashionable to attend lectures given by notable scientists of the day, and to follow the many publications and museum exhibits which revealed current scientific discoveries.

One of Europe's enduring interests rose to a high point in the Victorian era: birds. The love of birds, in particular exotic birds, was apparent in everything

from fashion to conservation and education. While the more superficial enthusiasm was limited to a taste for feathers as hat decoration, more serious interest resulted in the construction of aviaries and the publication of illustrated volumes of birds for libraries and homes.

The desire for vivid illustrations of exotic, brightly colored birds, as well as other fauna and flora, gave birth to an important new figure—the artist-explorer. Artists like Mark Catesby and, later, John James Audubon and John Gould, traversed the wilderness documenting avian species. The

contributions they made to American ornithology are as prized now as when first published, and their lovely images of feathered creatures continue to enchant us today.

These two hawks were painted separately and then combined by Audubon as a single plate. The bird poised on the tree limb was depicted in 1824 during Audubon's trip to Philadelphia. The bird in flight was shot in Louisiana sometime prior to 1826. While engraving this image, which became the thirty-sixth plate in *The Birds of America*, Robert Havell added the bluebird. Although Audubon entitled this bird a Stanley Hawk, it is now designated as Cooper's Hawk. It is typical of the large family Accipitridae (including more than 200 species) with powerful hooked bill and talons. Distinguished by a rounded tail and rather short rounded

wings, in flight it alternates between flapping and sailing. Cooper's hawk is known to attack larger birds, to destroy smaller birds, and to be fearless in pursuit of its quarry. Audubon wrote, "This marauder frequently attacks birds far superior to itself in weight and sometimes possessed of courage equal to its own." Cooper's Hawk, perhaps more than any other, deserves the reputation of being a chicken hawk.

STANLEY HAWKS [COOPER'S HAWKS], JOHN J. AUDUBON (1785–1851), AMERICAN, BORN IN HAITI. HAND-COLORED ENGRAVING. GILCREASE 2126.2092



Stanley Hawk
ASTUR STANLEII.

John James Audubon (1785–1851) is one of the most distinguished artists of the 19th century. The enduring popularity of his *The Birds of America* has also made Audubon the best known of American naturalists and ornithological illustrators.

The son of a wealthy Frenchman with interests in West Indian plantations, Audubon was born in Haiti but spent most of his youth in France. His education was irregular and it is doubtful that he received any formal art training, but he demonstrated an early interest in drawing birds as well as in hunting and taxidermy. In 1803, at the age of eighteen, Audubon arrived in the United States to oversee his father's landholdings in Pennsylvania and to avoid conscription in Napoleon's army. Following marriage and a series of unsuccessful business adventures, Audubon determined to pursue his interest in studying and painting birds.

Audubon went to Philadelphia in 1824 to seek a publisher for his series depicting every bird in North America. Finding little encouragement, he departed for England and Scotland. There he was well received and soon was selling subscriptions to his monumental work and arranging for publication of the engravings. William H. Lizars of Edinburgh had produced the first ten plates when work was halted by a strike of the firm's colorists; the work was completed in London by Robert Havell and Son, who reproduced each of Audubon's original watercolors as a copper-plate engraving.

The original edition of *The Birds of America* was published between 1827 and 1838. In an attempt to portray the birds life size, the images were produced in "double elephant" folio volumes (39 1/2 inches by 29 1/2 inches). The four volumes contained 435 hand-colored engravings, and it is believed that about 200 sets were ordered and bound. A five-volume companion text entitled *Ornithological Biography*, written by Audubon, is still regarded as one of the most complete works in the field. After publication of the elephant folio, Audubon successfully issued a smaller and less costly edition of *The Birds of America*.

Mark Catesby (1683–1749) was one of the first to undertake a systematic investigation of the flora and fauna of the British colonies of North America, and his two-volume publication, *A Natural History of the Carolinas, Florida and the Bahama Islands*, was celebrated for its information and for the quality of its illustrations.

Catesby's first visit to the colonies, a seven-year stay beginning in 1712, included travel through Virginia and the Appalachian Mountains and an excursion to the island of Jamaica. He returned to North America in 1722, established a base in Charleston, and traveled extensively in Florida, Georgia and the Bahamas. Immediately upon his return to England in 1726 he began his natural history, working from comprehensive field notes as well as from specimens and data he received from naturalists such as John Lawson and William Bartram who were still in America. The text of *A Natural History* was written entirely by Catesby, who, unable to afford a professional illustrator, learned the art of engraving so that he could also prepare most of the plates himself.

Publication of *A Natural History* was underway in 1729 when Catesby presented the first portion of his work and his proposal for its completion by subscription to a meeting of the Royal Society in London. The first volume was available in November 1732, although the date given on the title page is 1731, and the second volume was concluded in 1743. The appendix to the second volume was not issued until four years later.



The pigeon of passage, now known as the passenger pigeon, was one of the most abundant birds in North America during the colonial period, inhabiting much of the eastern forest regions and ranging as far west as Montana and Texas. Catesby depicted the bird with leaves from the red oak, and wrote, "of these there come in winter to Virginia and Carolina, from the North incredible number; insomuch that in some places where they roost they often break down the limbs of oaks with their weight...In Virginia I have seen them fly in such continued trains three days successively, that there was not the least interval in losing sight of them."

The passenger pigeon was greatly favored as food and provided so much fat that it was often used as a substitute for lard

or butter. The birds were attacked in their breeding colonies and during migration, at which times vast numbers were destroyed. In the text of *A Natural History* Catesby offers a description of this bird which became extinct in 1914: "It is about the size of our English wood-pigeon; the bill black; the iris of the eye red; the head dusky blue; the breast and belly faint red. Above the shoulder of the wing is a patch of feathers that shines like gold."

THE PIGEON OF PASSAGE. MARK CATESBY (1683–1749), ENGLISH. HAND-COLORED ENGRAVING PUBLISHED IN NATURAL HISTORY OF CAROLINA, FLORIDA, AND THE BAHAMA ISLANDS, 1731–1743, VOLUME 1

Combining ornithology with botany, Catesby introduced a new genre of bird art which depicts birds in naturalistic settings. The text contains descriptions of climate, soil, agriculture, and an essay on Indians of the regions. The volumes, whose production had taken more than twenty years, include 220 plates depicting 171 plants, 109 birds, forty-six fish, thirty-three amphibians and reptiles, thirty-one insects, and nine quadrupeds.

Catesby's work was eventually overshadowed by Alexander Wilson's *American Ornithology* and John James Audubon's *The Birds of America*. However, it must be remembered that at the time of Catesby's writing, there was no standard system for naming newly discovered plant and animal life. Scientists of the era were overwhelmed by the increasing data on species encountered throughout the world. Later publications conformed with the Linnaean system of two-part names for each species, adopted several years after Catesby's work. Although Catesby's *Natural History* did not employ modern biological nomenclature, many of his plates were later used by Linnaeus and others for formal description and species designations.

John Gould (1804–1881) successfully combined the fields of ornithology, art, and business throughout his career. His published works include *A Century of Birds from the Himalaya Mountains*, *Birds of Europe*, *Birds of Australia*, *Birds of Asia*, *Birds of Great Britain*, and *Monograph of Trochilidae—a study of hummingbirds*.

Born in England, Gould worked briefly as a gardener but soon became a taxidermist. Taxidermy was an important field in 19th-century England, as skins of exotic creatures constantly arrived for scientific study or to be used in décor. In 1827 Gould was appointed Curator and Preserver to the Museum of the Zoological Society of London. In 1830 he acquired a collection of bird skins from the hill countries of the Himalayas. While preparing these specimens, never before seen in England, Gould had the idea of portraying the birds in an illustrated volume. For the next fifty years he studied, wrote, and published works concerning birds throughout the world. He also traveled extensively in Australia and authored *The Monograph of Kangaroos and Mammals of Australia*.

"The merit of discovering this new species of Hummingbird is due to the late Mr. David Dyson, who travelled in Honduras and Cumana.... The Sternoclyta cyaneipectus is rendered remarkably conspicuous both by its bold style of colouring and by the large size of its bill, and differs so much in form from all the other members of the family, that I have been induced to make it to the type of a new genus, for to none of those previously proposed could it be assigned.... Mr. Dyson noticed that the specimens procured by him were collecting their insect food from the flowers of the Cocoa-tree, and

mentions that the bird was very rare, as he did not meet with it more than once or twice."

Flower nectar, providing a source of quick energy, is the primary food of hummingbirds. On occasion they also feed on fruit juices, oozing plant saps, and soft bodied insects.

STERNOCLYTA CYANEIPECTUS, JOHN GOULD (1804–1881), ENGLISH. HAND-COLORED LITHOGRAPH PUBLISHED IN MONOGRAPH OF THE TROCHILIDAE, 1849–1861, PART 16, PLATE 6. GILCREASE 3276.62



Gould's work describing hummingbirds, *Monograph of Trochilidae*, published between 1849 and 1861, is among the most familiar and most beautiful of his publications. Working from stuffed specimens sent from throughout the Western Hemisphere, he did not see live hummingbirds until 1857, on a trip to the United States. A supplement to the work on hummingbirds was started in 1880 and completed by Richard B. Sharpe after Gould's death. The volumes include 418 hand-colored illustrations of birds shown with appropriate flowers. The lithographs were prepared from Gould's sketches and notes by Henry C. Richter and William Hart.

In 1851, during the Great Exhibition in London, Gould displayed his collection of hummingbirds in a temporary building in the Regents Park Zoological Gardens. Octagonal glass cases and special lighting were designed to best reveal the shimmering colors of the birds and demonstrations showed how Gould's colorists captured their iridescence through a recipe of oil color and varnish applied over gold leaf. The *London Times* noted that when Queen Victoria, Prince Albert, and other members of the royal family visited the Great Exhibition, "Her Majesty occupied a considerable period of her visit in inspecting the celebrated collection of humming birds which has been placed in the Garden by Mr. Gould." In her diary Queen Victoria commented, "It is the most beautiful and complete collection seen, & it is impossible to imagine anything so lovely as these little Humming Birds, their variety, & the extraordinary brilliance of their colours."

According to Catesby, northern cardinals were "frequently brought from Virginia and other parts of North America for their beauty and agreeable singing, they having some note not unlike our nightingale, which in England seems to have caused its name of the Virginia-nightingale, though in those countries they call it the red-bird."

Catesby showed the cardinal perched on a hickory branch and commented on the hickory's size, the thickness of its nutshell, and its many uses. "The kernel is sweet and well tasted, from which the Indians draw wholesome and pleasant oil, storing them up for their winter

provisions... The wood is coarse grained; yet of much use for many things belonging to agriculture. Of the saplings or young trees are made the best hoops for tobacco, rice and tar barrels. And for the fire no wood in the northern parts of America is in so much request."

THE RED BIRD. MARK CATESBY
(1683-1749), ENGLISH. HAND-COLORED
ENGRAVING PUBLISHED IN NATURAL
HISTORY OF CAROLINA, FLORIDA, AND THE
BAHAMA ISLANDS, 1731-1743, VOLUME 1,
PLATE 38. GILCREASE 3276.72

...
denned in, groping and yammering
in the smother and flap, and yet,
glimpsed here, flashing like memory,
pure quick black against the dark,

in fact they flutter like the light
bounced into an overhang of leaves
above a koi pond, rapturous in their
breakfast acrobatics, further proof all

darkness ends in light, and the neekest
spirits will rise and, sally out on the most
improbable of wings... —GABRIEL SPERA

EXCERPTED FROM "THE BATS" IN GABRIEL SPERA'S THE STANDING
WAVE, POEMS (NATIONAL POETRY SERIES, HARPERCOLLINS 2003)



Nuc. juglans virginiana alba L.
The Hickory Tree.

The Pig-nut.

Conoclinium rubra.
The red Bird.

At once a voice outburst among
The bleak twigs overhead
In a full-hearted evensong
Of joy illimited;
An aged thrush, frail, gaunt, and small,
In blast-bewuffled plumage,
Had chosen thus to fling his soul
Upon the growing gloom.

So little cause for carollings
Of such ecstatic sound
Was written on terrestrial things
Afar or nigh around,
That I could think there trembled through
His happy good-night air
Some blessed Hope, whereof he knew
And I was unaware. — THOMAS HARDY

FROM "THE DARKLING THRUSH"

Catesby was charmed by both the mockingbird and the dogwood tree. Agreeing that the bird was justly called queen of all singing birds, Catesby wrote that it imitated notes from the hummingbird to the eagle "and repeats to them their own tunes with such artful melody, that it is equally pleasing and surprising." It is now documented that in the wild a mockingbird can imitate twenty to thirty species of birds.

Of the dogwood tree Catesby noted: "As the flowers are a great ornament to the woods in summer, so are the berries in winter, they remaining full on the trees usually till the approaching spring; and being very bitter are little coveted by birds, except in time of dearth. I have observed mockbirds and other kinds of thrushes to feed on them. In Virginia I found one of these dogwood trees with flowers of a rose color, which was luckily blown down, and many

of its branches had taken root, which I transplanted into a garden."

During colonial times it was common to cage mockingbirds. The birds continued to sing and some domesticated mockingbirds were known to have imitated sounds around the household. In 1828 ornithologist Alexander Wilson wrote of a bird that could simulate the squeak of a hurt chicken, the meow of a cat, and the creak of a passing wheelbarrow.

THE MOCK-BIRD. MARK CATESBY (1683-1749), ENGLISH. HAND-COLORED ENGRAVING PUBLISHED IN NATURAL HISTORY OF CAROLINA, FLORIDA, AND THE BAHAMA ISLANDS, 1731-1743, VOLUME 1, PLATE 38. GILCREASE 3276.72

Cornus mas L.



Mimus polyglottos
The Mock-Bird

To the wild turkey Audubon assigned the honor of being the first place in his *The Birds of America*. This bird was probably painted in 1825 while the artist was at Beech Woods Plantation in southern Louisiana. Audubon wrote, "The great size and beauty of the Wild Turkey, its value as a delicate and highly prized article of food, and the circumstance of its being the origin of the domestic race now greatly dispersed over both continents, render it one of the most interesting of the birds indigenous to the United States of America."

In addition to the importance of the turkey as food, Audubon was fascinated by its life in the wild. "I have often been much diverted, while watching two males in fierce conflict, by seeing them move alternately backwards and forwards, as either had obtained a better hold, their wings drooping, their tails partly raised, their body-feathers ruffled." To portray the vitality and movement he had witnessed, Audubon drew recently killed specimens held in lifelike position by wire.

Audubon was often assisted by his sons, Victor Gifford Audubon and John Woodhouse Audubon, his wife Lucy, and other assistants who painted leaves and backgrounds. This image, a chromolithograph, by Julius Bien, was part



WILD TURKEY (FACING PAGE) AND GREAT AMERICAN HEN AND YOUNG (LEFT). JOHN J. AUDUBON (1785–1851), AMERICAN, BORN IN HAITI. HAND-COLORED ENGRAVING. GILCREASE 2126.2098, 2097

of a single volume of 106 issued by John J. Audubon's son John in 1860. Interrupted by the Civil War, the project was abandoned when the stone plates, stored in a New Orleans warehouse, were destroyed by shelling.

In a related engraving, the wild turkey hen is depicted striding through her native habitat surrounded by a brood of active chicks. Audubon's keen observation and delight in wildlife and wilderness are apparent in this sixth plate of *The Birds of America*. He recorded that "the mother will not leave her eggs, when near hatching, under any circumstances, while life remains...I concealed myself on the ground within a very few feet, and saw her raise herself half the length of her legs, look anxiously upon the eggs, cluck with a sound peculiar to the mother of such occasions, carefully remove each half-empty shell, and with her bill caress and dry the young birds... [Leaving the nest] she alternately inclines her eyes obliquely upward and sideways, stretching out her neck to discover hawks or other enemies, spreads her wings a little as she walks, and softly clucks to keep her innocent offspring close to her."

The chicks are still covered with down but are already in pursuit of insects, and one is ridding itself of a tick fastened on its wing.





The purple martin was known and appreciated in colonial times much as today. Catesby explained that, "The whole bird is of dark shining purple; the wings and tail being more dusky and inclining to brown. They breed like pigeons in lockers prepared for them against the houses, and gourds hung on poles for them to build in; they being of great use about houses and yards, for pursuing and chasing away crows, hawks and other vermin, from the poultry."

Purple martins arrive in Virginia and the Carolinas in March or April and depart by October for wintering grounds in South America. Originally martins nested in various kinds of tree cavities. It is known that Indians hung gourds for nesting

houses and that early European settlers also encouraged the nesting of these efficient insect eaters. Travelers in eighteenth-century Virginia commented that the best accommodations were to be found at taverns with numerous martin nests, where presumably one would be less troubled by mosquitoes, gnats, and other flying insects. The purple martin is illustrated with the vine called coral beads or moon seed.

PURPLE MARTIN. MARK CATESBY (1683-1749), ENGLISH. HAND-COLORED ENGRAVING PUBLISHED IN NATURAL HISTORY OF CAROLINA, FLORIDA, AND THE BAHAMA ISLANDS, 1731-1743, VOLUME 1, PLATE 38. GILCREASE 3276.72

According to Gould's text, when this species of hummingbird was encountered in early 1802 there was confusion regarding its true habitat. His text explained, "The late exploration of St. Domingo, by M. Salle, has furnished us with positive proofs of its being a denizen of the island, to which without doubt, it is strictly confined, since from thence alone have specimens been received. M. Salle's collection contained numerous examples of both sexes, shot in the interior of the island... where he killed them while searching for their food on the flowers of the *Inga feculifera*."

Sporadinus elegans, as its name suggests, is gracefully formed. In addition to its

radiant colors, the hummingbird is known for its unique abilities in flight. Gould's study of stuffed or skinned specimens did not reveal to him the bird's aerial displays. It is able to hover in one place, fly slowly or quickly forward, backward, up, down, or even sideways while beatings its wings as many as eighty beats per second.

SPORADINUS ELEGANS. JOHN GOULD (1804-1881), ENGLISH. HAND-COLORED LITHOGRAPH PUBLISHED IN MONOGRAPH OF THE TROCHILIDAE, 1849-1861, PART 17, PLATE 14. GILCREASE 3276.63





G. Gould and W. H. Jackson del. & lith.

PTEROPHANES TEMMINCKII

Illustration by G. Gould and W. H. Jackson

John Gould, like many others of his time, was fascinated by the tiny birds sometimes called "flying jewels." As an ornithologist, his interest developed into a multi-volume publication with over 400 plates depicting hummingbirds. Gould's collection of mounted specimens, on view at his London home, grew to include examples of some 300 hummingbird species. Most of the collection, including the hummingbirds, was sold to the British Museum following the ornithologist's death.

The designated *Pterophanes Temminckii* was for Gould, "perhaps without exception the finest species of the family yet

discovered; it has been named after the Father of living ornithologist, M. Temminck, and is in every way worthy of bearing so distinguished a name; the brilliant colouring of its wings renders it conspicuously different from all other known species." Gould also explained that in this plate the upper figure is a young bird, the middle is a mature female and the lowest an adult male.

PTEROPHANES TEMMINCKII. JOHN GOULD (1804-1881), ENGLISH. HAND-COLORED LITHOGRAPH PUBLISHED IN MONOGRAPH OF THE TROCHILIDAE, 1849-1861, PART 1, PLATE 7. GILCREASE 3276.47

During the nineteenth century, millions of hummingbirds were exported to Europe, primarily from South America and the West Indies. One London dealer reportedly imported more than 400,000 skins in a single year. The skins were fashioned into jewelry such as pins and brooches, and were collected by amateur ornithologists.

Although involved in the collection of birds for scientific research, Gould spoke out against the use of feathers for hats and other fashionable adornments: "I do not recollect that I have ever received examples of this bird from any other country than Southern Brazil, which I am therefore led to believe is its true habitat; it is one of the species most abundantly sent to Europe in all collections transmitted from Rio de Janeiro, and one of those most commonly called into requisition for the fabrication of the beautiful artificial feather flowers made by the nuns in the convents of the country... Thousands are killed every year for the fabrication of artificial flowers."

Hummingbird nests are delicate cups made of fine animal and plant down, mosses, and lichens held together with spider silk and the bird's saliva. Clumps of dirt may be built into one side of the nest as a counterbalance for the incubating female. The eggs, usually a pair, hatch in twelve to nineteen days. Gould notes that nests of

Clytolaema Rubinea are found among the branches of the loftiest trees of the forest.

CLYTOLAEMA RUBINEA. JOHN GOULD (1804-1881), ENGLISH. HAND-COLORED LITHOGRAPH PUBLISHED IN MONOGRAPH OF THE TROCHILIDAE, 1849-1861, PART 6, PLATE 2. GILCREASE 3276.47



Along the Wide Missouri

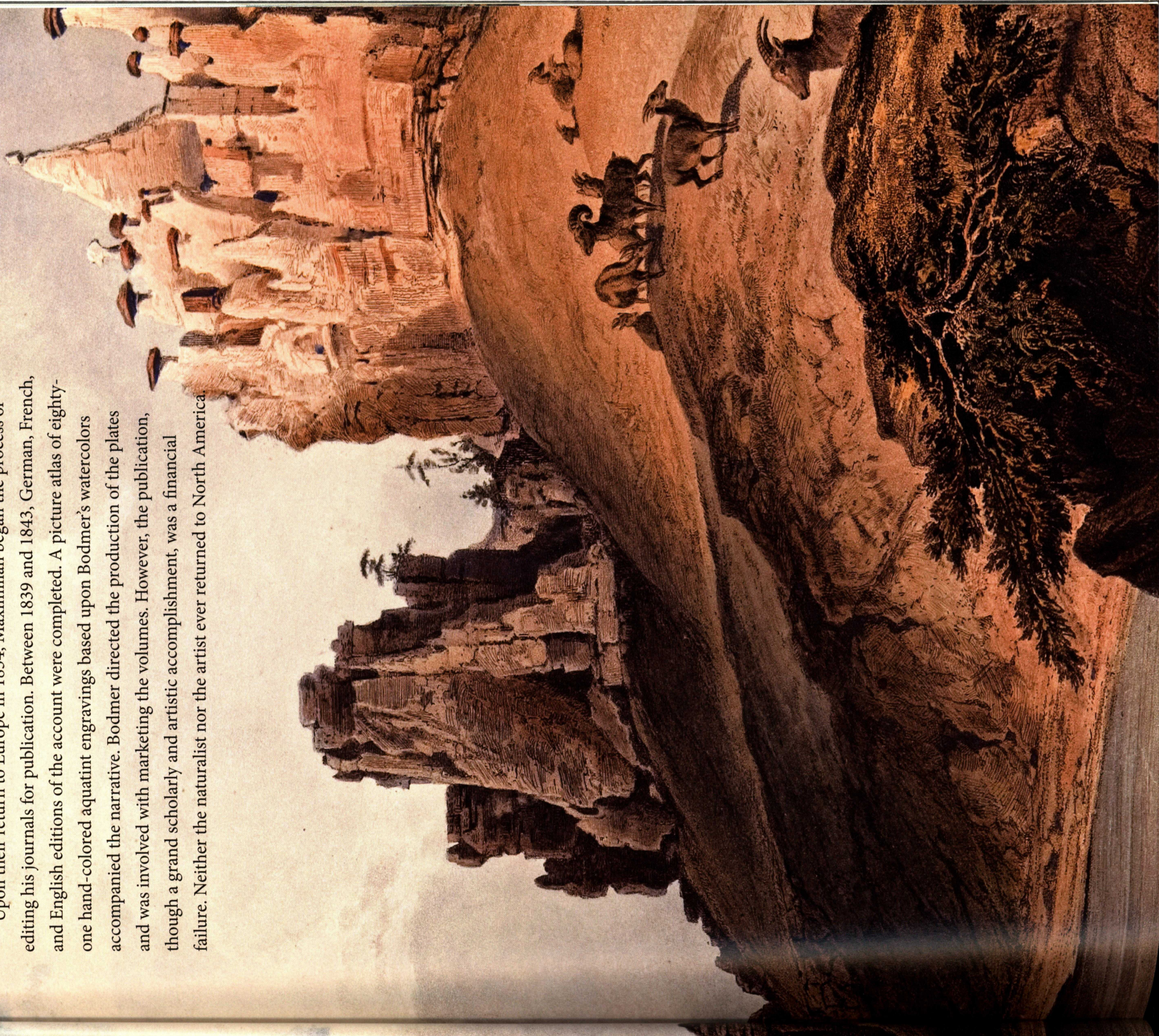
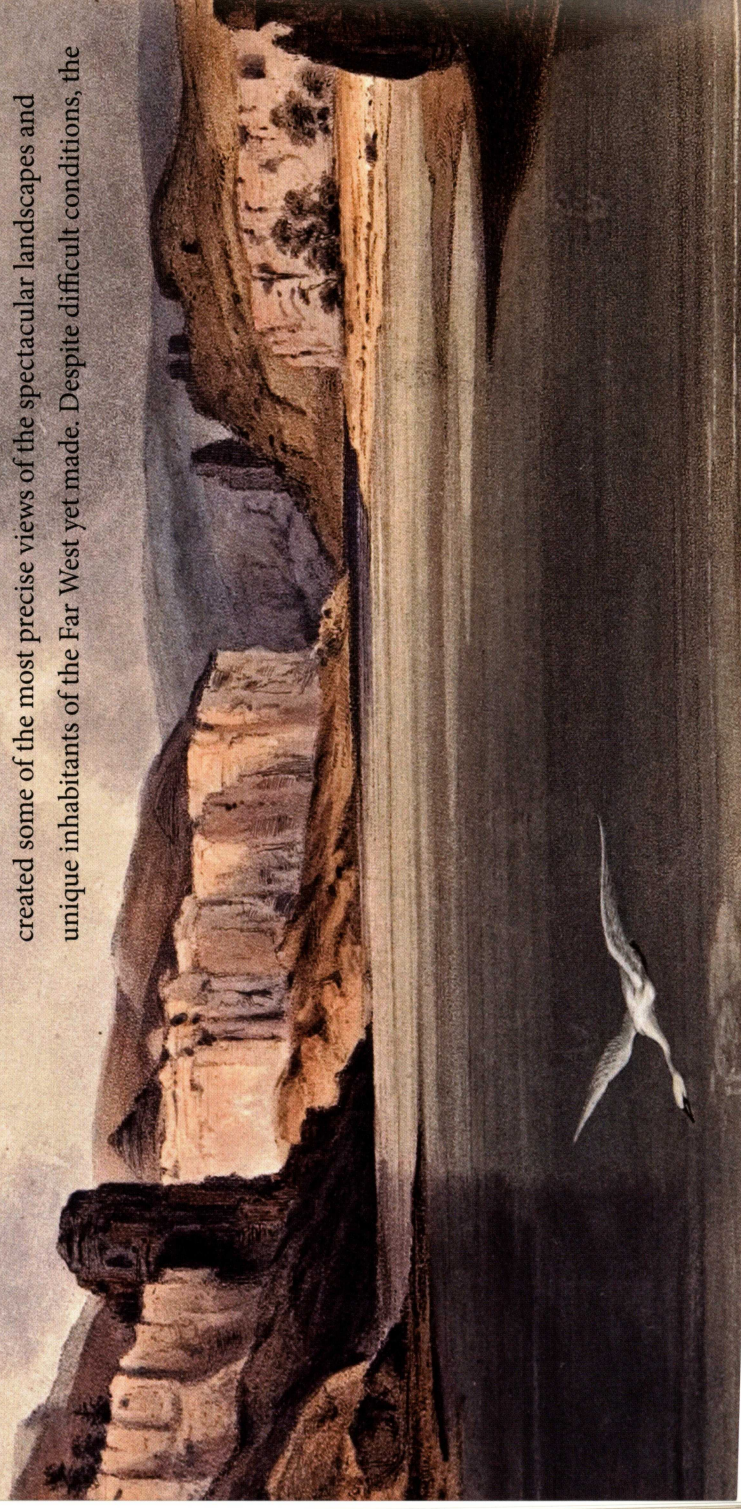
MAXIMILIAN AND BODMER IN THE WESTERN FRONTIER 1832-34

Prince Maximilian (1782-1867) of the German principality of Wied-Neuwied and the artist Karl Bodmer (1809-1893) arrived in the United States together in 1832. They traveled in North America for two years as Maximilian, a naturalist-explorer, compiled extensive ethnographic, zoological, and botanical information and collections. Bodmer, an unknown young Swiss artist, made illustrations to accompany any future publication of Maximilian's research. The Prince was also accompanied by a personal retainer, David Dreidoppel, who worked as specimen hunter and taxidermist.

The combined work of Maximilian and Bodmer provides an unequalled glimpse of frontier America and life along the upper Missouri River before it was greatly altered by Euro-American culture. Maximilian was a meticulous observer who wrote journal entries totaling more than 500,000 words during his travels in North America. During the thirteen months spent along the Missouri River, he documented tribal histories, social customs, religious beliefs, and linguistic vocabularies. He also wrote a discourse on sign language, recorded daily happenings, the temperature, and kept a bird calendar. Bodmer created some of the most precise views of the spectacular landscapes and unique inhabitants of the Far West yet made. Despite difficult conditions, the

hardworking artist gained the confidence of skeptical individuals and persuaded them to allow their portraits to be painted.

Upon their return to Europe in 1834, Maximilian began the process of editing his journals for publication. Between 1839 and 1843, German, French, and English editions of the account were completed. A picture atlas of eighty-one hand-colored aquatint engravings based upon Bodmer's watercolors accompanied the narrative. Bodmer directed the production of the plates and was involved with marketing the volumes. However, the publication, though a grand scholarly and artistic accomplishment, was a financial failure. Neither the naturalist nor the artist ever returned to North America.



As the travelers neared Fort McKenzie, in what is now central Montana, the course of the Missouri River curved northward for several miles through an area known as the Stone Walls. In the Lewis and Clark journals there is mention of the immense natural walls which Maximilian and Bodmer encountered on August 6. The Prince declared that they had seen nothing like the walls on the entire course of the Missouri and that throughout the morning they did not leave the deck for a single moment.

His journal entry continued, "Towards nine o'clock the valley began to be particularly interesting, for its fantastic forms were more and more numerous; every moment, as we proceeded along, new white fairylike castles appeared, and a painter who had leisure might fill whole volumes with these original landscapes. As proofs of this we may refer to some of these figures, which Mr. Bodmer sketched very accurately. All these eminences are inhabited by numerous troops of wild mountain sheep, of which we often saw thirty or fifty at a time climbing and springing over the sand-stone formation....At some distance before us, the eye fell on an apparently narrow gate, the white walls in the two banks approaching so near to each other, that the river seemed to be very contracted in breadth, as it passed between them....Looking backwards, the high, black conical rock rose above the surrounding country; and on our right there were, on the bank, dark perpendicular walls, seemingly divided into cubes, in the form of an ancient Gothic chapel with a chimney."

VIEW OF STONE WALLS ON THE UPPER MISSOURI. HAND-COLORED AQUATINT ENGRAVING AFTER KARL BODMER. PUBLISHED IN TRAVELS IN THE INTERIOR OF NORTH AMERICA. TABLEAU 41.4576.91.75

Prince Maximilian intended his North American expedition to be a scientific endeavor. His preparations included investigations of museums and libraries in Boston and Philadelphia and a visit with some of America's leading scientific men in New Harmony, Indiana, which had been founded as a utopian colony. An illness that Maximilian noted in his journal as "a serious indisposition resembling cholera" extended his stay in the area to almost five months.

During this time, the fall and winter of 1832, Bodmer created many studies of New Harmony and the surrounding areas. The artist, apparently taken with what seemed to be a North American jungle, sketched the forests and swamps near the confluence of the Fox and Wabash Rivers. *The Mouth of Fox River* reveals the vine-draped trees and tangled undergrowth near New Harmony. Maximilian wrote of the beauty of the forest and remarked that the water of the Fox River was "clear and dark green the visible ground at the bottom completely covered with shells."

MOUTH OF THE FOX RIVER (INDIANA). HAND-COLORED AQUATINT ENGRAVING AFTER KARL BODMER. PUBLISHED IN TRAVELS IN THE INTERIOR OF NORTH AMERICA. TABLEAU 5.4576.91.39



Traverse l'après nature par M. Bodmer

Scap. de l'ouest à l'est

MŪNG DES FOX-RIVER.
(*Indiana*)

EMBOUCHURE DU FOX-RIVER.
(*Indiana*)

MOUTH OF FOX RIVER.
(*Indiana*)



Arriving in St. Louis in the spring of 1833, Maximilian continued preparation for his journey to the Far West. Meeting with General William Clark and other men who had worked along the upper Missouri River, Maximilian and Bodmer were able to study maps made by Lewis and Clark. They also saw paintings by George Catlin, who had traveled up the Missouri the previous year.

Maximilian's group and a small number of agents of the American Fur Company left St. Louis aboard the steamship *Yellow Stone* in April. After two months' travel, they transferred to the only other steamer on the river, the *Assiniboin*, and continued on to Fort Union, which at the time was the head of steamboat navigation of the Missouri River. Fort Union (near present-day Willison, North Dakota) was an important trading post and supply station for the American Fur Company.

Maximilian recorded that Fort Union was located on an alluvial rise about fifty or sixty feet from the northern bank of the Missouri River. It was built in a quadrangle, with ramparts of strong pickets, sixteen or seventeen feet high. There were two-story blockhouses on the southwest and northeast ends, each with a small cannon. In the front of the enclosure was the main entrance, with a large folding gate and another cannon. The fort was constructed of poplar wood and included a spacious house for the commandant, rooms for those working at the fort and for receiving Indians, as well as supply storage areas, workshops, and stables.

The prince continued, "Fort Union is built in the territory of the Assiniboin. . . . Most of the Assiniboin have guns, the stocks of which they ornament with bright yellow nails, and with small pieces of red cloth on the ferrels for the ramrod. These are the common Mackinaw guns, which the fur company obtains from England at the rate of eight dollars apiece, and which are sold to the Indians for the value of thirty dollars."

Maximilian and Bodmer traveled about 1,800 miles from St. Louis by steamship, but the 500 miles from Fort Union to Fort McKenzie were made by keelboat. These boats were heavy barges fitted with keels, masts, and rudders that allowed them to be sailed when conditions were favorable. Much of the time, however, the vessels were rowed, pushed by poles, and pulled by

cordelle. The sixty-foot keelboat *Flora* on which Maximilian's group traveled was crowded with supplies and fifty-two people, many of whom were employed in propelling the boat to Fort McKenzie.

Four days before reaching Fort McKenzie the *Flora* encountered a large encampment of Gros Ventres of the prairies [Apsinika] and Maximilian remarked how entirely they were in the power of the tribe.

Yet even during such a potentially dangerous encounter, Maximilian remained the observer of great detail, recording that "In the front of the eminences the prairie declined gently toward the river where above 260 leather tents of the Indians were set up; the tent of the principal chief was in the foreground, and, near it, a high pole, with the American flag. The whole prairie was covered with Indians, in various groups, and with numerous dogs; horses of every colour were grazing round, and horsemen galloping backwards, and forwards. . . . While we were engaged with these chiefs [eight Gros Ventres who were invited on board], we saw a number of men and women, from all parts of the bank, swim through the river, or cross over to us in their round boats, made of buffalo skin, and our keelboat was suddenly entered on every side and crowded with them. . . . The leather boats laden with their articles for barter, were brought alongside the keelboat, drawn by one swimmer, and pushed by another, and in this manner we were soon hemmed in."

On April 9, 1805, near the end of the Europeans' stay at Fort Clark, members of the

Mandan Buffalo Bull Society came to see them. Maximilian's journal entry states that "Towards evening, nine men of the band of the buffalo bulls came to the fort to perform their dance, discharging their guns immediately on entering. Only one of them wore the entire buffalo head; the others had pieces of the skin of the forehead, a couple of fillets or red cloth, their shields decorated with the same material, and an appendage of feathers, intended to represent the bull's tail, hanging down their back. They likewise carried along, elegantly ornamented banners in their hands."

Maximilian also recounted that members of the society wore various parts of the head and mane of the buffalo, but two individuals who were selected for their bravery were entitled to wear a perfect imitation of the buffalo's head. During the dance, these men imitated all the actions and sounds of the buffalo bull.

Bison Dance of the Mandan Indians was developed from Bodmer's numerous sketches of the group. Of special interest was the leader of the band, wearing a representation of the head of a buffalo bull, including the horns, with eyes and mouth accentuated by rings of shiny metal. The dancer, in great dramatic action, raised his feathered, double-edged metal blade lance. The pole to the left holds the image of an Evil Spirit. Bodmer situated his final image of the dance in the Mandan village of Mih-Tutta-Hang-Kush, with onlookers watching from the roofs of nearby earth lodges.



[OVERLEAF] BISON DANCE OF THE MANDAN INDIANS. HAND-COLORED AQUATINT ENGRAVING AFTER KARL BODMER. PUBLISHED IN TRAVELS IN THE INTERIOR OF NORTH AMERICA. TABLEAU 18, 4576.91.52



The five-week keelboat voyage from Fort Union to Fort McKenzie was one of the most difficult in the memories of those working for the American Fur Company. In many areas the water was shallow, but the current remained swift and the crew often had to clear a channel through underwater snags. Cordellers climbed hills and attempted to bypass steep bluffs as sixteen to eighteen men worked in two-hour shifts, hauling the boat upriver.

Despite the difficult passage, the region along the Missouri was known for beautiful and at times bizarre geological formations. Maximilian noted in his journal that near the end of July a high wind following a thunderstorm enabled the boat to sail quickly upriver to an area of white sandstone outcroppings. The rock configurations resembled architecture more than nature's art to such an extent that they named the formation "The White Castles." Wrote Maximilian, "...we thought that we saw before us, two white mountain castles.... These singular natural formations, when seen from a distance, so perfectly resembled buildings raised by art, that we were deceived by them, till we were assured of our error."

THE WHITE CASTLES ON THE UPPER MISSOURI.
HAND-COLORED AQUATINT ENGRAVING AFTER KARL
BODMER. PUBLISHED IN TRAVELS IN THE INTERIOR OF
NORTH AMERICA. TABLEAU 37, 457691.71



The Europeans remained at Fort McKenzie for about five weeks. Maximilian had intended to continue overland and winter in the Rocky Mountains, but tension among the Blackfeet, Assiniboine, and Cree convinced him such an undertaking would be extremely dangerous. Therefore, in mid-September, aboard a small Mackinaw boat, seven men, two caged bears, and an extensive collection of flora, fauna, and Indian articles began the journey eastward. Maximilian's party arrived safely at Fort Union and, following a four-week stay, traveled on to Fort Clark.

Fort Clark (near what is now Bismarck, South Dakota), built by the American Fur Company in 1831, was in the same area where the Lewis and Clark expedition had wintered in 1804-05. It was originally located near the villages of the Mandan and Hidatsa. Maximilian and Bodmer spent more than five months at Fort Clark—suffering through an unusually fierce winter in a primitive dwelling, frequently without sufficient food. Despite the conditions, Maximilian continued his research by interviewing tribal leaders and roaming the landscape. Bodmer persevered in recording individuals, scenes of daily life, festivals, and ceremonies.

Mandeh-Pahchu (Eagle's Beak) was a young Mandan man encountered during the winter. In his hair are bands of fur, a heavy beaded dangle, and hairbows with strings of blue beads and dentalium shells, trimmed in what may be ermine fur. His large earrings are probably of abalone shell. He wears two styles of necklaces, one an unusual choker which appears to be made of rolled buckskin adorned with beadwork. Mandeh-Pahchu traded a wooden flute, perhaps the one shown here, to Maximilian for a European whistle.

MANDEH-PAHCHU, A YOUNG MANDAN INDIAN. HAND-COLORED AQUATINT ENGRAVING AFTER KARL BODMER. PUBLISHED IN TRAVELS IN THE INTERIOR OF NORTH AMERICA. VIGNETTE 24, 4576-91.25



MANDEH-PAHCHU.

Sanger, Mandan, Indian, Eagle's Beak, Indian, Mandan.

A YOUNG MANDAN INDIAN

It had been Maximilian's intent upon his arrival in the United States to travel from Boston along the Hudson River, viewing Niagara Falls and the Great Lakes. However epidemics in that territory had persuaded him to choose a route through Pennsylvania. As his party returned from the West they were able to journey along Lake Erie and into western New York, to see one of North America's most famous scenic wonders. Proceeding along the Niagara River, Maximilian reported it to be the splendid green color of the Swiss Lakes and nearly twice as wide as the Rhine.

Observing the falls first from the American side, the Prince recorded the sight as "striking, and much grander than all descriptions I had read of it led me to conceive. The broad expanse of bright green water falls perpendicularly 144 to 150 feet into the abyss below, which is entirely concealed by the vapour, the whole torrent of falling water being completely dissolved into foam and mist in the midway of its descent... The eye is lost in the depth of the foaming whirlpool, the light spray of which envelops the grandeur and sublime impression of the scene, from which we could with difficulty tear ourselves." Bodmer and Maximilian next were ferried to the Canadian bank, where he wrote, "Here we had the falls directly before us, and enjoyed an excellent view of both. From this spot, Mr. Bodmer took his general view of this sublime scene, which is the best that I have yet met with, and is, in every respect, perfectly faithful to nature."

NIAGARA FALLS. HAND-COLORED AQUATINT ENGRAVING AFTER KARL BODMER. PUBLISHED IN TRAVELS IN THE INTERIOR OF NORTH AMERICA. TABLEAU 39. 4576.91.73



The Published Remington

Frederic Remington the illustrator, painter, and sculptor is still familiar for his lasting vision of the American West. Less well remembered is Frederic Remington the author, whose written work spanned nearly two decades, from 1887 to 1906. Like Remington the artist, Remington the writer made many transitions, evolving from reporter to short story writer.

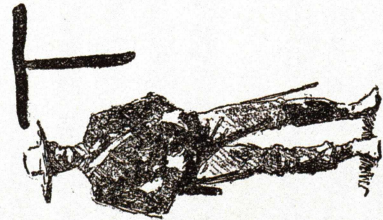
During his lifetime Remington's writing received notable praise. In a December 1897 letter to Remington, Assistant Secretary of the Navy Theodore Roosevelt asked, "Are you aware, O sea-going plainsman, that aside from what you do with the pencil, you come closer to the real thing with the pen than any other man in the western business. And I include Hough, Grinnell and Wister. Your articles have been a growing surprise. I don't know how you do it, any more than I know how Kipling does it.... Without stopping your work with the pencil, I do hope you will devote more and more time to the pen." Ten years later, President Roosevelt wrote in *Pearson's Magazine*, "Nor must we forget the excellent literary work he has done in such pieces as 'Masai's Crooked Trail,' with its peculiar insight into the character of the wildest Indians." Emerson Hough, author and often a harsh critic of Remington's writing, credited him with the best story of the Spanish-American War, "With the Fifth Corps," which was published in *Harper's Monthly* in November 1898. Yet today, Remington's paintings and sculpture draw so much attention from his written material that he is regarded as an exceptional artist who dabbled with prose. In his essay "Remington the Writer" in *Frederic Remington: The Masterworks*, John Seelye proposes that Remington's reputation as a writer may have been greater if he had developed that talent at the expense of the other artistic gifts.



FREDERIC REMINGTON, ABOUT 1900.

CHAPTER XI

THE TRUTH OF THE EYES



THE soldiers who had been in the wagon-train fight carried John Ermine's fame into cantonments, and Major Searles never grew tired of the pæan: —

"I do not go to war for fifty dollars,
You can bet your boots that isn't not me lay.
When I fight, it's only glory which I collars,
Also to get me little beans and hay."

But his more ardent admirers frowned on this doggerel, and reminded the songsters that no one of them would have made that courier's ride for a thousand acres of Monongahela rye in bottles. As for Wolf-Voice, they appreciated his attitude. "Business is business, and it takes money to buy marbles," said one to another.

But on the completion of the rude huts at the mouth of the Tongue, and when the last wagon train had come through, there was an ominous preparation for more serious things. It was in the air. Every white soldier went loping about, doing everything from greasing a wagon to making his will.

A FEW WORDS FROM
Mr. Remington

FROM BEHIND the breastworks of his big desk the editor is banging at me to write about myself. I find the thought very chilly out here in the garish light, but his last shot says, "If you don't, I will send a person to interview you, and he will probably misquote you." Quite so – one doesn't need that character of help when about to play the fool; so if you find the going heavy, gentle reader, camp here.

I had brought more than ordinary schoolboy enthusiasm to Catlin, Irving, Gregg, Lewis and Clark, and others on their shelf, and youth found me sweating along their tracks. I was in the grand silent country following my own inclinations, but there was a heavy feel in the atmosphere. I did not immediately see what it portended, but it gradually obtruded itself. The times had changed.

Evening overtook me one night in Montana, and I by good luck made the campfire of an old wagon freighter who shared his bacon and coffee with me. I was nineteen years of age and he was a very old man. Over the pipes he developed that he was born in Western New York and had gone West at an early age. His West was Iowa. Thence during his long life he had followed the receding frontiers, always further and further West. "And now," said he, "there is no more West. In a few years the railroad will come along the Yellowstone and a poor man can not make a living at all."

There he was, my friend of the open, sleeping in a blanket on the ground (it snowed that night), eating his own villainies out of his frying-pan, wearing a cotton shirt open at the throat, and hunting his horses through the bleak hills before daylight; and all for enough money to mend harness and buy wagon grease. He had his point of view and he made a new one for me. The old man had closed my very entrancing book almost at the first chapter.

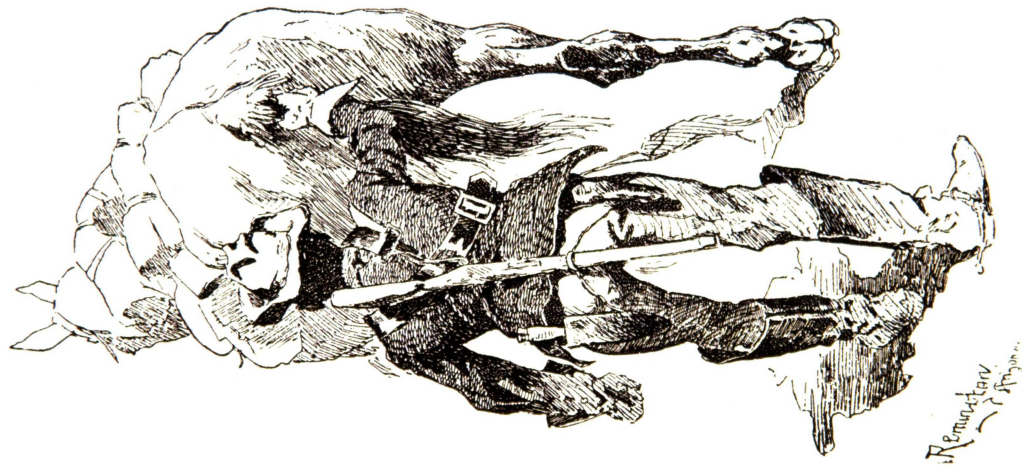
I knew the railroad was coming – I saw men already swarming into the land. I knew the derby hat, the smoking chimneys, the cordbinder, and the thirty-day note were upon us in a resistless surge. I knew the wild riders and the vacant land were about to vanish forever, and the more I considered the subject the bigger the Forever loomed.

Without knowing exactly how to do it, I began to try to record some facts around me, and the more I looked the more the panorama unfolded. Youth is never appalled by the insistent demands of a great profession, because it is mostly unconscious of their existence. Time unfolds these abruptly enough. Art is a she-devil of a mistress, and, if at times in earlier days, she would not even stoop to my way of thinking, I have persevered and will so continue. Some day, who knows, she may let me tell you some of my secrets. Meanwhile be patient, and if the recording of a day which is past infringes on the increasing interest of the present, be assured there are those who will set this down in turn and everything will be right in the end. Besides, artists must follow their own inclinations unreservedly. It's more a matter of heart than head, with nothing perfunctory about it. I saw the living, breathing end of three American centuries of smoke and dust and sweat and I now see quite another thing where it all took place, but it does not appeal to me.

The extent of Remington's writing is remarkable. He contributed over one hundred articles and stories to *Outing Magazine*, *Harper's Weekly*, *McClure's Magazine*, and *The Cosmopolitan*. Six volumes were compiled to reprint somewhat less than half of his magazine articles. He wrote two novels, *The Way of an Indian*, written in 1900, although not published until 1906, and *John Ermine of the Yellowstone*, published in 1902. During these years he also assembled and published two volumes of drawings.

Remington's beginnings as an author were the result of a simple motivation—he was working to expand the market for his illustrations. He had decided to pursue an artistic career in 1885 and by May 1887 *Outing Magazine* had published an article naming Remington as author. For this first article, "Coursing Rabbits on the Plains," Remington drew on the events of an October day in 1883 when he was still a sheep rancher in Kansas. The payment Remington received was for writing the article and the four illustrations it contained.

Remington's writing was straightforward and without flowery pretension. Atypical of the romantic and ornate prose of his day, it has been compared to the work of Jack London and Andy Adams. Remington's journalism primarily focused upon everyday happenings emphasizing the daily life of cavalymen, cowboys, and native peoples of the West. Many of his stories use passages taken directly from the journals he maintained during his travels.



TROOPER IN TOW.

IN THE SUMMER OF 1888 REMINGTON TRAVELED WEST FOR CENTURY MAGAZINE. THE FOLLOWING YEAR THE MAGAZINE PUBLISHED FOUR ARTICLES WRITTEN BY REMINGTON. THE APRIL ISSUE INCLUDED "A SCOUT WITH THE BUFFALO-SOLDIERS." REMINGTON'S DESCRIPTION OF THEIR MARCH INTO THE SIERRA BONITAS WAS VIVID: "THE LIEUTENANT SHOUTS THE COMMAND TO DISMOUNT, AND WE OBEY. THE BRIDLE-REINS ARE TOSSED OVER THE HORSES' HEADS, THE CARBINES THROWN BUTT UPWARDS OVER THE BACKS OF THE TROOPERS....UP THE ASCENT OF THE MOUNTAIN WE TOILED, NOW WINDING AMONG TREES AND BRUSH, SCRAMBLING UP PRECIPITOUS SLOPES, PICKING A WAY ACROSS A FIELD OF SHATTERED ROCKS..."

vided between the Comanches and the Kiowas. They are paid, rationed, and armed by the Government, and are used to hunt up stray Government horses, carry messages, make arrests among their own people, and follow the predatory Texas cowboy who comes into the Territory to build up his fortunes by driving off horses and selling corn-juice to the Indians.

The Comanches are beginning to submit to arrests without the regulation exchange of furs and silks; but they have got the worst of Texas law so long that one cannot blame them for being suspicious of the magistracy. The first question a Comanche asks of a white stranger is, "Maybe so you Texas cowboy?" to which I always assure them that I am a Kansas man, which makes our relations easy. To a Com-

for the race, and the throng moves to some level plain near, where a large ring is formed by the Indians on horseback.

An elderly Indian of great dignity of presence steps into the ring, and with a graceful movement throws his long red blanket to the ground and drops on his knees before it, to receive the wagers of such as desire to make them. Men walk up and throw in silver dollars every sort of personal property imaginable: Winchester rifle and a large nickel-plated revolver are laid on the grass near me by a cowboy and an Indian, and then each goes away. It was a wager, and I thought it might well have confidence in their stakeholder—mother earth. Two ponies, tied head and head, were led aside and left, horse again



IN THE BETTING-RING.

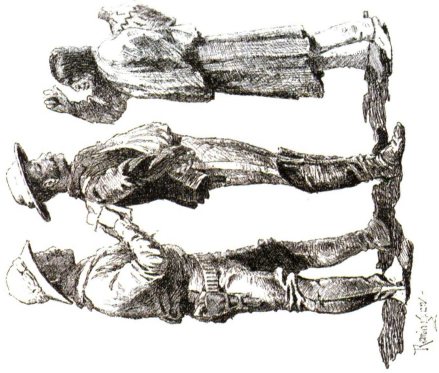
manche all bad men are "Texas cowboys," and all good people are "Kansas men."

At the scout camp I was allowed to sketch to my heart's content, and the people displayed great interest in the proceedings.

The morning of the Fourth of July found Mr. Jones and me in the saddle and on the way to the regulation celebration at the agency below the post. The Fourth of July and Christmas are the "white man's big Sundays" to the Indians, and they always expect the regular horse-race appropriations. The cavalrymen contribute purses and the Indians run their ponies. Extra beeves are killed, and the red men have always a great regard for the "big Sundays."

As we approach the agency it is the hour

horse. No excitement seemed to prevail. Near me a little half-Mexican Comanche boy began to disrobe until he stood clad only in shirt and breech-cloth. His father addressed some whispered admonition and then led up a roan pony, prancing with impatience and evidently fully conscious of the work cut out for him the day. With a bound the little fellow landed on the neck of the pony only half way up; but his toes caught on the upper muscles of the pony's leg, and like a monkey he clambered up and was in his seat. The pony was as fast as a wild horse except for a bridle, and lope away with his graceful little rider sitting like a rock. No, not like a rock, but limp and uncor-nered, and as full of the motion of the horse as the horse's tail or any other part of him.



METHOD OF DRAWING AT SAN CARLOS WAS ONE OF REMINGTON'S ILLUSTRATIONS FOR HIS ARTICLE "ON THE INDIAN RESERVATIONS" PUBLISHED IN JULY 1889, OF THIS AREA OF SOUTHERN ARIZONA, REMINGTON WROTE, "THE SAN CARLOS IS A HOTTER PLACE THAN I EVER INTEND TO VISIT AGAIN. A MAN WHO IS USED TO BREATHING THE FRESH AIR OF NEW YORK BAY IS IN NO CONDITION TO ENJOY AT ONE AND THE SAME TIME THE DINNER AND THE TURKISH BATH WHICH ACCOMPANIES IT."

By 1887 Remington had become an illustrator of note. His drawings were in numerous magazines and from *Century Magazine* he had attained the important assignment of illustrating Theodore Roosevelt's serialized article "Ranch Life and the Far West." In the summer of 1888 Remington was traveling for *Century* to illustrate articles on the tribes of the Southern Plains. In planning for the trip, the magazine editor had inquired of Remington whether he had any experience writing. A positive response would thereby eliminate the need for the magazine to send a second man west. From this conversation and journey Remington wrote and illustrated four articles, which appeared in *Century Magazine* in 1889. "On the Reservations" was the third of these articles, published in the July issue, and in it Remington's voice provides a vivid description of his travels:

After coming from the burning sands of Arizona the green stretches of Grass and the cloud-flecked sky of northern Texas were very agreeable. At a little town called Henrietta I entered into negotiations with a Texas cowboy to drive me over certain parts of Indian Territory... We came at last to the Red River, and I then appreciated why it was called the red, for its water is absolutely the reddest thing I ever saw in nature. The soil thereabouts is red, and the water is colored by it. We forded the river, and the little horses came so near sticking fast in the middle that my cowboy jumped out up to his waist and calmly requested me to do the same. I did, but to the ruin of a pair of white corduroys. We got through, however, and were in the Territory. Great quantities of plums, which the Indians gather, grow near the river.

In due course of time we came in sight of Fort Sill, which is built of stone, in a square around a parade of grass, and perched on the rising ground. The plains about were dotted with the skulls of cattle killed for ration day. Sheds of poles covered with branches dotted the plains, and on our right the 'big timber' of Catch Creek looked invitingly cool....

As we approached the agency it is the hour for the race, and the throng moves to some level plain near, where a large ring is formed by the Indians on horseback. An elderly Indian of great dignity of presence steps into the ring, and with a graceful movement throws his long red blanket to the ground and drops on his knees before it to receive the wagers of such as desire to make them. Men walk up and throw in silver dollars and every sort of personal property imaginable. A Winchester rifle and a large nickel-plated Colt's revolver are laid on the grass near me by a cowboy and Indian, and then each goes away. It was a wager, and I thought they might well have confidence in their stakeholder—mother earth.

In the late 1800s, Remington was earning between ten dollars and twelve and a half dollars per thousand words (for early illustrations he was paid ten dollars each). In the 1890s Remington decisively established himself as one of the most acclaimed illustrators during a time that can be labeled the golden age of illustration. His compositions, both written and drawn, were appearing in numerous magazines. Capitalizing on Remington's increasing recognition and the good business of reprinting material that was already produced, Harper & Brother (later Harper & Brothers, then Harper and Row, and now HarperCollins) published several anthologies of Remington's writings.

In a five-year period, five anthologies of Remington's writing were published—*Pony Tracks*, *A Rogers Ranger in the French and Indian War 1757-1759*, *Crooked Trails*, *Stories of Peace and War*, and *Men With the Bark On*. The first was *Pony Tracks*; it appeared in 1895 and contains reprints of fifteen short stories. The stories were not in the order of their original publication, and many of the illustrations were omitted or moved away from relevant sections of text. Nevertheless, *Pony Tracks* was a success that remained in print for many years and marked the beginning of Remington's recognition as a writer. Remington dedicated the book to "the fellows who rode the ponies that made the tracks." Each story was based on an event the author had witnessed, and each expressed the compelling impression it had left upon him. *Pony Tracks* received numerous favorable reviews. The *Boston Journal* proclaimed, "This is a spicy account of real experiences among Indians and cowboys. No better illustrated book of frontier adventure has been published." *Pony Tracks*, published at the price of three dollars, was also a financial success. Remington's agreement with Harper & Brothers was for the generous royalty of ten percent retail price, with an increase to fifteen percent when sales exceeded 3,000 copies.



THE WERNER COMPANY PRODUCED AN UNAUTHORIZED BOOK OF REMINGTON ILLUSTRATIONS SOON AFTER DRAWINGS WAS PUBLISHED BY R.H. RUSSELL. IN 1896 WERNER HAD ISSUED PERSONAL RECOLLECTIONS OF GENERAL NELSON A. MILES, WHICH WAS ILLUSTRATED BY SEVERAL ARTISTS, INCLUDING REMINGTON. FOLLOWING ITS PUBLICATION THE COMPANY FOUND A LOOPHOLE IN THE CONTRACT AND SIMPLY REPRINTED REMINGTON'S FIFTEEN WORKS AS REMINGTON'S FRONTIER SKETCHES. THE BOOK'S PAGE MARGINS WERE EXPANDED TO MAKE THE PLATES APPEAR LARGER AND THE COVER INCLUDED A REPLICATION OF THE ARTIST'S SIGNATURE. REMINGTON RECEIVED NO INCOME FROM THE PUBLICATION.



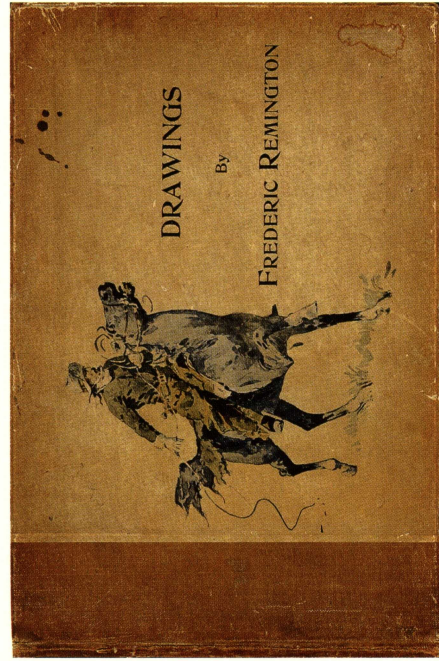
DRAWINGS BY Remington

TWO VOLUMES of Remington's drawings were published during his career as a writer. *Drawings* was issued by R.H. Russell in 1897 and *Done in the Open: Drawings by Frederic Remington* by P.F. Collier & Son, 1902. Each was popular and added to Remington's fame as an authority on the West.

Remington created sixty-two images for *Drawings* and Owen Wister contributed the preface for the book. As Wister acknowledged, the images are enthralling – conveying the solitude and distance of the West. Many also depict the wartime cavalry in the West. One magazine review declared, "One instinctively hides behind the cover of the book in the hope of escaping bullet and scalping iron."

Remington's images may have illustrated an earlier time, but his interests reflected the contemporary American attitude of imperialistic tendencies. The Post Office Department honored Remington by using two paintings from *Drawings* in a series of stamps commemorating the 1898 Omaha Exposition. Although each was retitled, *Protecting the Wagon Train* became an eight-cent stamp and *The Gold Bug* a fifty-cent stamp.

Done in the Open successfully combined images by Remington with verses by Owen Wister in one of the last projects on which the two collaborated. The portfolio contains seventy-seven drawings, of which more than sixty were new works. There are portraits and vignettes, as well as full-page and double-page illustrations. Wister wrote poetic descriptions of the works and was even given the freedom to alter titles. Received as an art book, *Done in the Open* quickly ran through several editions.





SUNDOWN LEFLARE WAS
PHYSICALLY MODELED AFTER
A MAN NOTED IN REMINGTON'S
DIARY AS "OL' LARAEUX."
LEFLARE, OF FRENCH AND INDIAN
DESCENT, IS DESCRIBED AS
KNOWING "ABOUT HALF AS MUCH
CONCERNING INDIANS AS THEY
DID ABOUT THEMSELVES, WHILE
HIS KNOWLEDGE OF WHITE MEN
WAS IN THE SAME PROPORTION."

In 1897 *A Rogers Ranger in the French and Indian War 1757-1759* was published, reprinting the article "Joshua Goodenough's Old Letter" from the November 1897 issue of *Harper's Monthly*. The story, which reflects considerable research, was based upon experiences of the Rogers Rangers in the 1750s (Robert Rogers was a commander of a corps of six hundred frontiersmen fighting for the British during the French and Indian War). The story, introduced in a single paragraph, is a historic letter, important because of "those humble beings who builded [sic] so well for us the institutions which we now enjoy in this country." The remainder of the text was written in dialect. Remington's third attempt at working with this technique. Apparently the result was one of his personal favorites. At Remington's directive it was included in two other anthologies, becoming the article most often reprinted during his lifetime.

Crooked Trails was published in 1898, well after the conclusion of the warfare on the western Plains, and contains ten tales. Half of the stories have a historical theme, two highlight outdoor life, two are accounts of travel, and "The Essentials at Fort Adobe" is about the cavalry in peacetime. Harper & Brothers published the book at the price of two dollars, and its publicity included the comment, "There are one or two departures in the present volume from Mr. Remington's accustomed haunts—departures which led him into the storied past; but in them he remains as virile and as convincing as we have been accustomed to finding him in more familiar scenes." *Crooked Trails* was favorably received, with the review in the *Chicago Dial* noting, "The volume is a comely one, and will make a tempting gift-book when the Holiday season comes."

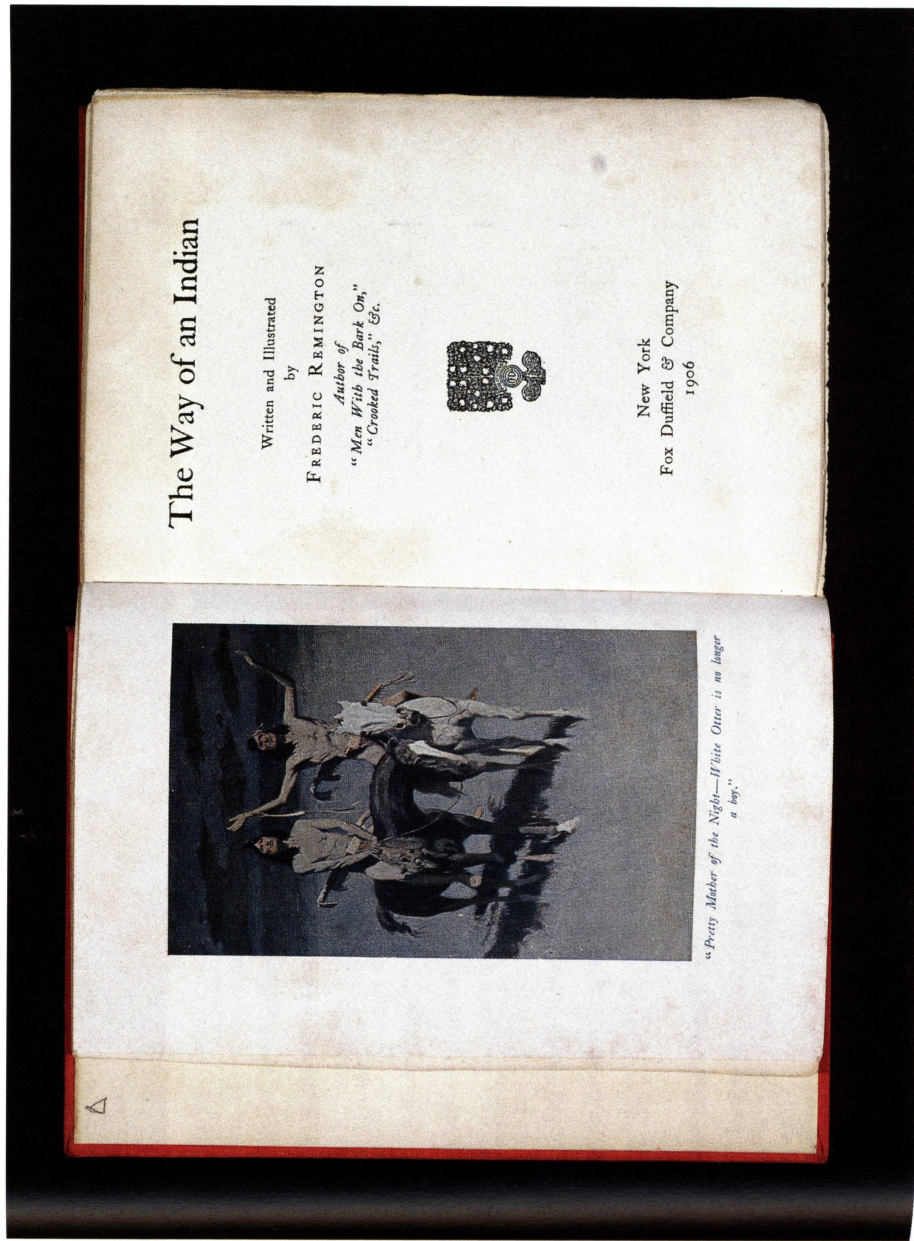
The following year the unusual volume *Stories of Peace and War* was printed. This small volume (measuring only about six inches by three and one-half inches) was apparently part of a series published by Harper & Brothers, entitled Little Books by Famous Writers, that sold for fifty cents each. The series also included a work by Richard Harding Davis and an excerpt from *Ben-Hur* by Lew Wallace. *Stories of Peace and War* reprints three Remington articles. The book is distinguished by the misspelling of the author's given name—as Frederick—on the cover. This misspelling occurred throughout Remington's life, and although he preferred Frederic, it apparently was never of great importance.

The final anthology of Remington's work, *Men With the Bark On*, published in 1900, was successful, selling out of two editions in two months. The title was apparently suggested by Remington and then forgotten, but months later appeared on proofs sent from Harper & Brothers. The phrase is included in an 1893 letter from Remington to Poultney Bigelow (a Yale classmate, editor of *Outing Magazine*, author, and longtime friend): "To-morrow—to-morrow I start for 'my people'—I go to the simple men—men with the bark on—the big mountains—the great deserts & scrawny ponies." From the early days of mountain men, the definition of "bark" was hair. Men with the bark on were those fortunate to remain unscalped. The book was promoted by its publisher as "Stories of the West and of Cuban Experiences." Reflecting a more pessimistic tone is Remington's dedication, "Men with the bark on die like the wild animals, unnaturally—unmourned, and even unthought of mostly." Following his experiences during the Spanish-American War, Remington's outlook had changed.

Frederic Remington's fiction included three longer publications. All three were dissimilar from what was being written at the turn of the century and all three varied from each other. They did share some common themes. Each was inspired by Remington's own experiences with the landscape and people of the American West. And each provided a perspective on native peoples, with details of the cultural conflict and often violent encounters. The three publications received varied critical reviews and public response.

Copyrighted as a volume in 1899, *Sundown Leflare* presents five loosely related tales about the narrator and hero. The central character was based on an interpreter Remington met among the Blackfeet in 1890 and the stories are written in dialect. The accounts appeared in *Harper's Monthly* between September 1897 and November 1898. The first story featuring Leflare was Remington's initial venture into fiction. Of French and Indian heritage, Leflare is knowledgeable of the ways of both worlds. He has worked as a scout for the cavalry and a guide for hunters, but his stories often recount an earlier age. It is implied that when his time passes, his way of life will also disappear. *Sundown Leflare* was not reviewed, noticed, or sold extensively. Remington complained to J. Henry Harper that Harper & Brothers was not appropriately marketing the book, but the volume was soon out of print.

Remington completed *The Way of an Indian* in 1900, yet it did not appear in print until 1905. It was first published in serial format in *The Cosmopolitan* and was issued the following year in hardcover. The delay was caused by business negotiations between R.H. Russell and William Randolph Hearst, who eventually purchased *The Cosmopolitan*. Remington was the first American author to attempt to get inside the Indian character. *The Way of an Indian* is written entirely from the viewpoint of White Otter. It is an account of a man whose lifetime coincides with his tribe's initial encounters with frontiersmen, the arrival of the military, and the destruction of the tribe. The narrative is chronological—White Otter moves from childhood into manhood and then into old age. His triumphs in battle, growth into leadership, eventual defeat, and death are recounted. Remington, while including a harsh depiction of Plains life, remains also a sympathetic voice. Questions soon developed,





"[JOHN ERMINE] SLOWLY GATHERED
HER IN HIS ARMS, GAINED HIS FEET,
AND MADE HIS WAY TOWARD THE
RIVER. A GOPHER-HOLE HAD PLANNED
WHAT ERMINE NEVER COULD; IT HAD
BROUGHT HER BODY TO HIM, BUT IT
MIGHT BE A USELESS GIFT UNLESS THE
WATER GAVE HIM BACK HER LIFE. HE
BORE THE LIMP FORM TO THE SANDS
BESIDE THE FLOWING RIVER AND LAID
IT DOWN WHILE HE RAN TO FILL HIS
HAT WITH WATER. HE MADE FAST
WORK OF HIS RESTORATION, RUBBING
HER WRISTS AND SPRINKLING HER
FOREHEAD WITH WATER; BUT IT WAS
LONG BEFORE A REWARD CAME IN THE
WAY OF BREATH AND A SIGH."

and have continued, as to the sources of information that Remington used for the details of native life and beliefs. Nevertheless, *The Way of an Indian* shows Remington's commitment to realism as well as a writing style that is straightforward and effective.

John Ermine of the Yellowstone was written as a specific response to Owen Wister's *The Virginian*, an immediate bestseller when it was published in 1902, as all formula with no realism. His response was so immediate and his writing so quick that *John Ermine* was published later that same year. The plot is intricate, containing several sources of conflict. Raised as Little Weasel by adoptive Indian parents, the central character of the story becomes John Ermine as he attempts to become a part of Anglo society. Influenced and taught by an aged and crippled prospector, John Ermine becomes a cavalry scout and becomes a hero fighting the Sioux. Ermine falls in love with the flirtatious daughter (Katherine Searles) of an officer, but is eventually rejected. Returning to the teaching of his youth, he decides upon a method of revenge. Intending to kill a young soldier who is a perceived rival, Ermine slips back into the army camp. Hesitating at Katherine's lighted window, he is shot by an Indian. Earlier, while escorting Katherine through the camp, Ermine had insulted the man by pushing him away. Overcome by his infatuation, he had disregarded cultural courtesies and in so doing had determined his own destiny.

John Ermine was a successful novel in 1902, but soon it went out of print. It did not meet the requirements of a society looking for entertainment and escape. Professor of American Literature John Seelye asserts that Remington's tragic story of John Ermine continues the tradition of James Fenimore Cooper's Leatherstocking Tales, and that in affirming what he saw as the tragic reality of the West Remington was also being true to a great American tradition in literature. These three novel-length works—*Sundown Leflare*, *The Way of an Indian*, and *John Ermine of the Yellowstone*—create a trilogy. Each addresses the clash between cultures in the West and each explores a different aspect of the resulting conflict and its usually disastrous consequences.

Frederic Remington envisioned his own purpose as memorializing the American West of his youth. He then did so in a grand manner, both in image and in text. His writings created a market for his drawings, and together the two delineated an era and locale. However, after Remington's death his status as an artist has greatly escalated, while his writings have been consistently overlooked. Had he chosen, Remington might have established a broader reputation as a writer. If he had been willing to follow what was becoming the accepted formula—an uncomplicated hero and a happy ending—and sacrificed his interest in realism, Remington's writings might have become part of the mainstream of western literature. Instead he chose to concentrate on his more impressionistic paintings and his work in bronze. In 1907 Perriton Maxwell related in *Pearson's Magazine* that Remington told him, "I shall never write another word. I only wrote those books of mine to introduce people to the subjects I was trying to draw. *Pony Tracks*, *Crooked Trails*, *The Way of an Indian* were done with the deliberate view of educating men and women, who knew not the West, up to a certain standard of appreciation for its beauties, fascinations, and intrinsic worth."

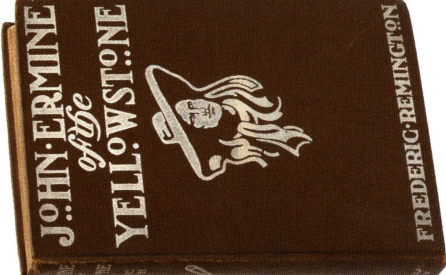
Samuels, Peggy and Harold Samuels. *The Collected Writings of Frederic Remington*. Garden City, NY: Doubleday & Company, 1979.
Samuels, Peggy and Harold Samuels. *Frederic Remington: A Biography*. Garden City, NY: Doubleday & Company, 1982.
Shapiro, Michael Edward and Peter Hassrick. *Frederic Remington: The Masterworks*. New York: Published for the St. Louis Art Museum in association with Harry N. Abrams, 1988.
Vorpahl, Ben Merchant. *My dear Wister: The Frederic Remington-Owen Wister Letters*. Palo Alto, CA: American West Publishing Company, 1972.

she drew up like fission, un my head go
"Black George un Flynn Medicine was
two scott come to Keogh from Pon
hair rope wid; my hair' set back, an
whe go by saw un un follow me—day
cut back, wid pony rope the roun' an.
flave so dey poyn my pony tak was Le
Pony' he stay, or tak me wid heem.
brush, mak fire, tu give me little meat,
coia un wak up. Bet was steet—de star
she shiner, de grin she stop blow. Long
time I was geet up, an I was geet up
—move leetle—more quack. All right—
wid de moor tin de foot. Buffalo-robe
sie steef lak de wagon box. Long time I
was moor lak de wagon box. I go
—fire—she steek in my head. Me un pony
we geet thare out one side, den oder side.
By ge—i think he was 'frail I eat heem;
but I was say no—I eat him by unshy. I
look all roun'—all over, but couidin't tell
I go Masouri Riviere.
"Long time, I was come to de buffalo.
Dey was lak de wagon box. I was geet
hundred red. When I was geet up close,
I was ain de gun for shoot. I couidin't
hite dat gun, de was walle lak de pony
un shook at de dam buffalo, but I nobel
heet'em 'tall—all run off. My head she
come up, den my neck un go roun' lak she
come unite. I shiner cry.
lak 'well—den noy jus what den. Pears
wave my gun; was say I not afraid of de
Sioux. Dan de Sioux—I was fight all de
fight den, un I was yell terrible. Bet
seem lak all de Sioux, all de Cheyenna,
all de Assiniboun, all de bad Eugin sen
dear pony un wave dar gun. I could
hear dar pony gallop over my head. I
was a girl what I was use know she come
drop—drop out of de sky. She had kentele
of 'bot meat, but she was not come right
I was run after de girl, but she was flook
long front of me—I could not catch her.
Den I don't know nothin'.



"UP I WAS TALL TERRIBLE."

"HOW ORDER NO. 6 WENT THROUGH AS TOLD BY
SUN-DOWN LEFLARE" WAS THE SECOND IN THE
SERIES OF HARPER'S MONTHLY ARTICLES THAT
FEATURED LEFLARE. INCLUDED IN THE MAGAZINE
AND LATER IN THE BOOK SUNDOWN LEFLARE WAS
THE ILLUSTRATION WITH THE CAPTION "UN I WAS
YELL TERRIBLE." REMINGTON'S BLACK AND WHITE
OIL PAINTING, ON WHICH THE ILLUSTRATION IS
BASED, IS IN THE GILCREASE MUSEUM COLLECTION
AND HAS TRADITIONALLY BEEN TITLED AN INDIAN
DREAM. IN THE TEXT, LEFLARE RECALLS A TIME
WHEN HE WAS A SCOUT FOR GENERAL MILES AT
FORT KEOGH. LOST IN A BLIZZARD, STARVING AND
HALLUCINATING, LEFLARE DESCRIBES SEEING
SIOUX, CHEYENNE AND ASSINIBOINE—ALL WAVING
GUNS AND GALLOPING HORSES OVER HIS HEAD.





THE PUBLISHED SARAH ERWIN

Sarah Erwin's contributions to Gilcrease scholarship include:

- | | |
|---|---|
| In <i>Treasures of Gilcrease: Selections from the Permanent Collection</i> (2003) | ART AND THE CRITIC, 8:1 (2000) |
| "The Library Collection" | "Gentle Reader as Critic: Rare Books and Memorable Writers" |
| | MILLENNIUM: MAKING THE MUSEUM, IN CELEBRATION OF GILCREASE'S 50TH ANNIVERSARY, 7:1 (1999) |
| In the <i>Gilcrease Journal</i> | "All in Good Time: A Gilcrease Chronology" |
| EXPLORATION AND ENCOUNTER, 13:2 (2006) | |
| "Thomas Moran: Fieldwork" | LIVES AT GILCREASE, 6:1 (1998) |
| "George Catlin: A Wild and Pictured Country" | "Along the Wide Missouri: Maximilian and Bodmer in the Western Frontier, 1832-34" |
| | |
| PERU, 13:1 (2005) | DIVERSE WORLDS, 5:1 (1997) |
| "Relation of the Discovery of Peru" | "The Avian Art of Mark Catesby, John James Audubon, and John Gould" |
| "Emperors of the Incas" | "Broadside and Boomers: 19th-Century Land Promoters and the Push for Settlement" |
| THE OTHER, 12:2 (2004) | |
| "Dreaming America in Bronze" | MEXICO, 1:2 (1993) |
| | "The Printed Book in Mexico" |
| REMINGTON ISSUE, 11:1 (2003) | |
| "The Published Remington" | |
| | |
| GILCREASE FACES, 8:1 (2000) | |
| Various vignettes | |

Portrait of Sarah Erwin, pastel on paper, by Carole Klein, 2006

Tribute to Sarah, photograph, by Shane Culpepper, 2006 (following page)

The Thomas Gilcrease Museum Association greatly appreciates the generous contributions of the following donors, including Business Art Alliance and Patron members who help make possible programs and publications of Gilcrease Museum. The listing includes gifts of \$750 or more for the period January 1, 2006 through July 24, 2006. If any of this information is incorrect, please notify the Association Office at 918-596-2757.

*Deceased

BUSINESS ART ALLIANCE

COUNCIL

Helmerich & Payne, Inc.
Metropolitan Life Insurance Co
Public Service Company of Oklahoma
The Williams Companies Foundation
Vintage Petroleum, Inc.

BENEFACTOR

Apache Corporation
Bank of America
Beck Design
CITGO Petroleum Corporation
ConocoPhillips Petroleum
Cox Communications
Dollar Thrifty Automotive Group, Inc.
MidFirst Bank
The NORDAM Group, Inc.
ONEOK, Inc.
Unit Corporation
World Publishing Co./Tulsa World

INVESTOR

Atkinson, Haskins, Nellis, Brittingham, Gladd & Carwile
Calumet Oil Company
Gable & Gotwals Foundation
Hilti, Inc.

HM International Inc.
Jim Ruley & Co., Inc.
St. Mary Land & Exploration Company
The Trust Company of Oklahoma
Whirlpool Corporation
The Zarrow Families Foundation

PARTNER
Allied Bearing Supply Co.
American Bank & Trust Company
Bank of Oklahoma N.A.
Becton Dickinson
Blue Cross & Blue Shield of Oklahoma
Bridgewater Investment Mgmt. LLC
The G.C. Broach Company
Brown Electric Services, Inc.
BS&B Safety Systems, Inc.
Cancer Treatment Centers of America
Case Associates Properties, Inc.
Coven Construction Company
Crowe & Dunlevy
Doerner, Saunders, Daniel & Anderson, LLP.
Edward Jones Investments
Fellers Snider Law Firm
Gay and Lesbian Fund of Tulsa
Genisoy Food Company, Inc.
H. W. Allen Company
Hall Estill Hardwick Gable Golden & Nelson
Infinite Business Solutions
Jackie Cooper Imports of Tulsa
James, Potts, Wulfers, Inc.
Jarboe Sales Company
JP Morgan Chase Bank, NA
Kenneth Petty Co., Inc.
Magee Rausch & Shelton, LLP
Marquand Books
Midwestco Industries
Northstar Aerospace
Oden Insurance Services, Inc.
Oklahoma State Senate Democrats
Paul L. and Helen I. Sisk Charitable Trust
Peter M. Walter & Associates, Realtors
Prescor Inc.
Raymond Gardner, Jr.CPA
Reiss Painting of Tulsa, LLC
ResourceOne Communications
Retirement Benefit Advisors
Rosenstein Fist & Ringold
Schnake Turnbo Frank & Assoc., Inc.

COLLECTOR

A.G. Edwards & Sons
American Heritage Bank
Arvest Bank
The Bama Companies, Inc.
Carrera Operating Company, LLC
CCI Corporation/Crane Carrier Company
Class Act Party Rental
Cohlmiä's
Community Bank & Trust
Davis Affiliates, L.P.
French Bouquet
Keener Oil & Gas Company
KWB Oil Property Mgmt. Inc.
Oklahoma Arts Council
Rhodes Hieronymus Jones Tucker & Gable
Tulsa Plastics Company

PATRON CIRCLE

REMINGTON

The Robert S. & Helen Grey Trippet Foundation
Irene & Sanford P. Burnstein
Cheryl & Richard Groenendyke, Jr.
Judy C. & Robert S. James
Patti & Patrick D. Lester, MD
Cathryn M. & James D. Moore
Peggy A. & Steadman Upham
Kevin M. Webb

RUSSELL

George Kaiser Family Foundation
Carol M. & David M. Adelson, MD
Joan B. & Thomas M. Atkinson
Pat & Keith E. Bailey
Billie T. & Howard G. Barnett, Jr.
Margery & James M. Bird
Neva L. Brannin*
Donnie V. & John A. Brock

Patricia D. & Joseph E. Cappy
 Bryan Close
 Diane K. & K. Wiley Cox
 Phyllis S. & George S. Dotson
 Mrs. Presley Ford
 Jean & Randy A. Fouch
 Sandra K. & Kent J. Harrell
 Kathleen & Markus Hilti
 Joan L. & Robert G. Hunt
 Susan B. & Robert W. Jackson
 Chertine K. & Howard E. Janzen
 Norma M. & Robert L. Kramer
 George R. Kravis II
 Margaret M. & Jack H. Neely
 Martha P. Roberts
 Phyllis & Leslie Simmons
 Pamela C. & Thomas A. Vining
 Randi S. & Fred N. Wightman, Jr.

CATLIN

The William K. Warren Foundation
 Kathryn V. & J. Ford Brett
 Richard A. Callis
 Jean Ann & Tom Fausser
 Joan F. Flint
 Nancy* & E. Murray Gullatt
 Marci & Stan Johnson
 Jerri & Jenk Jones, Jr.
 Virginia Krumme
 Marilyn & Larry E. Lee
 Ruth K. Nelson & Tom Murphy
 Sharon L. & John C. O'Toole
 Bobbye R. Potter
 Tracy & Harold W. Salisbury
 Jana Shoulders & Robert Soza
 Priscilla C. & Joseph N. Tate
 Warren B. Weeks, Jr.
 Paul J. Woodul

MORAN

The Fulton & Susie Collins Foundation
 The Gelvin Foundation, Inc.
 Erica Goleman & Scott Abagnale
 Ellen G. & Stephen J. Adelson
 Teresa B. & Alex K. Adwan
 Melissa P. & Michael P. Atkinson
 Shannon H. & John R. Bair
 Ludi M. & John P. Beasley
 William G. Bernhardt
 Jean C. Berry

Jeanmarie M. Billington
 Christine B. & James R. Bolley
 Marian R. Bovaird
 Patricia L. & David W. Bowman, Sr.
 Douglas Campbell
 Randee & David Charney
 Richard Cole
 Kimberly A. & Robert E. Coretz
 Ann & Doyle W. Cotton, Jr.
 Stacey & Glenn J. Craig
 Laura Stauffer Daniel
 Brenda B. Davis
 Nancy A. & James F. Dominy, DMV
 Janet T. & Frederick F. Drummond
 Catherine & Gentner F. Drummond
 Margo & W.K. Dunbar
 Cheryl L. & William B. Emmer
 Katherine H. & Lynn E. Frame
 Sharon J. Bell & Gregory Allen Gray
 Harleen & Shivrupal S. Grewal
 Burt B. Holmes
 Nora & John N. Hove
 Meredith G. & Oliver S. Howard
 Jennifer & Todd C. Jesness
 Kathy & Daniel G. Keating
 David E. Kidd
 Eleanor & John E. Kirkpatrick
 Janis & G. Scott Lewis
 Becky & Chris Lincoln
 Leslie & Robert E. Lorton, III
 Roxana R. & Robert E. Lorton, Jr.
 Teri & Marc C. Maun
 Amber Meador
 Darcey & Joseph P. Moran, III
 Mary Frances Myers
 Evelyn & Lester I. Nienhuis
 Frances W. O'Hornett
 Mary Nancy Patton
 Elizabeth G. Peterson
 Sandie & Donne W. Pitman
 Jacqueline K. & Robert C. Poe
 Gail Z. & Emmet C. Richards
 Emily & Bruce A. Robson
 Florence & Paul A. Rossi
 Melissa H. & Robert B. Sartin
 Virginia C. & Joseph R. Schulte
 Brenda & Kyle M. Shepard
 Milann H. Siegfried
 Charles S. Smith
 Carolyn R. & James W. Smith

Dana & Stuart Solomon
 Sandra K. Tilkin
 Rosemary Tran & Alvin Williamson
 Piper & Deacon Turner
 Rachel Blue & Tom C. Vincent, II
 Kathleen M. & Joseph A. Wolkling
 Amber & Chris S. Yuill
 Henry H. Zarrow
 Maxine & Jack Zarrow
 Hilary & Scott F. Zarrow

BIERSTADT

The Herman Kaiser Foundation
 Doris R. & William W. Allen
 Cathy & Dub Ambrose
 Kathryn & James F. Arens, II
 Vera Y. Berlin
 Nancy & Gary Bracken
 Marilyn & James P. Conner, III
 Alan E. Feen, MD
 Sharna & Irvin Frank
 Laura B. & Robert W. Gaddis
 Linda N. & L. Greg Gaither
 Kerri B. & Stephen C. Gannaway
 Georgann & Don Gasaway
 Anne & Scott L. Graham
 J. Richard Hall
 Patsy Gilcrease Hoffelder & Phillip L. Henderson

Patsy R. Heyland
 Shelley & Stephen E. Jackson
 Agnes & Nathan Janco*
 Patsy L. & Robert B. Lyon
 Doris Bush Maher
 Thomas E. Matson
 Joe D. Meeks
 Beverly K. & Sidney W. Patterson
 Sarah G. & Donnie Perkins
 Lynna M. & Charles W. Pollard
 Marlene & John J. Ricketts
 Marcialyn & Bernard N. Robinowitz
 Angela & John E. Rooney
 Jacqueline V. & Joseph B. Schenk
 Norma & Richard P. Small
 Eloise E. & Sherman E. Smith
 Jane Sneed
 Joan J. & Dale E. Stauffer*
 Barbara & James M. Sturdivant
 Jane & Bruce G. Weber
 Patricia W. Wheeler
 Josephine G. & Thomas G. Winter

Nancy & Andrew M. Wolov
 Phyllis Zeligson
LIFE PATRON
 Lindsay L. Alexander
 Ann A. & William S. Atherton
 Mary Jean & Thomas R. Brett
 Donna & Morton H. Fleischer
 Cip & Blaine G. Frizzell
 Ann & Ronald G. Harper
 Lea R. & Hans C. Helmerich
 Jenny & Jonathan D. Helmerich
 Janelle & Rik Helmerich
 Peggy & Walter H. Helmerich, III
 Zak Helmerich
 Bonnie & Frank X. Henke, III
 Paul Hinch
 Grace F. McMahon
 Rep Patterson
 Robert E. Patterson
 Sabrina Patterson
 Shannon Patterson Powers
 Marilyn Riggs
 Peter M. Walter
 Terese T. & Joseph H. Williams
 Mollie Williford
 Maxine & Jack Zarrow
 Jan Zink

EXHIBITIONS

MT. VERNON
 American Bank & Trust Company
 Williams Companies Foundation
 Ralph and Frances McGill Foundation and
 The Trust Company of Oklahoma
 Shelly & Stephen E. Jackson
 Oklahoma Arts Council
AFTER LEWIS & CLARK; THE FORCES OF CHANGE 1806-1871
 Ralph and Frances McGill Foundation and
 The Trust Company of Oklahoma
 Harold C. Stuart Foundation
RENDEZVOUS 2006
Title Sponsor
 Ralph and Frances McGill Foundation and
 The Trust Company of Oklahoma

Presenting Sponsor
 Kathryn L. Taylor & William E. Lobeck, Jr.
 World Publishing Co./Tulsa World
Trailblazer
 Joan B. & Thomas M. Atkinson
 Elizabeth G. Peterson
 Patricia D. & Joseph E. Cappy
 Helmerich & Payne, Inc.
 Clydella & David A. Hentschel
 Patti & Patrick D. Lester, MD
 Harold C. Stuart Foundation
 Randi S. & Fred N. Wightman, Jr.

Adventurer

Pat & Keith E. Bailey
 Bank of Oklahoma N.A. and Tulsa
 Community Foundation
 The Grace & Frank Bernsen Foundation
 Irene & Sanford P. Burnstein
 H.A. & Mary K. Chapman Charitable Trust
 Kimberly A. & Robert E. Cortez
 Dollar Thrifty Automotive Group, Inc.
 Jean & Randy A. Fouch
 Sandra K. & Kent J. Harrell
 MidFirst Bank
 Mary Nancy Patton
 Melissa H. & Robert B. Sartin
 The University of Tulsa
 Vintage Petroleum, Inc.
 The Williams Companies, Inc.
 The Anne & Henry Zarrow Foundation
 Maxine & Jack Zarrow Family Foundation

Mountaineer

The F&M Bank and Trust Co.
 Gable & Gotwals Foundation / Dona & Joseph Morris
 Joan L. & Robert G. Hunt
 ONEOK, Inc.
 Rogers & Bell / Sharon J. Bell & Gregory Allen Gray
 Paul J. Woodul

Pioneer

Teresa B. & Alex K. Adwan
 The Barnett Family Foundation / Billie & Howard G. Barnett, Jr.
 Frances & Robert F. Biolchini
 Donnie V. & John A. Brock

Hilary & Tom Clark / Tulsair Beechcraft, Inc.
 Calumet Oil Company
 Nancy A. & James F. Dominy, DVM
 Phyllis S. & George S. Dotson
 Patsy Gilcrease Hoffelder & Phillip L. Henderson
 Nancy & Peter Meinig / Meinig Family Foundation
 Public Service Company of Oklahoma
 Samson
 Thomas Gilcrease Museum Association

SPECIAL DONATIONS

The Barnett Family Foundation / Billie & Howard G. Barnett, Jr.
 The Grace and Franklin Bernsen Foundation
 Bernstein Investments
 The G.C. Broach Company
 CCI Corporation/Crane Carrier Company
 CITGO Petroleum Corporation
 Commonwealth Foundation
 Charles W. and Pauline K. Flint Foundation
 Thomas Gilcrease Foundation
 Herbert and Roseline Gussman Foundation
 Lorene Cooper Hasbrouck Charitable Trust
 The Helmerich Foundation
 Jenkin Lloyd Jones & Ana Marie Jones Foundation
 Joe Mamma's Pizza
 George Kaiser Family Foundation
 Virginia Mayo Charitable Trust
 Ralph and Frances McGill Foundation and
 The Trust Company of Oklahoma
 Moody's Jewelry and Ernest Moody
 Oklahoma Arts Council
 Orthopedic Hospital of Oklahoma
 The Oxley Foundation
 ResourceOne Communications
 Retirement Benefits Advisors
 St. Mary Land & Exploration Company
 Harold C. Stuart Foundation
 C.W. Titus Foundation
 The Robert S. & Helen Gray Trippett Foundation
 TulsaPeople / Langdon Publishing
 Vintage Petroleum Inc.
 Peter M. Walter & Associates, Realtors
 Harold A. & Edna L. White Foundation

World Publishing Co./Tulsa World
The Zarrow Families Foundation
Carol M. & David M. Adelson, MD
Margery & James M. Bird
Neva L. Brannin*
Kathryn & J. Ford Brett
Donnie V. & John A. Brock
Patricia D. & Joseph E. Cappy
Laura Stauffer Daniel
Jenny & Jonathan D. Helmerich
Peggy & Walter H. Helmerich, III
Bonnie & Frank X. Henke, III
Rosalyn R. & Wilson Hurley
George R. Kravis II
Grace F. McMahon
Darcey & Joseph P. Moran, III
Mia & Herbert C. Oven, Jr.
Marlene & John J. Ricketts
Wayne Rumley
Glenda & Larry Silvey
Rita & George Singer
Wilson S. Smith
Jana Shoulders & Robert Soza
Piper & Deacon Turner
Carol & T.D. Williamson, Jr.
Paul J. Woodul

MATCHING GIFT
CORPORATIONS

Caterpillar Foundation
IBM
Burlington Northern Santa Fe Foundation
BP Amoco Matching
SBC Foundation
Bunge North America Foundation
Duke Energy Field Services, LP
ChevronTexaco
Boeing
Bank of America
Wachovia Foundation
Altria
Sprint Foundation
The Capital Group Companies
The Rockefeller Foundation
Norfolk Southern Foundation
ONEOK, Inc.
The Williams Companies Foundation
CITGO Petroleum Corporation

BOARD OF DIRECTORS

Melissa H. Sartin, Chairman
Randy A. Foutch, President
Teresa B. Adwan, President Elect
Robert Soza, Secretary & Treasurer
Elizabeth G. Peterson, Vice President
Marketing
Kent J. Harrell, Vice President of
Development
Marc C. Maun, Vice President Finance &
Administration
Andrew M. Wolov, Legal Counsel
Joseph B. Schenk, Executive Director

DIRECTORS

Carol M. Adelson
James F. Arens, II, Member at Large
Joan B. Atkinson, Vice President
Collections/Exhibitions/Programs
John R. Bair
Sam L. Beakey
William G. Bernhardt
Cherry Bost
J. Ford Brett
John A. Brock, Member at Large
Chester Cadieux
Douglas Campbell, Vice President Facilities
& Grounds
Kimberly A. Coretz
Frederick F. Drummond
Gentner F. Drummond
Michael D. Earl
Cynthia Stephenson Field
Charles R. Ford
Gregory Allen Gray
James Halsey
Jonathan D. Helmerich
Steven B. Hildebrand
Ralph A. Hill
Kristen Kenneally
William G. LaSorsa
Phyllis E. Logsdon
Donald F. Marlur
Louis M. Medina
Ernest L. Moody, III
Darcey Moran
Mia Oven, Acquisitions & AAIM Chair
Harold W. Salisbury

Stuart Solomon
Deacon Turner
Steadman Upham
Tom C. Vincent, II
Randi Stuart Wightman, Member at Large
Daryl Woodard
Paul J. Woodul
Ex-officio Member
Deanna Storm, Gillies President
Deacon Turner
Steadman Upham
Tom C. Vincent, II
Randi S. Wightman
Daryl Woodard
Paul J. Woodul
Ex-officio Member
Deanna Storm, Gillies President

EMERITUS DIRECTORS

Lindsay L. Alexander
Robert F. Biolchini
Marian R. Bovaird
Neva L. Brannin*
Mary Jean Brett
Mary Ann Burdett
William F. Fisher, Jr.
Gregory J. Flanagan
Bonnie Henke
Burt B. Holmes
Paul H. Johnson
Roxana R. Lorton
Patsy L. Lyon
Robert L. Parker, Sr.
Milann H. Siegfried
Joan J. Stauffer
Jon R. Stuart
Patricia W. Wheeler
Terese T. Williams
Jack Zarrow

BOARD OF TRUSTEES

Dale A. McNamara, Chairman
Walter H. Helmerich, III
Yvonne Hovell
Joseph R. Schulte
Kathryn L. Taylor

Join Gilcrease Museum today! Enjoy the benefits of membership all year long.

Thank you for supporting Gilcrease Museum.

PLEASE MAIL TO: Membership Office, Gilcrease Museum, 1400 N. Gilcrease Museum Road, Tulsa, Oklahoma 74127-2100
Questions? Please call the Membership Office at 918.596.2758 or e-mail membership@gilcrease.org

BENEFITS OF A ONE-YEAR
INDIVIDUAL MEMBERSHIP: \$50

- Guaranteed free admission to all exhibitions.
- One coupon for a free Acoustiguide audio tour of the American West galleries.
- A free subscription to the Gilcrease Journal

BENEFITS OF A DUAL FAMILY
MEMBERSHIP: \$65

- All Individual benefits for a family of two adults and children 18 and younger living at home. Or two grandparents and their grandchildren.
- Plus two coupons for a free Acoustiguide audio tour of the American West galleries.

PROSPECTOR: \$500

- Six free one-time guest passes to a ticketed exhibition.
- Six coupons for a free Acoustiguide tour of the American West galleries.
- Complimentary admission to the bi-annual Art of Collecting program.

RUSSELL: \$2,500

Plus

- A Museum Shop \$100 gift certificate.

REMINGTON: \$5,000

Plus

- Complimentary admission for two to the annual gala dinner, by request.

EXPLORER: \$125

- Six issues of the members-only newsletter and calendar of events.
- A 15% discount on Museum Shop purchases.
- Exclusive member only invitations to exhibition previews, parties, lectures, and other special events.
- 10% discount in the Osage Restaurant.
- Member discounts for educational programs and special events.
- Special travel opportunities.
- And much more!

Plus

- Membership in the Western Reciprocal Alliance (19 museums across the United States).
- Two free one-time guest passes to a ticketed exhibition.
- Two coupons for a free Acoustiguide tour of the American West galleries.

BIERSTADT: \$750

Plus

- Recognition on the Museum donor wall.
- Invitation to an annual Patron member special recognition event.

SPECIAL DISCOUNTS

SENIOR CITIZEN

Age 62 or over, receive a 10% discount on any level of membership up to \$750 annually.

MORAN: \$1,500

Plus

- Complimentary one-time use of the museum's Vista Room for a reception, meeting, or other private event.

NATIONAL ASSOCIATE

20% discount on all levels of membership up to \$750, for those living outside the state of Oklahoma. National Associates living outside the U.S. please add \$10.

SETTLER: \$250

Plus

- Membership in the Museums West Reciprocal Alliance (8 museums in North America).
- Four free one-time guest passes to a ticketed exhibition.
- Four coupons for a free Acoustiguide tour of the American West galleries.

A portion of your membership contribution may be deductible for federal income tax purposes.

CATLIN: \$2,000

Plus

- A private tour for you and four guests led by a member of the Gilcrease curatorial staff, by appointment.

BUSINESS ART ALLIANCE

Please call 918.596.2757.

MEMBERSHIP APPLICATION

Yes! We'll join and enjoy the benefits and privileges of membership.

Mr./Mrs./Dr./Miss/Ms. _____
(Please circle title(s) and print name(s) as you wish them to appear in our records.)

Address _____

City _____ State _____ Zip _____

E-mail address _____

Telephone (_____) _____

☐ My/our check made payable to the Thomas Gilcrease Museum Association is enclosed.

☐ Please charge my/our ☐ VISA ☐ MasterCard ☐ American Express

Card Number _____ Exp. date _____

Signature _____

- ☐ Individual ☐ Explorer ☐ Prospector ☐ Russell
- ☐ Dual/Family ☐ Settler ☐ Bierstadt ☐ Catlin ☐ Remington

☐ My company provides a matching gift program. Necessary information is enclosed.

To find a participating matching gift corporation, go to www.gilcrease.org and click on the Corporate Matching Gift link.

GIFT MEMBERSHIP APPLICATION

We would like to share the benefits and privileges of membership as a gift to a friend.

TO: Mr./Mrs./Dr./Miss/Ms. _____
(Please circle title(s) and print name(s) as you wish them to appear in our records.)

Address _____

City _____ State _____ Zip _____

E-mail address _____

Telephone (_____) _____

☐ My/our check made payable to the Thomas Gilcrease Museum Association is enclosed.

☐ Please charge my/our ☐ VISA ☐ MasterCard ☐ American Express

Card Number _____ Exp. date _____

Signature _____

- ☐ Individual ☐ Explorer ☐ Prospector ☐ Russell
- ☐ Dual/Family ☐ Settler ☐ Bierstadt ☐ Catlin ☐ Remington

NEW
PRINCIPLES
OF

GARDENING:

Or, The Laying out and Planting.

PARTERRES, GROVES, WILDERNESSES,
LABYRINTHS, AVENUES, PARKS, &c.

After a more GRAND and RURAL MANNER, than
has been done before;

With Experimental Directions

For raising the several Kinds of FRUIT-TREES, FOREST-
TREES, EVER-GREENS and FLOWERING-SHRUBS
with which Gardens are adorn'd.

To which is added,

The various NAMES, DESCRIPTIONS, TEMPERATURES,
MEDICINAL VIRTUES, USES and CULTIVATIONS of
several ROOTS, PULSE, HERBS, &c. of the Kitchen and
Physick Gardens, that are absolutely necessary for the Service of
Families in general.

Illustrated with great Variety of GRAND DESIGNS, curiously
Engraven on twenty eight Folio Plates, by the best Hands.

By BATTY LANGLEY of Twickenham.

LONDON:

Printed for A. BETTESWORTH and J. BATLEY in *Pater-Noster*
Row; J. PEMBERTON in *Fleetstreet*; T. BOWLES in *St. Paul's*
Church-Yard; J. CLARKE, under the *Royal Exchange*;
and J. BOWLES at *Mercer's Hall in Cheapside*.
MDCCLXXVIII.