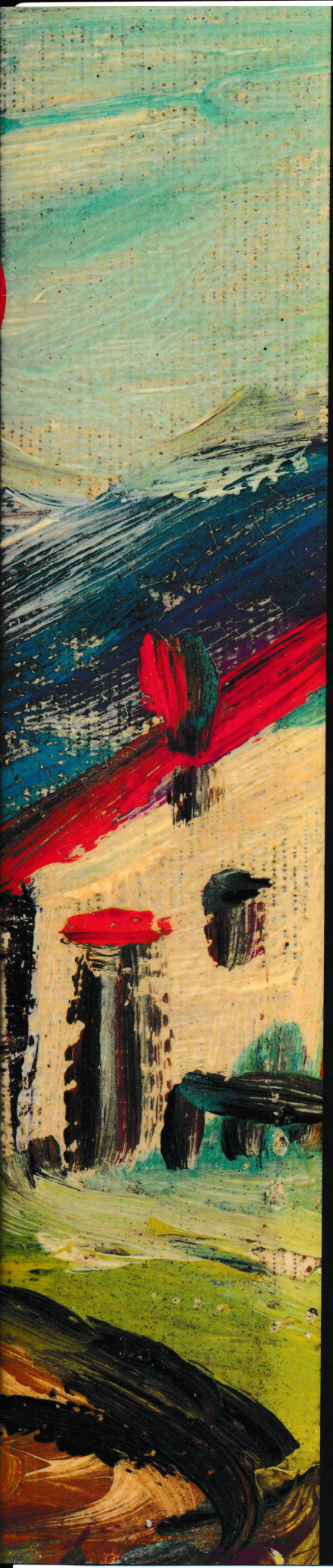
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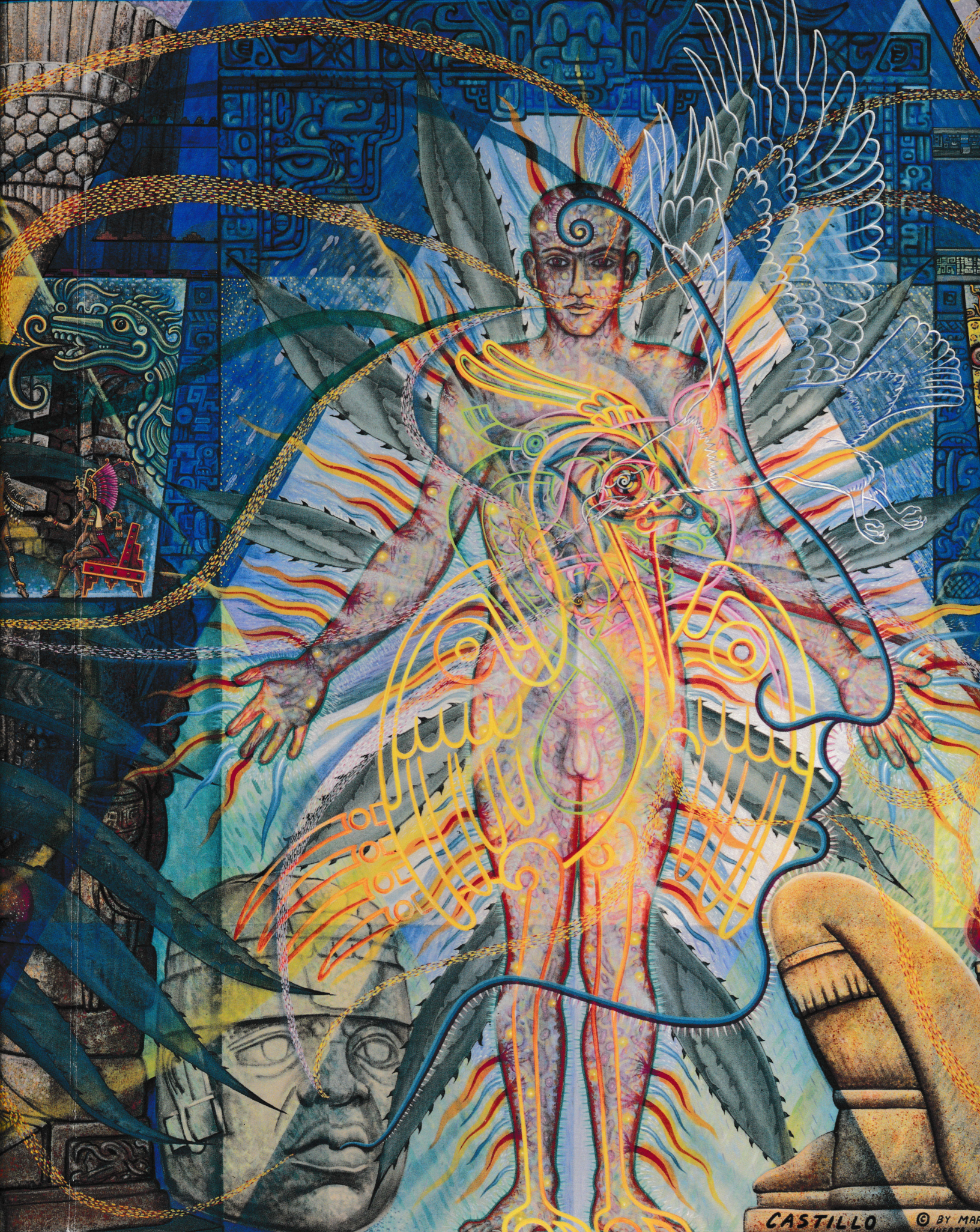




THE JOURNAL OF GILCREASE MUSEUM

America is a nation of immigrants. Yet ironically, given the countless invaluable contributions of incoming citizens, suspicions and fears regarding immigrants have plagued the country throughout its history. U.S. artists born in other countries have enriched our lives and culture with their unique perspectives and talents, as represented by the essays and artwork in this journal: As young children, Albert Bierstadt and Thomas Moran both journeyed from Europe with their families in search of better lives; today their expansive mid-nineteenth-century American landscape masterpieces are showcased in our country's most prominent museums and government buildings. French bronze casters found success with American sculptors using their sand-casting process, only to be replaced in the nascent years of the twentieth century by Italian immigrants who introduced the ancient technique of lost-wax casting. Through his vivid satirical graphic work, "soldier in art" Arthur Szyk, who fled his homeland, Poland, to escape the terrors of Nazism, warned the world of the escalating dangers in Europe and inspired nations to fight Hitler and defend global human rights. Twentieth-century Mexican immigrants, mother and son María Enríquez de Allen and Mario Castillo have devoted their activist lives to teaching and making art in the city of Chicago.




CASTILLO
© BY MA


CAS LO 1996.— ASSISTANTS: LEONEL HUERTA • LEOPOLDO
VALDEZ • RAUL ESTRADA • MIGUEL SANCHEZ



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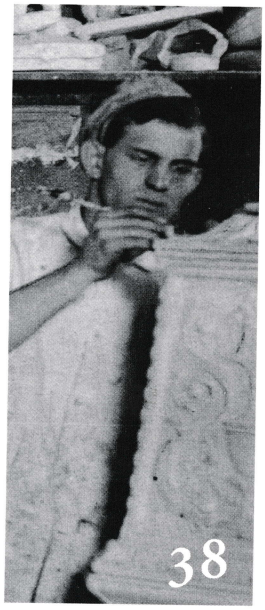
In addition to our sense of American self, immigrants have made invaluable contributions to the art and culture of the United States—including the signature works of immigrant artists represented in the Gilcrease collection.



Coming to America: Albert Bierstadt and Thomas Moran

LAURA F. FRY

Child immigrants in the nineteenth century, Albert Bierstadt and Thomas Moran today are both internationally revered artists and considered quintessential American landscape painters.



Made in New York: French and Italian Art Bronze Casting

ANN BOULTON

French bronze founders immigrated to the United States in the mid-nineteenth century to bring the sand-casting process to American sculptors. By the end of the century, Italian immigrants had arrived to introduce the lost-wax process, an alternative way to create bronze sculpture. Soon, sand casting had become passé; lost-wax casting was all the rage.



The Artist Who Fought a Führer

MICKEL YANTZ

Polish Jew and World War I veteran Arthur Szyk recognized the monumental evil of Nazism descending on Europe. Armed with paintbrush and ink pen, this "soldier in art" (who would become an American citizen) waged war with his graphic satires and inspirational art, fighting for civil and human rights.



Sin Fronteras: Art Knows No Borders

CESÁREO MORENO

Chicago has always been a city of immigrants, each community offering its unique and valued accomplishments. A mother and son from Mexico, María Enríquez de Allen and her son Mario Castillo, with their collective, devoted arts legacy, epitomize the talents and creative drive of Chicago's gifted twentieth-century Mexican immigrants.

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This issue of the *Gilcrease Journal* was made possible by the generosity of Burt B. Holmes, Charles Funai, Dr. George Schnetzer and Mary Lhevine, and Paul and Paula Moore.

PHOTO CAPTIONS:

FRONT COVER: **Nicolai Ivanovich Fechin** (American, born Russia, 1881–1955), *Untitled*, date unknown, oil on board, 4.75 x 4.75 in. Gift of Dr. Edwin L. and Maxine Parker, TU Class of '47, GM01.2566

INSIDE FRONT COVER AND PAGE 1: **Mario Castillo** (American, born Mexico 1945), *The Ancient Memories of Mayahuel's People Still Breathe* (detail), 1996, semen-acrylic mural on canvas (permanently installed at the NMMA). NMMA Permanent Collection, gift of the artist in memory of his father, Manuel Castillo de León, 1997.37, photo by Kathleen Culbert-Aguilar

PAGE 2: Roman Bronze Works wax room, 1912. The Bernard Titowsky Collection, John D. Calandra Italian American Collection (Queens College, CUNY)

THIS SPREAD: **Thomas Moran** (American, born England, 1837–1926), *On the Plateau above Dolores* (detail), 1883, watercolor, gouache, and pencil on wove paper. GM0246.816

BACK COVER: **Arthur Szyk** (American, born Poland, 1894–1951), *Ink and Blood*, published by Heritage Press, New York, 1946, lithograph on paper. The Sherwin Miller Museum of Jewish Art, 2016.72

INSIDE BACK COVER: **James Walker** (American, born England, 1819–1889), *Vaqueros in a Horse Corral* (detail), 1877, oil on canvas. GM0126.1480



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MARK DOLPH

MARK DOLPH is a native Oklahoman. He earned his master's degree in History from the University of Tulsa with an emphasis on the history of Oklahoma and the American West. He began his association with Gilcrease Museum as a volunteer in 2004. In 2010 he joined the museum's staff as its first Director of Volunteer Services and transitioned to Curator of History in 2015.

Enriching America's Cultural Stew

THROUGHOUT OUR COUNTRY'S HISTORY, immigrants have played essential roles in defining who we are as a nation, bringing youthful vitality, enhancing the nation's productivity, and leveraging American influence around the world. The myriad contributions made by immigrants have also provided indispensable ingredients to the creation and evolution of America's cultural identity. However, immigration has been, and continues to be, a controversial and polarizing issue for many Americans, despite the fact that almost all have immigrant roots anchoring their family trees.

JOHN JAMES AUDUBON (American, born Haiti, 1785–1851), *Pair of Cooper's Hawks*, 1830, oil on canvas. GM01.2321

During the nation's formative years, Benjamin Franklin feared an influx of Germans would adversely dilute the then-dominant British culture. In the mid-nineteenth century, the nativist Know Nothing Party disparaged the Irish as idle drunkards and unwelcome Catholics in a predominantly Protestant nation. By the turn of the twentieth century, doubts about the desirability of immigrants shifted to Greeks, Italians, Poles, Russian Jews, and others arriving from southern and eastern Europe. Like so many who came before them, these latest "others" were often cast as too different to ever successfully assimilate into American life.

These suspicions and fears regarding immigrants followed the nation, ironically a nation of immigrants, into the twenty-first century. Demands for closing the borders to immigrants remain as insistent today as in Franklin's time. Only the homelands of the latest arrivals are different, with the majority now coming to the United States from Africa, Asia, and Latin America. Critics of immigration, past and present, overlook the extremely positive contributions these "newest" Americans make by continually enriching our cultural stew with their new and nourishing ingredients. Immigrants, with their unique talents and perspectives, continually invigorate and redefine American art and culture, and in the process, our sense of American self. With these valuable contributions in mind, this issue of *The Journal of Gilcrease Museum* showcases the many ways immigrants have enriched and enlivened the nation with their art.



JOHN JAMES AUDUBON (American, born Haiti, 1785–1851), *The Wild Turkey*, 1845, oil on canvas. GM0126.2322

Of the more than thirty immigrant artists represented in the Gilcrease collection, one of the most beloved is surely John James Audubon (1785–1851), whose signature work, *The Wild Turkey*, is purely American. Audubon was born in Saint-Domingue (now Haiti), the illegitimate son of a French sea captain and plantation owner and his French mistress. As a child growing up in France, he developed a love of the natural world—and a keen interest in birds and drawing. Audubon arrived in the United States in 1803 at the age of eighteen, in part to escape conscription into Napoleon's army. After settling on the family-owned estate near Philadelphia, he began to draw birds.



EMANUEL GOTTLIEB LEUTZE (American, born Germany, 1816–1868), *Westward the Course of Empire Takes Its Way*, 1861, oil on canvas. GM0126.1615

In 1820 Audubon launched the audacious and monumental project that consumed him for the greater part of his life: to describe and paint all the birds of his adopted country. This compilation of watercolors ultimately became *Birds of America*, his multivolume collection of 435 life-size, highly dramatic bird portraits that remains the standard against which all other bird artists' works are measured. With *The Wild Turkey* serving as its frontispiece, *Birds of America* stands as Audubon's great artistic achievement and contribution to American art.

Another signature work in the Gilcrease collection is by the German-born painter of historical events Emanuel Gottlieb Leutze (1816–1868). Leutze's most recognizable and widely reproduced image of an American history scene may be *Washington Crossing the Delaware* (see page 26), but his allegorical work illustrating the settlement of the American West, *Westward the Course of Empire Takes Its Way*, has defined for many the nation's sense of Manifest Destiny. Leutze noted that his attempt was "to represent as near and truthfully…the grand and peaceful conquest of the great west…to give in a condensed form a picture of western emigration,

the conquest of the Pacific slope…." Our understanding of Manifest Destiny has evolved significantly in the 150-plus years since Leutze presented his interpretation of America's "obvious future." Today *Westward the Course of Empire Takes Its Way* better serves as a catalyst for a more inclusive and critical discussion of the motivations propelling American expansion and the human and cultural costs of empire.

Like Leutze's, many of the works by nineteenth-century immigrant artists represented in the Gilcrease collection are identified with Manifest Destiny, including those of James Walker (1819–1889). Born in England, Walker came to New York as a child around 1824. By 1840 he had moved to Mexico to teach drawing at the Mexican Military College. When the United States went to war with Mexico in 1846, Walker found himself trapped behind the lines in Mexico City. After escaping to territory held by American forces, he was recruited to serve as an interpreter for General Winfield Scott. From this vantage point, Walker was an eyewitness to

Right: **JAMES WALKER** (American, born England, 1819–1889), *Vaqueros in a Horse Corral* (top), *Vaqueros Lassoing a Bear* (bottom), 1877, oil on canvas. GM0126.1480, .1479



JAMES WALKER, *The Battle of Chapultepec*, 1858, oil on canvas. U.S. Senate Collection, 33.00010.000

many of the war's most decisive battles, including the storming of Chapultepec. His sketches of the conflict later served him well in the creation of his monumental work, *The Battle of Chapultepec*, commissioned by Congress in 1857 and currently on long-term loan to Gilcrease Museum from the U.S. Senate Commission on Art.

Following his service as a staff artist for the Union Army during the Civil War, Walker moved west to California. His fluency in Spanish and friendly associations with the area's wealthy ranchers allowed him to accurately depict Mexican ranchero life in early California. Walker's highly detailed paintings of this period, including *Vaqueros in a Horse Corral* and *Vaqueros Lassoing a Bear*, provide insights into the origins of America's cowboy culture.







Jules Tavernier (1844–1889) was born in Paris to an English father and a French mother. Working with the Barbizon school of painters, Tavernier exhibited at the Paris Salon in 1865, 1866, 1869, and 1870 before serving as a soldier and artist war correspondent in the "Artists' Battalion" during the Franco-Prussian War of 1870–71. After the war, he immigrated to New York City to work as an illustrator for the *New York Graphic* and, later, *Harper's Weekly*. *Harper's* commissioned Tavernier and fellow French artist, Paul Frenzeny (1840–1902), to travel from New York to San Francisco on the recently completed transcontinental railroad to produce illustrations detailing the transformation of the American landscape. Their dramatic images of Native Americans, the slaughter of bison, and the emerging cattle industry were revelations for Americans in the east.

By 1874 Tavernier was living in San Francisco, where he painted California landscapes and turned his earlier sketches of Western scenes into fully realized works, including *A Disputed Passage*. This impressive painting is Tavernier's tale of westering emigrants maneuvering their wagons down a narrow, forbidding canyon. At first glance, it appears that their passage has been blocked by a massive fallen tree. Closer inspection reveals a much more serious challenge awaits them. Where Leutze's *Westward the Course of Empire Takes Its Way* proclaimed that Manifest Destiny was indeed the nation's obvious future, *A Disputed Passage* is more ambiguous, suggesting that the nation's destiny was far from inevitable. Both Nature and the agency of Native people have roles to play in Tavernier's account of American expansion.

Henry François Farny (1847–1916) was born during the reign of Napoleon III in Alsace, France. At age six, Farny's family immigrated to the United States as political refugees. Like so many immigrants then and now, they came to America to escape religious and political persecution in their homelands.

As a child growing up in western Pennsylvania near a band of Senecas, Farny developed a lifelong interest in Native Americans. His 1881 encounter with the Sioux in Dakota Territory led to a career painting Indians of the Great Plains. Today Farny is well regarded for his works of Native people from the upper Missouri and Platte rivers, the Rockies, and south to the Wichita Mountains in Indian Territory.



Farny's paintings evoke peaceful, often wistful scenes of Native Americans engaged in everyday activities like those seen in *Fording the Stream*, allowing viewers insight into the migratory lives of Plains Indians. In contrast to this scene of peaceful respite for a village on the move, *The Sorcerer* reveals a solitary individual presented as an integral part of the natural world surrounding him.

Augustus Saint-Gaudens (1848–1907), among the finest sculptors of his age, was born in Ireland to a French father and an Irish mother. As an infant, his family



Far left: **JULES TAVERNIER** (American, born France, 1844–1889), *A Disputed Passage*, 1876, oil on canvas. Gift of J. S. Bottler, Jr. GM0136.1223

HENRY FRANÇOIS FARNY (American, born France, 1847–1916), *Fording the Stream* (above), 1905, *The Sorcerer* (left), 1903, oil on canvas. GM0127.1224, .1225



AUGUSTUS SAINT-GAUDENS
(American, born Ireland, 1848–1907),
Diana of the Tower (above), 1899,
The Puritan (right), 1889, bronze.
GM0826.116, .114

Far right: **NICOLAI IVANOVICH FECHIN**
(American, born Russia, 1881–1955),
Untitled, date unknown, oil on board.
Gift of Dr. Edwin L. and Maxine Parker,
TU Class of '47, GM01.2566

immigrated to New York City, where his father established a successful shoe and boot shop. At the age of thirteen, Augustus was apprenticed to a French stone cameo cutter and was soon earning a living at the craft while simultaneously studying at Cooper Union and the National Academy of Design. In 1867 the young artist was admitted to the École des Beaux-Arts as one of the first Americans to study sculpture in Paris.

Saint-Gaudens returned to the United States in the 1880s, a time marked by the ascension of Beaux-Arts architecture. His association with architects Henry Hobson Richardson (1838–1883), Charles McKim (1847–1909), and Stanford White (1853–1906) led to the creation of many of the works for which Saint-Gaudens is best known. The sculpture *Diana of the Tower*, in the Gilcrease collection, is a reduction of the gilded copper figure that the sculptor made to sit atop the original Madison Square Garden. And *The Puritan*, a reduction of the larger-than-life statue in the public square in Springfield, Massachusetts, demonstrates Saint-Gaudens's ability to elevate his subjects to the status of American icon.

Like so many immigrants before him, Nicolai Ivanovich Fechin (1881–1955) came to the United States to escape the turmoil and social disruption that convulsed much of Europe throughout the eighteenth, nineteenth, and twentieth centuries. His artistic talent earned Fechin, who was born in Kazan, Russia, to a family of Tatars, admission to the Imperial Academy of Fine Arts in Saint Petersburg, from which he graduated with highest honors. In 1909 Fechin was awarded a prized scholarship, the Grand Prix de Rome, providing the opportunity to study in the arts capitals of Europe, where he was introduced to the rich colorings of the French Impressionists. An invitation in 1910 to exhibit his works at the Carnegie Institute in Pittsburgh led to both recognition and sales of Fechin's works in the United States.



The chaos produced by World War I, the Russian Revolution of 1917, and the famine of 1921–22 led Fechin and his family to immigrate to the United States in 1923. They settled in New York City, where the artist was already well known due to an earlier exhibition of his work at the Brooklyn Museum. After four years in New York, Fechin moved to Taos, New Mexico, with hopes that the area's dry climate might help him better manage his tuberculosis.

Today Fechin is celebrated for his penetrating portraits that capture the true essence of his subjects, be they well-known figures such as Vladimir



LIKE SO MANY IMMIGRANTS BEFORE HIM, NICOLAI IVANOVICH FECHIN (1881–1955) CAME TO THE UNITED STATES TO ESCAPE THE TURMOIL AND SOCIAL DISRUPTION THAT CONVULSED MUCH OF EUROPE THROUGHOUT THE EIGHTEENTH, NINETEENTH, AND TWENTIETH CENTURIES.

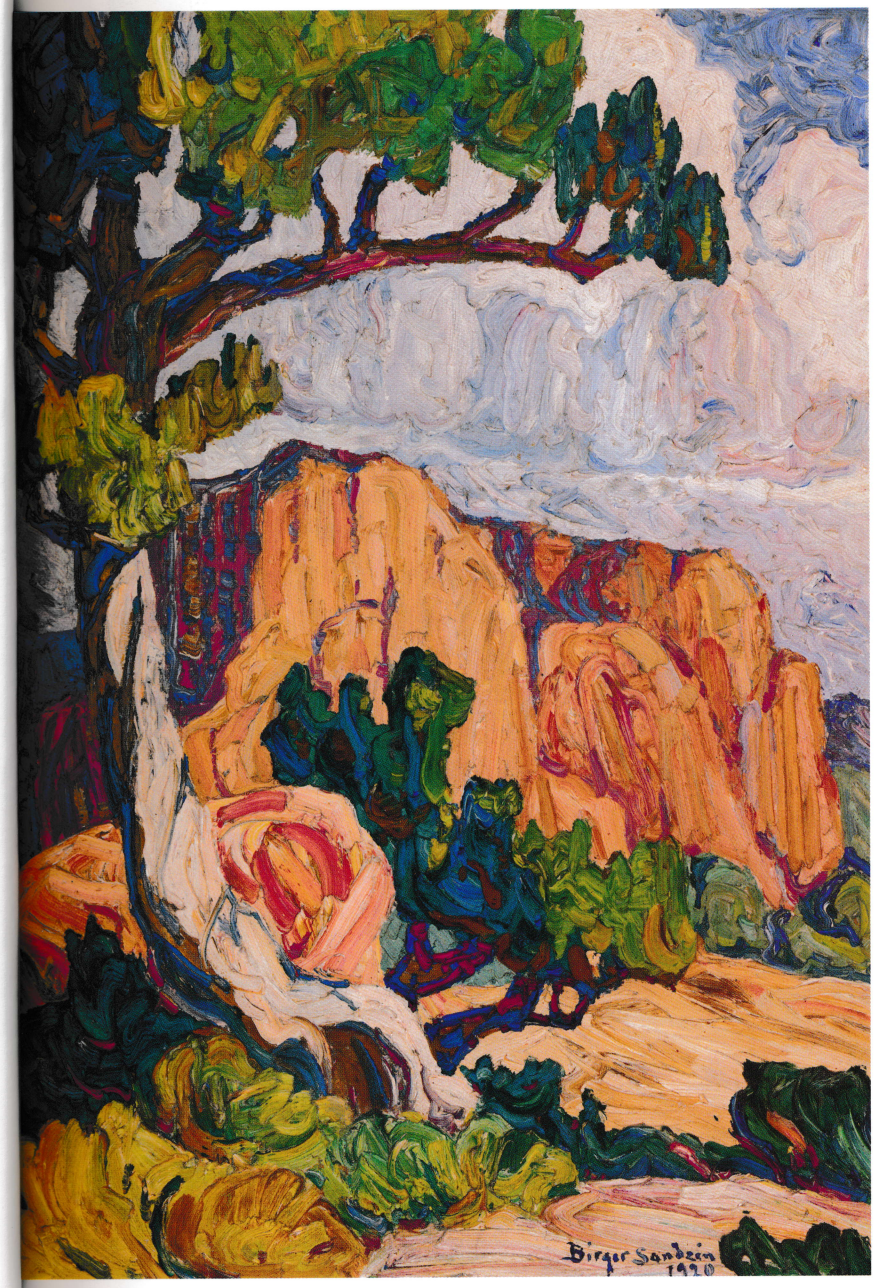


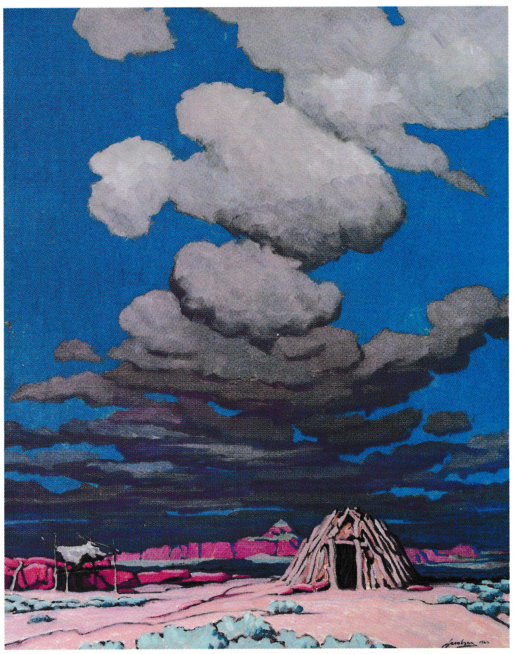
NICOLAI IVANOVICH FECHIN
(American, born Russia, 1881–1955),
Old Town, San Diego, 1925, oil on canvas.
GM0137.532.

Lenin and Karl Marx or the anonymous Indians of northern New Mexico. While highly regarded as a portraitist, Fechin was also an accomplished landscape painter, as evidenced by two works in the Gilcrease collection, *Old Town, San Diego* and a charming untitled work of a small mountain village set beneath a brilliant blue sky. These landscapes continue to delight and engage viewers with their intensity of color and light.

The name Oscar Brousse Jacobson (1882–1966) is synonymous with early-twentieth-century art in Oklahoma. Born in Sweden, Jacobson immigrated with his family in 1890 to the Swedish community of Lindsborg, Kansas, where he studied art at Bethany College, earning both bachelor and doctorate of fine arts degrees under the direction of Swedish-born painter and printmaker Birger Sandzén (1871–1954).

While Jacobson is highly respected as a painter of Southwestern landscapes, his signature contribution to the cultural stew of American arts is his role as champion and mentor to a group of five Kiowa men and one woman in the late 1920s while serving as director of the School of Art at the University of Oklahoma. The Kiowa, often homesick while at OU, would gather at Jacobson's home in Norman to sing and dance and tell stories of their Kiowa past. Fully expressing their culture and talent with the encouragement of their immigrant friend Jacobson, these artists, now known as the Kiowa Six, became key figures in the development of Flatstyle. Both representational and narrative in nature, this genre of Native American

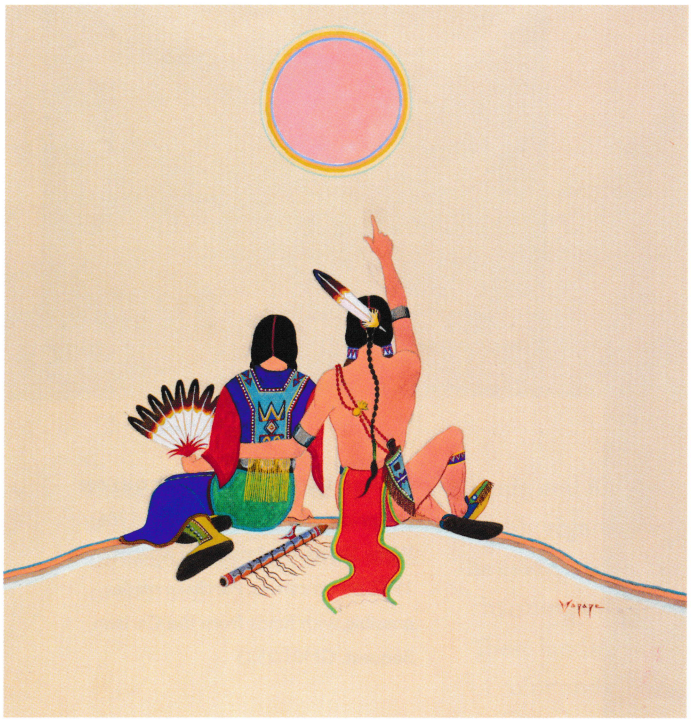




Above: **OSCAR BROUSSE JACOBSON** (American, born Sweden, 1882–1966), *White Shadows—Among the Navajos*, 1922, oil on canvas. Purchase made possible with funds from the Carlson Bequest, GM01.2535

Left: **BIRGER SANDZÉN** (American, born Sweden, 1871–1954), *Old Cedar*, 1920, oil on canvas. From the Collection of Tulsa Public Schools, TL2006.8.5





STEPHEN MOPOPE (Native American, Kiowa, 1898–1974), *Kiowa Flute Player* (top), *The Sign in the Fall* (bottom), dates unknown, tempera on paper. GM0227.128, .334

artistic expression, which is characterized by solid fields of color with little shading or sense of perspective and often set against a minimal background, dominated Native American painting in the mid-twentieth century.

While Jacobson played a key role in the international acclaim the Kiowa Six realized, Walter Ufer (1876–1936) is remembered for his sympathetic portrayals of the Indians of northern New Mexico. Born in Germany, Ufer immigrated to the United States as a young child in 1880, and his family settled in Louisville, Kentucky (Ufer claimed until his death that Louisville was his birthplace, due at least in part to the anti-German hysteria that swept the country as a result of World War I). As a young man, he apprenticed as a lithographer in Louisville before journeying to Germany to study art. While in Europe he met American artists Joseph Henry Sharp (1859–1953) and Ernest Blumenschein (1874–1960), who encouraged Ufer to visit Taos. Upon his arrival there in 1914, Ufer discovered an extraordinary landscape whose exquisite, atmospheric light illuminated captivating subjects seemingly exotic to outsiders yet at the same time completely American. In 1917 Ufer was accepted into the newly formed Taos Society of Artists and was the first of the group to win a prize at the Carnegie International exhibition.

In contrast to some of the more conservative Taos artists, Ufer avoided romanticizing his Indian subjects as people of the past; instead, he presented them with the agency to cope with the challenges they confronted in the modern world. His monumental work in the Gilcrease collection, *Hunger*, was the artist's comment on the devastating effects that both the Great War and the Spanish Influenza of 1918 had on Western civilization—and the resulting physical and mental hunger for deliverance to some new order.

When considering the many immigrant artists represented in his museum, from Audubon to Ufer, it is obvious that Thomas Gilcrease (1890–1962) cared little about their birthplaces—his concern was collecting great art. Bearing in mind the time period in which Gilcrease was actively collecting, his taste in artistic styles, and his passion for works that could stimulate dialogues on American history, it comes as no surprise that the majority of immigrant artists represented in the museum's collection came to the United



Left: **WALTER UFER** (American, born Germany, 1876–1936), *Hunger*, 1919, oil on canvas. GM0137.2196

Below: **WALTER UFER**, *The Herb Gatherer*, 1921, oil on canvas. From the Collection of Tulsa Public Schools, TL1999.33.1

DUE AT LEAST IN PART TO THE ANTI-GERMAN HYSTERIA THAT SWEPT THE COUNTRY AFTER WORLD WAR I, GERMAN-BORN WALTER UFER, WHO HAD IMMIGRATED TO THE UNITED STATES AS A YOUNG CHILD, CLAIMED UNTIL HIS DEATH THAT LOUISVILLE, KENTUCKY, WAS HIS BIRTHPLACE.





Above: **JOSÉ CLEMENTE OROZCO** (Mexican, 1883–1949), *Zapatistas*, 1936, lithograph. GM1447.157

Right: **DIEGO RIVERA** (Mexican, 1886–1957), *Horno de Ladrillo*, 1937, watercolor on paper. GM0247.1469





JOSÉ CHÁVEZ MORADO (Mexican, 1909–2002), *El Galope*, 1943, oil on board. GM0147.2027

States from western and northern Europe. But what about artists from other parts of the world? We will never know what directions Gilcrease's collecting interests might have taken, and the additional immigrant artists represented, had Gilcrease lived another decade or longer. One possible hint is the small but significant collection of works he acquired by mid-twentieth-century Mexican artists, including José Clemente Orozco (1883–1949), Diego Rivera (1886–1957), Rufino Tamayo (1899–1991), and José Chávez Morado (1909–2002). Though these artists did not immigrate to the United States, the inclusion of their works in the museum's collection confirms that Gilcrease was interested in art that would enrich his museum no matter the origins of their makers.

As is evident in the essays that follow, immigrant artists, regardless of their birthplaces, have continually made invaluable contributions to America's nutritious cultural stew. May those nourishing contributions continue ad infinitum.



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LAURA F. FRY

American art scholar Laura F. Fry is Senior Curator & Curator of Art at Gilcrease Museum. Previously, she worked at Tacoma Art Museum in Washington and at the Buffalo Bill Center of the West in Cody, Wyoming.

Coming to America

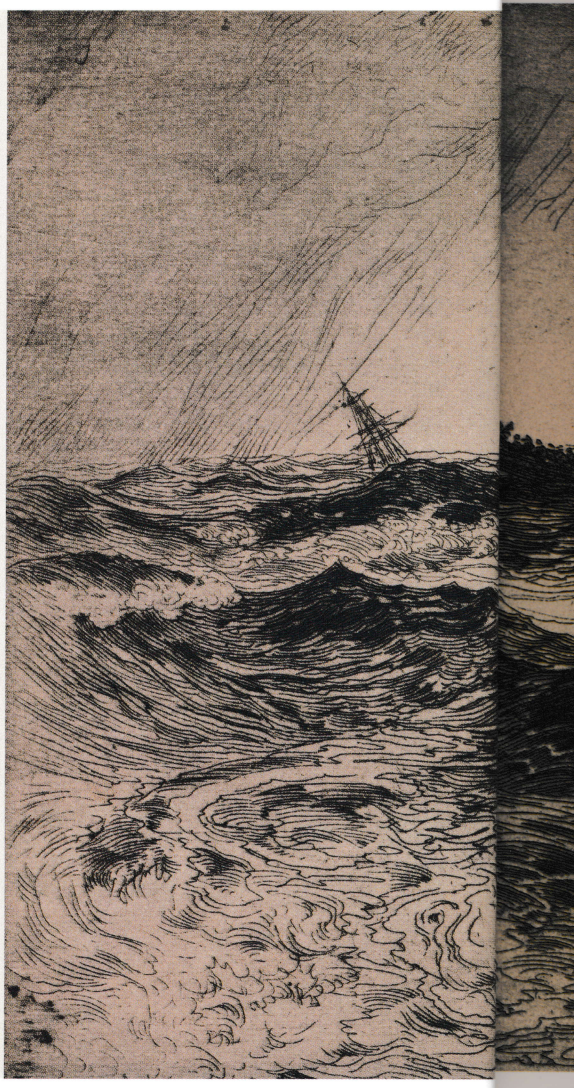
ALBERT BIERSTADT AND THOMAS MORAN

THE WHOLE WORLD WAS GRAY. Rolling waves in every direction merged into a blanket of clouds at the horizon's edge. A weary mother held her smallest child tight. The tiny boy vaguely understood that he had left his home to embark on a seemingly endless voyage, surrounded by people whose speech he could not understand. In time, two-year-old Albert Bierstadt (1830–1902) would scarcely remember this journey. His parents, Henry and Christina Bierstadt, had left war-worn Prussia with five children in tow to chart a new life in the United States. In 1832, after months at sea, they landed in New Bedford, Massachusetts; theirs was one of the first German-speaking families to settle in the town. In a strange place, not knowing the local language, Henry supported his family as a humble barrel-maker. He never imagined that his youngest son, Albert, would grow to become an artist.

THOMAS MORAN (American, born England, 1837–1926), *Pass at Glencoe, Scotland* (detail), 1882, watercolor on paper. GM0226.1636

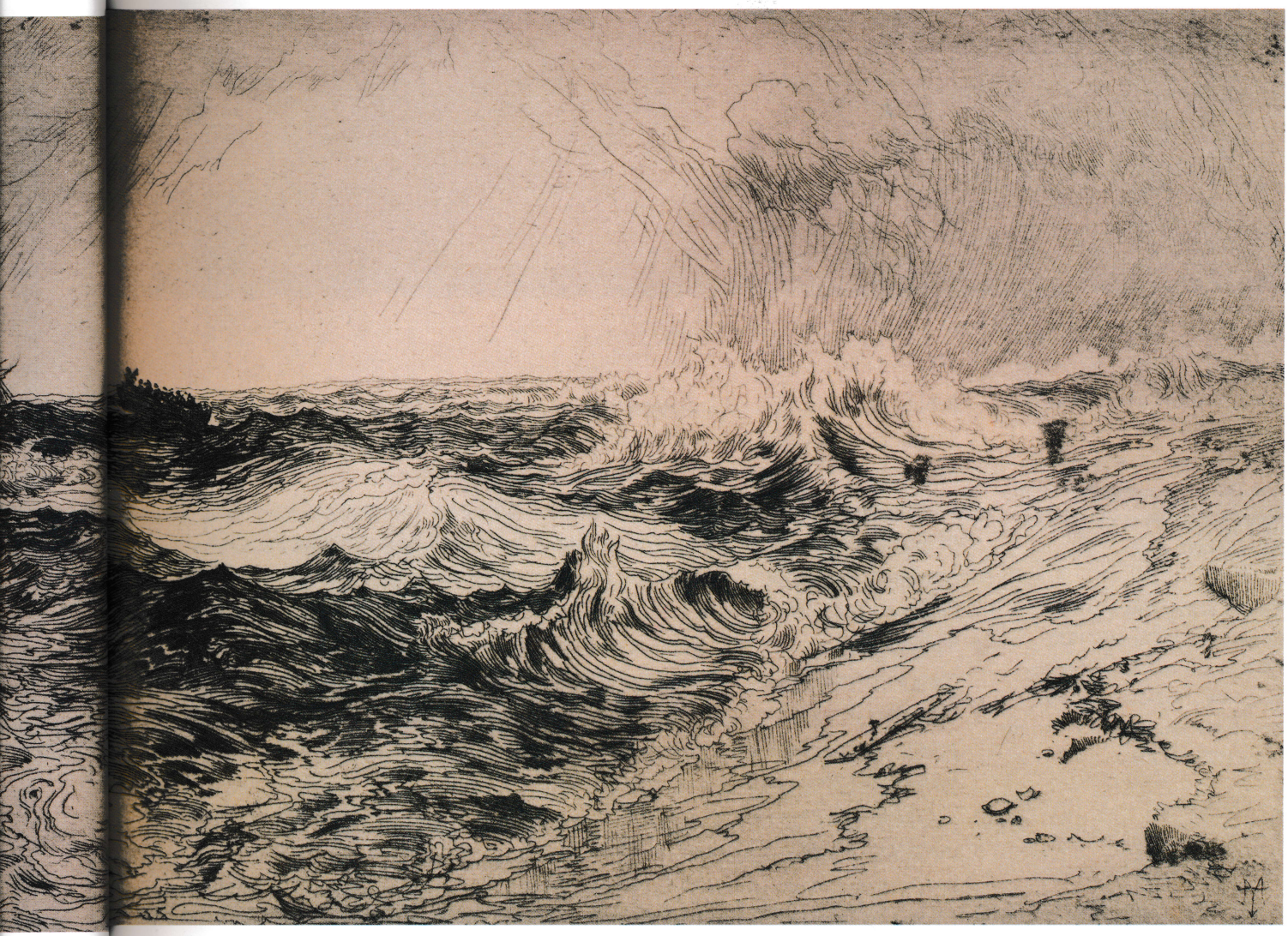
The air was rancid with inky smoke. Stagnant water pooled between endless rows of soot-stained textile factories. Mary Higson Moran sometimes wondered how her seven children were able to breathe at all. Rapid industrial growth had devastated living conditions in her hometown of Bolton, England. Mary anxiously waited for letters from her husband, who had left for the United States two years before. Young Thomas Moran (1837–1926), only five when his father set sail, now struggled to picture him. Finally, in the spring of 1844, Mary left her home in England and immigrated to Philadelphia to join her husband, bringing along her mother, Sarah Higson, and her seven children, ages three to fifteen. The journey was difficult and led to heartbreak when Mary's mother passed away en route along the rough seas. Yet when the Morans finally landed in America, it was a joyful family reunion. Although her eldest children were compelled to go to work in textile mills alongside their father to support the family, Mary felt a small but renewed sense of hope for the future.

BOTH ALBERT BIERSTADT AND THOMAS MORAN WERE CHILD IMMIGRANTS, HAVING TRAVELED WITH FAMILIES SEEKING A SAFER LIFE AND GREATER OPPORTUNITIES. THEIR STORIES ECHO THOSE OF COUNTLESS IMMIGRANTS FROM AROUND THE GLOBE WHO, WITH PERSEVERANCE AND COURAGE, FORGED NEW LIVES IN AMERICA.



Today, both Albert Bierstadt and Thomas Moran are recognized as quintessential American landscape painters and are among the most widely revered artists of the nineteenth century. Though neither was born in the United States, their work is proudly on display in the nation's capital and in prominent museums across the country. Both artists were child immigrants to America, traveling with families seeking a safer life and greater opportunities. Their stories echo those of countless immigrants from around the globe who, with perseverance and courage, forged new lives in America. Through their artistic careers, Bierstadt and Moran embraced their new country and celebrated the American landscape with a patriotic fervor in their expansive, ever-larger canvases.

Neither artist came from an artistic background. Their parents were skilled laborers of modest means, supporting large families on limited incomes. Little is known about Bierstadt's early years in America, but he evidently developed an interest in art at a young age. In 1850, just twenty years old, Bierstadt made his public



THOMAS MORAN (American, born England, 1837–1926), *The Resounding Sea*, 1886, etching on paper. GM1426.427



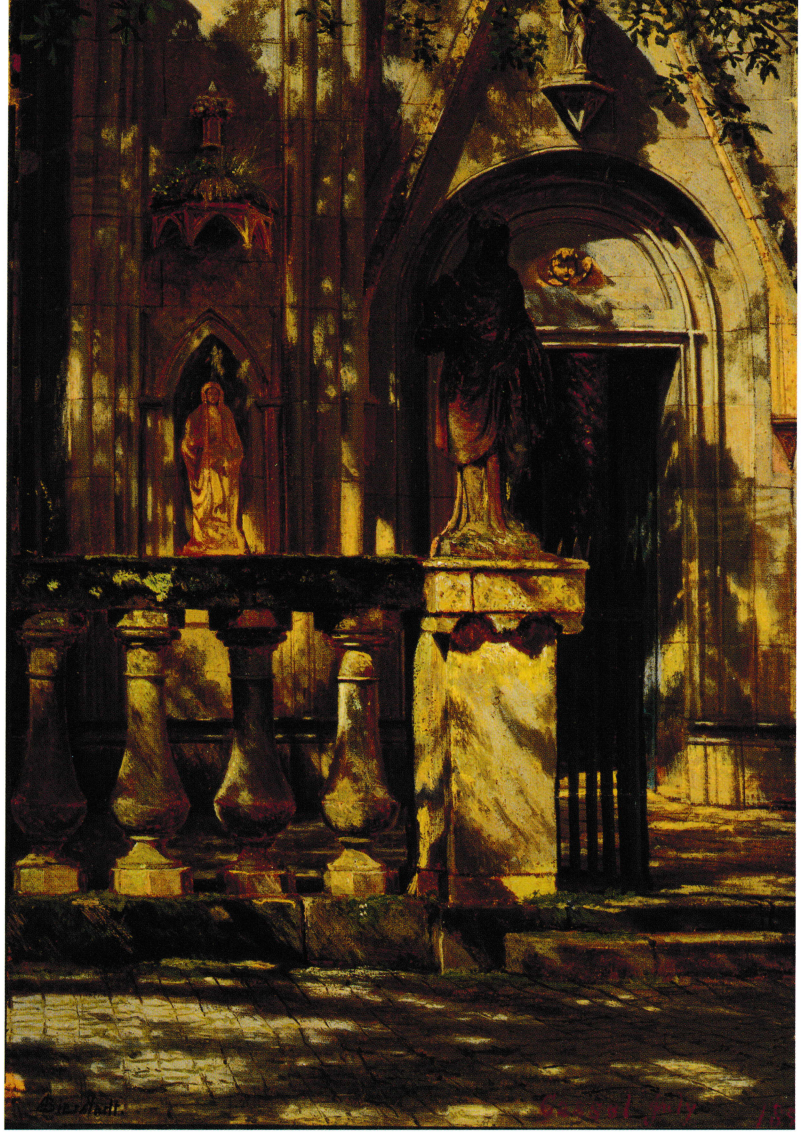
Above: **EMANUEL GOTTLIEB LEUTZE** (American, born Germany, 1816–1868), *Washington Crossing the Delaware*, 1851, oil on canvas. Metropolitan Museum of Art, gift of John Stewart Kennedy, 1897, 97.34

Right: **ALBERT BIERSTADT** (American, born Germany, 1830–1902), *Sunlight and Shadow* (architectural detail), 1853–55, oil on paper. Newark Museum, gift of Dr. J. Ackerman Coles, 1920, 20.1209

debut as an artist by teaching monochromatic-painting lessons with a confident announcement in the *New Bedford Daily Standard*: "A. Bierstadt is prepared to give instructions…and warrants every picture the scholars make worthy of a frame." The aspiring artist also began to occasionally exhibit his own drawings and paintings in New Bedford and in Boston. For a summer he worked for a traveling show as a producer of magic lantern slides featuring American-scenery images. However, to become a successful artist, Bierstadt sought additional training beyond the United States. He scraped together his meager earnings and made plans to return to Europe, to Düsseldorf, Germany, near his hometown of Solingen, (then-) Prussia. In 1853, after being naturalized and becoming a U.S. citizen, he promptly applied for a passport, and set sail before the end of the year—seeking guidance from the leading painters of Düsseldorf.

Although Bierstadt never enrolled in the Düsseldorf Academy, he studied informally with a group of German and American artists working in the city. In particular, painters Emanuel Gottlieb Leutze (1816–1868) and Worthington Whittredge (1820–1910) shaped Bierstadt's developing skills as an artist. As the nineteenth-





century critic Henry Tuckerman described, Bierstadt "enjoyed either the direct instruction or the personal sympathy" of Leutze and Whittredge during his time in Germany. The finely detailed landscapes and allegorical overtones of many Düsseldorf painters clearly influenced Bierstadt's work. He remained in Europe for four years, traveling the continent with Whittredge and several other American artists. His German training and adventures in the European countryside greatly impacted his early painting career.

As a child, Thomas Moran looked up to his brother Edward (1829–1901). Eight years older than Thomas, Edward detested working in the Philadelphia textile mills. He loved to draw and eventually left the weaving trade to work for a lithographer. Thomas later acknowledged Edward's influence: "He taught the rest of us Morans all we know about art.... It is scarcely probable that any of us would have been painters had it not been for Edward's encouragement and assistance." As a teenager, Thomas worked in Edward's art studio. Lacking the resources to pursue a formal arts education, the brothers became proficient autodidacts. For inspiration they turned to their country of origin, and avidly read the works of English art critic John Ruskin.



His instructions to study the natural world led the Moran brothers into the forests along river tributaries near Philadelphia, sketchbooks in hand. In addition, Thomas and Edward eagerly studied the etchings and engravings of English Romantic painter Joseph Mallord William Turner (1775–1851), which led to a lifelong interest in Turner's work.

In 1862, when Thomas was twenty-five years old, the Moran brothers returned to England for the first time since their departure as children. In America it was impossible to study Turner's use of color through his engravings and etchings, so they traveled across the Atlantic to view his brilliant, glowing landscapes firsthand. In addition to Turner's work, the brothers admired the meticulous detail and subtle symbolism of the contemporary English Pre-Raphaelite painters, and spent weeks studying artworks in the National Gallery in London. Though he would travel extensively through North America and Europe in his life, Thomas Moran's work remained connected to the English painters he studied early in his career.

Both Bierstadt and Moran began their careers by traveling east to Europe, seeking training and influences outside the United States. However, the two artists found resounding success by turning their attention in the opposite direction—toward the vast lands of the American West.

Left: **THOMAS MORAN** (American, born England, 1837–1926), *Summer on the Susquehanna*, 1862, oil on canvas. GM0126.2335

Below: **JOSEPH MALLORD WILLIAM TURNER** (English, 1775–1851), *Chatel Argent and the Val d'Aosta from Above Villeneuve*, 1836, watercolor and gouache over graphite. Metropolitan Museum of Art, gift of Harold K. Hochschild, 1940, 40.91.19





Above: **ALBERT BIERSTADT** (American, born Germany, 1830–1902), *Wind River Mountains—Rocky Mountain Chain*, 1859, oil on paper. GM0136.21

Right: **ALBERT BIERSTADT**, *The Rocky Mountains, Lander's Peak*, 1863, oil on canvas. Metropolitan Museum of Art, gift of the Rogers Fund, 1907, 07.123

In 1859 and again in 1863, Bierstadt traveled west of the Mississippi River, first to the Wind River Mountain Range in present-day Wyoming and then to the California coast. Of all the wonders he encountered, none captured Bierstadt's imagination like those of Yosemite. His traveling companion, the author and explorer Fitz Hugh Ludlow (1836–1870) struggled to describe their first view of the valley: "Never were words so beggared for an abridged translation of any Scripture of Nature. We stood on the verge of a precipice more than three thousand feet in height—a sheer granite wall, whose terrible perpendicular distance baffled all visual computation." Flush with abundant sketches and stereographs from his journeys, the road-worn Bierstadt returned to his New York studio greatly inspired. In 1864 his new ten-foot-wide painting, *The Rocky Mountains, Lander's Peak* sold for the astonishing sum of $25,000, making it one of the highest-priced American artworks of its day. By combining his German training with his observations of the West in a series of immense landscape paintings, Bierstadt launched his career into the stratosphere.



BOTH BIERSTADT AND MORAN FOUND RESOUNDING SUCCESS BY TURNING THEIR ATTENTION TOWARD THE VAST LANDS OF THE AMERICAN WEST. IN 1864 BIERSTADT'S TEN-FOOT-WIDE PAINTING *THE ROCKY MOUNTAINS, LANDER'S PEAK* SOLD FOR THE ASTONISHING SUM OF $25,000, MAKING IT ONE OF THE HIGHEST-PRICED AMERICAN ARTWORKS OF ITS DAY. BY COMBINING HIS GERMAN TRAINING WITH HIS OBSERVATIONS OF THE WEST IN A SERIES OF IMMENSE LANDSCAPE PAINTINGS, BIERSTADT HAD LAUNCHED HIS CAREER INTO THE STRATOSPHERE.

Moran took notice. In the 1860s, he was working as an obscure printmaker and painter. In search of an opportunity to travel westward, in 1871 he joined the expedition to the Yellowstone region led by American geologist Ferdinand Vandeveer Hayden (1829–1887). Sponsored by the Northern Pacific Railroad, Moran joined Hayden's team and worked in the Yellowstone region for more than six weeks, often collaborating with photographer William Henry Jackson (1843–1942). On their return through Virginia City, Montana, one reporter noted, "Mr. Moran pronounced the country the most wonderful region on the Continent. All the phenomena which elsewhere is found scattered and distributed over widely separated portions of the globe is here crowded into a region which does not exceed eighty miles in length." Moran made numerous sketches and utilized Jackson's photographs as raw materials for a larger, polished body of work. On his return east, he immediately began an immense painting based on his Yellowstone travels. His gold-toned palette, honed by years of studying Turner's paintings, perfectly suited the ochre canyon cliffs of the Yellowstone region. In 1872, with the completion of the twelve-foot-wide painting *The Grand Canyon of the Yellowstone*, Moran earned high praise from New York's leading art critics and became an overnight sensation.

Upon achieving fame, both Bierstadt and Moran aimed to cement their status as leading American artists by placing their work within the halls of the U.S. government. Though the artists were foreign-born and heavily influenced by European painting traditions, each asserted his identity as a patriotic American. The desire for



THOMAS MORAN (American, born England, 1837–1926), *The Grand Canyon of the Yellowstone*, 1872, oil on canvas mounted on aluminum. Smithsonian American Art Museum, lent by the Department of the Interior Museum, L.1968.84.1

recognition by U.S. Congress led to an intense rivalry between the two landscape painters. In 1866 Bierstadt lobbied Congress for a commission to create a pair of western landscapes for the U.S. Capitol Building, hoping to have his work displayed in the heart of the nation's capital. In January 1867, Representative Nathaniel Banks sponsored a resolution authorizing Bierstadt to produce two paintings "thoroughly American in character." This seemingly fantastic coupe for Bierstadt, much to his dismay, did not materialize—in March 1867, Congress denied the appropriation and declined to commission any work from the artist.

Five years later, Moran became his own avid publicist and advocated for Congress to acquire his new painting, *The Grand Canyon of the Yellowstone*. In May 1872, two months after Congress had passed the bill to create Yellowstone National Park, Moran succeeded in lending his painting for display in the U.S. Capitol Building and began lobbying for Congress to purchase the work. His efforts paid off. In June 1872 Congress acquired *The Grand Canyon of the Yellowstone* for $10,000, a handsome sum.

In 1874, following a trip to the Grand Canyon with an expedition led by John Wesley Powell (1834–1902), Moran painted *The Chasm of the Colorado*. Upon its completion, he followed similar tactics in exhibiting and promoting the painting. In July 1874 Congress purchased Moran's second major western landscape—for another $10,000. With the additional recognition from Congress, Moran's enduring fame was assured.



THOMAS MORAN, *The Chasm of the Colorado*, 1873–74, oil on canvas mounted on aluminum. Smithsonian American Art Museum, lent by the Department of the Interior Museum, L.1968.84.2

Bierstadt, meanwhile, was furious. He had traveled west more than a decade before Moran and for years had hoped to place his work in the Capitol Building. In 1874 he renewed his efforts, lending two paintings to the House of Representatives. In March 1875, Congress voted to purchase Bierstadt's *Discovery of the Hudson River* for $10,000—just as Moran's offer to sell a third painting to the Capitol was rejected.



ALBERT BIERSTADT (American, born Germany, 1830–1902), *Discovery of the Hudson River* (above), 1874, *Entrance into Monterey* (right), 1876, oil on canvas. Collection of the U.S. House of Representatives, 2004.001.000, 2004.002.000

At that point, one panel in the House chamber remained blank, in need of a seminal American artwork. Bierstadt and Moran vied head to head for this final spot, each offering newly completed paintings of American history scenes to Congress. In 1878 Bierstadt emerged triumphant, selling his painting *Entrance into Monterey* to Congress for another $10,000.

Rivalry aside, clearly the U.S. government recognized both Bierstadt and Moran as significant American artists. Bierstadt's paintings were displayed in the House chamber until 1901, and then in various locations around the Capitol. Moran's paintings graced the lobby of the Senate wing of the Capitol until the mid-twentieth century, when they were placed in the Smithsonian on long-term loan.

Works by Bierstadt and Moran are now featured in some of the most prominent locations in Washington, D.C. Today, as visitors wander through the first floor of



ALBERT BIERSTADT AND THOMAS MORAN AIMED TO CEMENT THEIR STATUS AS LEADING AMERICAN ARTISTS BY PLACING THEIR WORK WITHIN THE HALLS OF THE U.S. GOVERNMENT. THOUGH THE ARTISTS WERE FOREIGN-BORN AND HEAVILY INFLUENCED BY EUROPEAN PAINTING TRADITIONS, EACH ASSERTED HIS IDENTITY AS A PATRIOTIC AMERICAN. THE DESIRE FOR RECOGNITION BY U.S. CONGRESS LED TO AN INTENSE RIVALRY BETWEEN THE TWO LANDSCAPE PAINTERS.





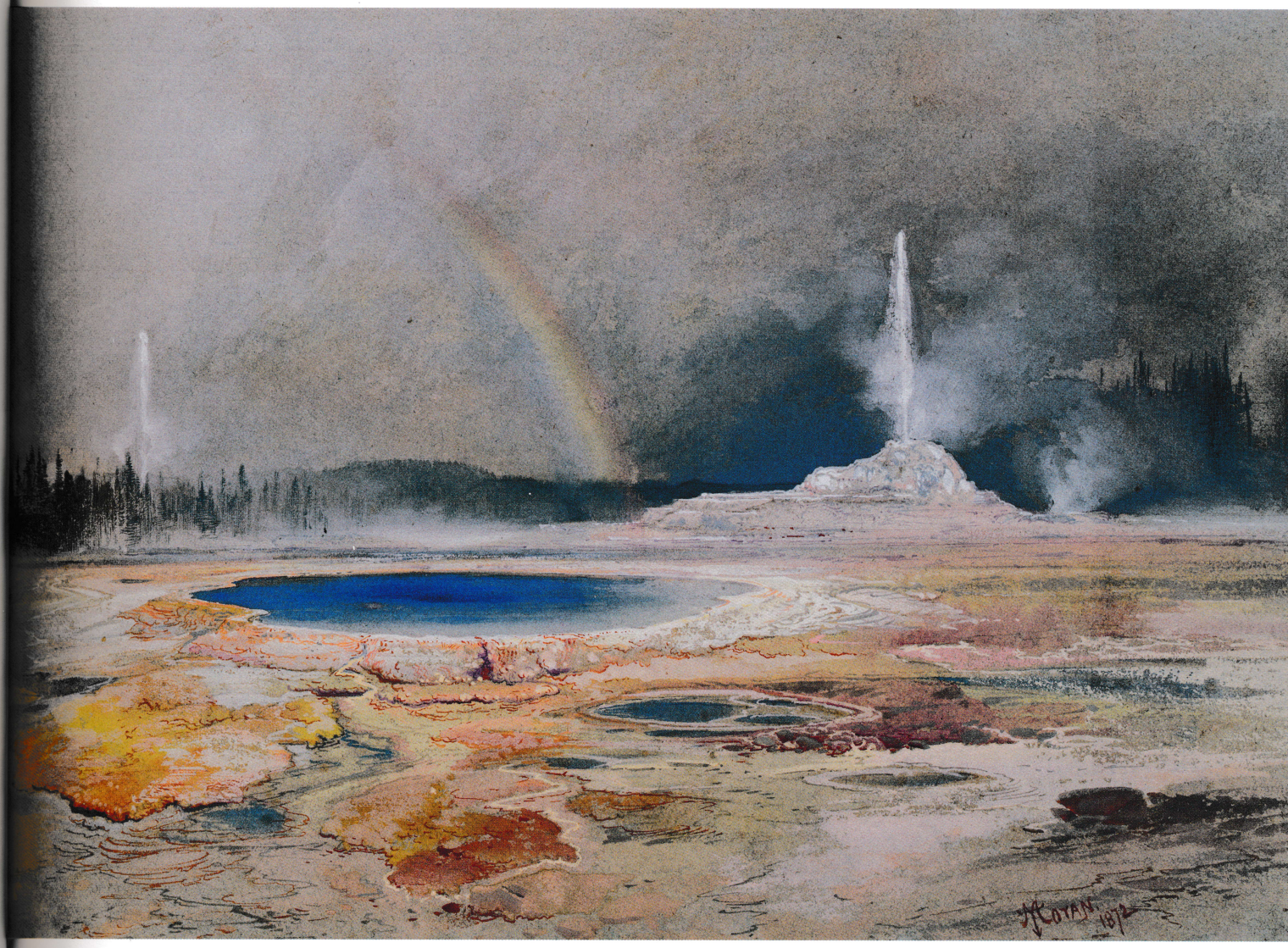
the expansive Smithsonian American Art Museum, it is impossible to miss Moran's *The Grand Canyon of the Yellowstone*. In fact, three of the artist's largest canvases are displayed side by side, including the two paintings purchased by Congress in 1872 and 1874, providing an immersive view of the American West. Several blocks away, visitors to the Capitol Building are awed by the immense canvases capping the grand stairwell on the East Front of the building: Bierstadt's two history paintings depicting the eastern and western United States. Across the country, in Tulsa, Oklahoma, works by Bierstadt and Moran form a cornerstone of the nineteenth-century art collection at Gilcrease Museum, demonstrating how artists shaped American perceptions of the land itself.

Ultimately, Bierstadt's and Moran's countries of origin matter far less than their distinct contributions to American culture—and their lasting impact on the American landscape.

Left, top: **ALBERT BIERSTADT** (American, born Germany, 1830–1902), *Landscape with Sunset Reflecting in Sky*, 1859, oil on paper. GM0126.30

Left, bottom: **ALBERT BIERSTADT**, *Western Landscape, Mountain Scene and River*, late 19th century, oil on canvas. GM0126.1179

Below: **THOMAS MORAN** (American, born England, 1837–1926), *The Castle Geyser, Fire Hole Basin*, after 1873, watercolor on paper. GM0226.1363





ANN BOULTON

Ann Boulton, Associate Conservator at Gilcrease Museum since 2009, has nearly thirty-five years experience as an objects conservator.

Made in New York

FRENCH AND ITALIAN ART BRONZE CASTING

WHEN FRENCH BRONZE FOUNDERS immigrated to America in search of opportunity in the mid-nineteenth century, their sand and devotion to the sand-casting process came along with them. As the nineteenth century drew to a close, however, Italian immigrants were bringing to America another way of creating bronze sculpture—the lost-wax process (often called *cire perdue*). This ancient technique used by the Greeks and Romans had remained the method of choice in Italy. By 1900 a sculptor in New York could choose from among several skilled foundries to cast his or her work in bronze; and the two most important sculpture foundries of the early twentieth century were in Manhattan: the Henry-Bonnard Bronze Company, founded, managed, and staffed by French émigrés, and the Italian-owned and -operated Roman Bronze Works.

Roman Bronze Works plaster room, 1905–10, with **FREDERIC REMINGTON'S** plaster *The Scalp* (1898; model reworked 1904) in the foreground. The Bernard Titowsky Collection, John D. Calandra Italian American Collection (Queens College, CUNY)

THE HENRY-BONNARD BRONZE COMPANY

Launched with only three or four men in 1872 by Frenchmen Edouard Henri and Pierre A. Bonnard out of a basement at 49 Wooster Street in New York City, by 1883 the Henry-Bonnard Bronze Company had relocated to 237 and 239 Mercer Street. A reporter from the *New-York Tribune* was in attendance on September 19 of that year to observe the casting of the chest and abdomen of the Robert E. Lee statue for New Orleans by Alexander Doyle (1857–1922). Two thousand pounds of molten metal were required and fifty-eight workmen were poised to pour it:

> *"Silence had been requested, as heavy castings are awkward operations, and the foreman is the only one permitted to speak until the metal has ceased to flow.... Jean Plachoff, the foreman, raised a whistle to his lips and gave a shrill call. He then cried in French—for all the workmen are French—'Raise the metal,' and the seven crucibles went up with unanimity and precision. 'Pour the metal' and the contents of each crucible were poured into the big pot. 'Pour' he now shouted like a maniac. 'Fire the vents,' and the huge pot was tilted up, half the men raising and half depressing their bars."*[1]

Standard for main entrance to the Pennsylvania State Capitol building on display in the studio of the Henry-Bonnard Bronze Company, with Eugene Aucaigne, 1906. The Library Company of Philadelphia

In addition to reporters, other observers present that day included manager-to-be Eugene F. Aucaigne (1854–1923), though *The New York Times* reported that Monsieur E. Henri yet remained the manager and that "the other workmen wound clothes [sic] about their arms and hands to keep the burning bronze from coming in contact with the flesh."[2]

Shortly thereafter, the foundry moved to 430–444 West 16th Street, its fourth Manhattan location; the timing coincided with significant reorganization, new investors, and an important new hire, Aucaigne, who would transform the company. The foundry's name was retained in the new hyphenated form, but Henri and Bonnard had been pushed out. Within ten years, the company employed 178 men.[3] Aucaigne had immigrated to America from France at age sixteen with his father, Felix, the foreign editor of the *New-York Tribune*, and Eugene is listed as a journalist in the 1883 New York City directory.[4] By that time he had become a naturalized U.S. citizen.[5]

Aucaigne excelled in recruiting skilled foundry workers from Paris, including the foreman of the famed Barbedienne foundry. Foundry historian Michael Shapiro averred that Aucaigne "built the firm so that it dominated the casting of American sculpture during the last fifteen years of the nineteenth century, and was a strong contender for the first two decades of the twentieth."[6] When American artist Frederic Remington (1861–1909) created his first sculpture, *The Bronco Buster*, in 1895, Henry-Bonnard, then at the height of its fame, was the obvious foundry choice to create the first-ever cowboy action figure in bronze.[7] Remington's daring two-legged stance of the rearing horse in *The Bronco Buster*, considered a great technical accomplishment, was first achieved through close collaboration with Henry-Bonnard using the sand-casting method. Remington retained ownership and control of his models and was intimately involved in the production of his bronze serial sculpture.[8]


NRY-BONNAR
BRONZE·COMPA





Far left: **FREDERIC REMINGTON** (American, 1861–1909), *The Bronco Buster*, 1895, bronze. Amon Carter Museum of American Art, Fort Worth, Texas, 1961.2. This bronze was sand cast at the Henry-Bonnard Bronze Company.

Left: **FREDERIC REMINGTON**, *The Wicked Pony*, cast #1, 1898, bronze. GM0827.36. Sand cast at the Henry-Bonnard Bronze Company, this is the first bronze cast made of the sculpture.

Below: **THOMAS BALL** (American, 1819–1911), *Daniel Webster*, 1852–53, bronze. GM0826.93. Sand cast at the Ames Manufacturing Company, Chicopee, Massachusetts (date of cast unknown but probably after 1859)



The artist's ability to control his production could not, however, be maximized using the sand-casting process. Even with foundries like Henry-Bonnard committed to working closely with artists, there were practical limitations inherent in reproducing sculpture through sand molding. Earlier criticism had been directed at the mid-nineteenth-century *ciseleurs*' practice of completely reworking the bronze surface, in effect removing traces of the artist's original modeling. This in part had fueled the revolt in Paris against mass production by sand casting. By the time of Remington's *Bronco Buster*, however, the practice had changed: only minimal chasing was being done as needed to repair holes or remove extraneous metal from the casting process, particularly in sand-casting foundries like Henry-Bonnard, which was achieving the highest-quality sculpture work. Surfaces modeled by the artist were being reproduced with great fidelity through refinements in sand-mold making that had been in the works in Paris for decades to assure that no wholesale creation of textures, such as fur or hair, were needed after casting.[9] It is instructive to compare the surface of the Gilcrease cast of *Daniel Webster* by Thomas Ball (1819–1911), an example of extensive post-casting surface finishing by expert *ciseleurs*, with the Gilcrease's Henry-Bonnard lifetime cast of Remington's *The Wicked Pony*, which largely retains textures created by the artist in the original model. The approximately thirty-five years that separate the creation of these two casts span the sea change in sand-casting technique and artists' engagement with their bronze production.

ROMAN BRONZE WORKS

Little did Remington or the Henry-Bonnard foundry suspect in 1895, the same year that the smash hit *The Bronco Buster* was created, that an Italian engineer had arrived in New York who would profoundly change Remington's sculpture technique and challenge Henry-Bonnard's hegemony. Twenty-five-year-old Riccardo Bertelli (1870–1955) of Genoa came as a tourist without any plans for art bronze casting. As he later told Jean Piper of *The Brooklyn Daily Eagle*:

> *" 'I had just graduated from the Grand Industrial School of Turin, Italy, and received my diploma from the Academy of Venice where I had studied landscape painting, when I left my native town of Genoa to visit America,' the bronze caster said as we walked along. 'I had no intention of staying when I first came, and I did considerable traveling about until I ran across a little foundry on the West Side of New York which was producing bronze castings after a very primitive method. It gave me an idea. I saw an opportunity of combining the industrial side with what I had learned at the Academy. I immediately returned to Italy and selected men to help me carry out my plan....' "*[10]

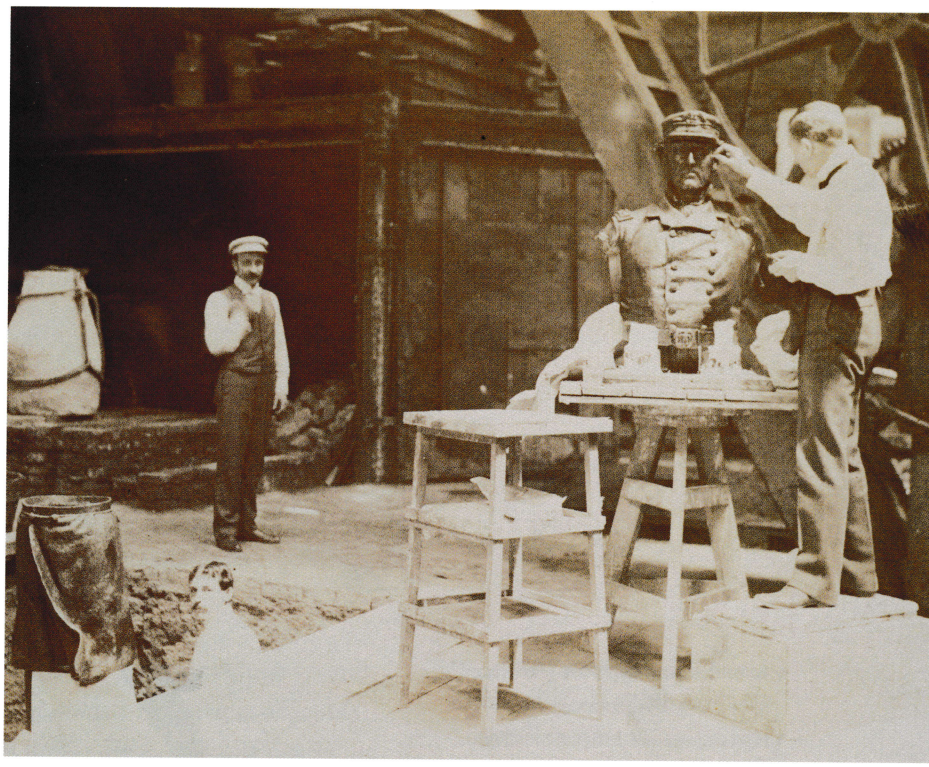
Bertelli formed a partnership with an Italian sculptor from Siena, Giuseppe Moretti (1857–1935) in 1897. By 1899 their foundry had already relocated from a small space at 152 West 38th Street to a larger space at the rear of 209 Forsyth Street that had previously housed several other art bronze foundries.

Photographs taken at this location by the sculptor Augustus Saint-Gaudens (1848–1926) show sculptor C. H. Niehaus (1855–1935) working on a section of his bronze cast of Admiral Farragut, made for Hackley Park in Muskegon, Michigan, and dedicated there in May 1900. This is perhaps the first lost-wax-cast sculpture made in America.[11,12] An account of the commission by the donor states that the full-size clay model was seen and approved in May 1899, and the completed bronze statue was first seen at the foundry in October 1899.[13] This dates the photo to probably August or September of that year. Details in the background of the photo (a large drum-shape form of an invested wax model) indicate that the foundry was certainly engaged in lost-wax casting, and likely sand casting as well, given the presence in a storage loft of what appear to be iron "flasks," or frames used to hold sand molds. Photographed in the middle of the action is a young Bertelli.

Thus, the question raised by foundry historian Shapiro as to whether the Bertelli-Moretti partnership was using the lost-wax process is answered affirmatively by the dating of the photo, two or more months prior to the partnership's dissolution. Additionally, the name of their business from its inception was certainly Roman Bronze Works as identified by the 1899 notice in *Monumental News* announcing the dissolution of the Bertelli-Moretti partnership "under the firm name of Roman Bronze Works, and advising that Bertelli would be continuing to do business under the same name.[14] The presence of Saint-Gaudens, then at the height of his fame, at the less-than-two-year-old foundry is clear indication of the buzz among elite sculptors about the newly available lost-wax process for serial sculpture production.

That buzz reached Remington by the next year, when he made a break with Henry-Bonnard and had his fifth sculpture, *The Norther*, cast in lost wax by the Roman Bronze Works. *The Norther* is Remington's first sculpture for which no prior sand casts had been made at Henry-Bonnard. The discovery of the lost-wax process was a revelation for Remington and profoundly changed his sculpture practice.

Sand casting as a general process has been falsely blamed for many deficiencies in sculpture casting. It is not true that sculptures are unable to be cast in one piece by sand casting or that lost-wax cast sculptures are always, or even usually, made in one piece. Remington's *The Scalp* belies this notion. The Gilcrease's cast (number 4), made by the Roman Bronze





Above: **C.H. NIEHAUS** (right), with bronze head and torso of *Admiral Farragut*, and **RICCARDO BERTELLI** (left), inside the Roman Bronze Works foundry on Forsyth Street, Manhattan, 1899. The large white drum-shaped mold (background) was used for lost-wax casting, and the iron frames (in the loft), for sand molding. Photograph by sculptor Augustus Saint-Gaudens. Adolph A. Weinman Papers, 1890–1959, Archives of American Art, Smithsonian Institution

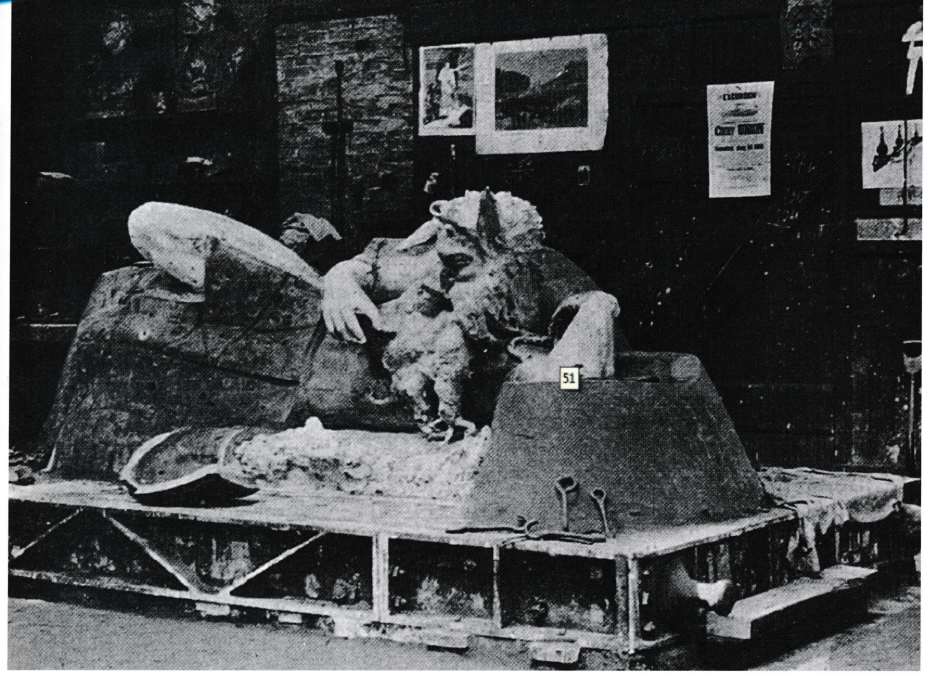
Left: **FREDERIC REMINGTON** (American, 1861–1909), *The Norther*, 1900, bronze. GM0827.39. This bronze lost-wax cast was made by the Roman Bronze Works, probably 1900–1.



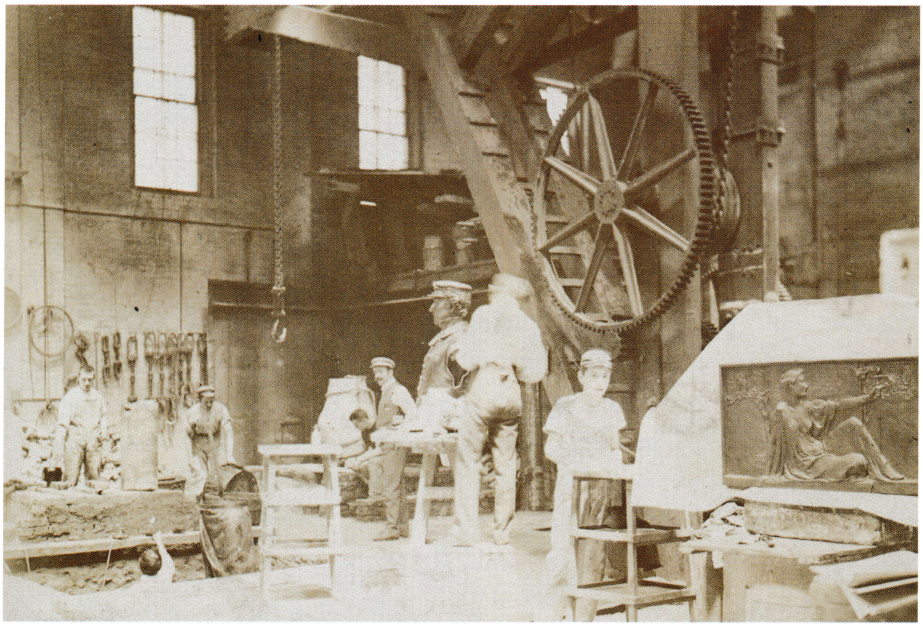
FREDERIC REMINGTON (American, 1861–1909), *The Scalp*, cast #4, 1898 (model reworked 1904). GM0827.37. This bronze was cast by lost wax at the Roman Bronze Works, 1906–8. The upraised arm was cast separately and attached after casting.

Works during Remington's life, had the upraised arm of the Indian made separately and joined after casting.

The Great God Pan, a huge sculpture made by George Grey Barnard (1863–1938) and cast by the Henry-Bonnard Bronze Company, is documented as having been cast in one piece by sand casting in a mold weighing twenty-seven tons, and earned the foundry a gold medal in Paris at the 1900 Exposition Universelle.[15] Furthermore, it was common for the wax pattern of a lost-wax cast to initially be made in several pieces and joined together in the wax state prior to casting. It does, however, appear that the three lifetime casts of *The Norther* were cast in bronze as single pieces, including the bases. By contrast, for the first lost-wax casts made of the *The Bronco Buster* at the Roman Bronze Works, the bases were cast separately and joined to the sculpture after casting. That these separate bases were also made by the sand-casting process gives further weight to the premise that both techniques were being used early on at the Roman Bronze Works.



The sculpture of Admiral Farragut by Niehaus obviously was made in several sections to be joined after casting. Was this a lost-wax cast? Newspaper accounts identify it as such but also declare that it was cast in one piece, which is clearly not the case.[16] The presence of the large drum-shape invested sculpture mold at the rear suggests that this could be either the legs or an arm of the Farragut sculpture for which the head and torso and separately cast lower coat section are visible in the foreground. To cast a sculpture this large in one piece would require the capacity to melt and move a large quantity of metal, which perhaps was lacking at the Forsyth Street location and served as the impetus for the move to Brooklyn in 1900. By 1906 the foundry employed fifty workmen.[17]



Above: The twenty-seven-ton sand mold at the Henry-Bonnard Bronze Company in preparation for casting in one piece *The Great God Pan* by **GEORGE GREY BARNARD** (American, 1863–1938), 1899. Lorado Taft, *Brush and Pencil*, Vol. 3, No. 1 (October 1898)

Below: **C.H. NIEHAUS** (American, 1855–1935) with bronze torso and head of *Admiral Farragut* inside the Roman Bronze Works foundry in Manhattan, 1899. The lower coat section of the bronze is visible by the left step stool. Photograph by sculptor Augustus Saint-Gaudens. Adolph A. Weinman Papers, 1890–1959, Archives of American Art, Smithsonian Institution

CLASH OF THE TITANS

The writing was on the wall for Henry-Bonnard. Lost-wax casting was all the rage; sand casting had become passé. Aucaigne's relentless promotion of the one-piece casting of the enormous *Great God Pan* was no doubt part of a defensive strategy to counter the tide. In tandem with the Aucaigne-*Pan* juggernaut, the casting of the life-size gold statue of the actress Maud Adams was a public relations stunt attempted in 1900, but it backfired to the extent that it alienated the artist Bessie Potter Vonnoh (1872–1955) and perhaps others. Negative press in the *The New York Times* may have influenced Remington to abandon Henry-Bonnard as well.[18]

Further, in 1904, *The New York Times* reported from the Henry-Bonnard foundry, describing a portrait of Richard Wagner modeled by the artist Max Bachmann (1862–1921):

> *"...which has been cast with a perfection as to the modeling and a thinness as to the metal which are very unusual. The sharp modeling of the hair, for instance, gives this profile head the appearance of a very careful bit produced by the "lost wax" process. But it is not the result of* "cire perdue" *at all, but a cast in the sand mold. It occurred to Mr. Eugene Aucaigne to ask the sculptor to make his last touches in the sand matrix instead of on the model, in other words to finish with intaglio carving rather than by going over the round, and the result justified his reasoning completely."*[19]

This speaks directly to the one undeniable advantage of lost-wax casting: that the sculptor can have access to the wax model just prior to casting in order to make improvements or last-minute changes to the sculpture. Since no wax model is produced in sand casting, the next best thing would be to allow the sculptor to work on the interior surface of the sand mold to sharpen or add detail. Whether this was taken advantage of by other sculptors remains to be discovered. It is indicative of Henry-Bonnard's long-term mission to work collaboratively with artists, though apparently this effort was not attractive enough to lure back Remington.

A comparison of the three lifetime lost-wax casts of *The Norther* made by the Roman Bronze Works in 1900–1 reveal considerable differences among them, which certainly is the result of Remington's personal touch. Once the foundry had produced a cast made of wax from the artist's plaster model, Remington altered it by using a brush dipped in melted wax to add texture to the horse's coat and to alter the shape of its mane and tail. He also changed the ends of the scarf that ties the cowboy's hat to his head. This is visible in the comparison photos (at right): the Gilcrease Museum cast shows the scarf ends spread wide like a bow tie; the scarf ties of the Rees-Jones Collection cast droops down from the knot; while the ties from a third cast, in a private collection, are blowing to one side. It is not known in what order these three casts were made, but a large casting flaw in the Rees-Jones cast—a gap in the base where metal failed to fill the mold completely—was repaired after casting, and suggests that this was the first trial. The other two casts have perfect bases, perhaps due to adjustments in the gating system made to more evenly direct the metal during casting.



Left: Roman Bronze Works wax room, 1912. The wax horse probably was for H. M. Shrady's *Ulysses S. Grant Memorial* (cavalry group) in Washington, D.C., dedicated 1924. The wax horse model was made in several pieces, each of which was filled with core material for support that is visible at the base of each section. The Bernard Titowsky Collection, John D. Calandra Italian American Collection (Queens College, CUNY)

Below, all: **FREDERIC REMINGTON** (American, 1861–1909), *The Norther* (details), 1900, bronze. Lost-wax casts by the Roman Bronze Works, probably 1900–1.

Left: In the bronze cast owned by the Gilcrease Museum (GM0827.39), the scarf ends spread wide like a bow tie.

Center: In the bronze cast owned by the Rees-Jones Collection, the scarf ends droop down.

Right: In the bronze cast owned by an anonymous collector, both scarf ends blow to one side.







RICCARDO BERTELLI AND EUGENE AUCAIGNE WERE IMMIGRANTS FROM EUROPE WHO, ALTHOUGH NOT FOUNDERS THEMSELVES, FORESAW THE BOOM IN ART BRONZE PRODUCTION THAT WOULD ACCOMPANY AMERICA'S RISE AS A WORLD POWER. MEMBERS OF THE EDUCATED ELITE, BOTH ALSO HAD THE BUSINESS ACUMEN AND CONTACTS IN ITALY AND FRANCE TO ENTICE SKILLED FOUNDRY WORKERS TO COME TO AMERICA.



SALA DI "MESSA IN LUTO" DELLE CERE

Gelatin, the secret to Bertelli's success, seemingly was overlooked or ignored by rival Henry-Bonnard, even though the method was reported by a newspaper as early as 1900 in a description of the casting of Niehaus's Farragut bronze: "He begins by taking an impression of the figure either in a plaster, or a gelatine [*sic*] mold."[20] The flexible nature of the gelatin allowed the mold to be removed from the wax in one piece because it could be pulled out of recessed and deeply undercut areas of the sculpture without breaking. In contrast, sand molding was necessarily a piece-mold operation, because the rammed sand was inflexible and therefore could only be removed from recesses and undercuts without breaking if the mold was made in many pieces.

Left: Roman Bronze Works, c. 1906, view of the investment room with workmen covering wax models with mold material. The curved wax rods sticking out of the tops became the metal circulation system during casting. Gli Italiani negli Stati Uniti d'America, Historical Society of Pennsylvania

FINALE

By 1908 the battle was over. Aucaigne left Henry-Bonnard likely, at least in part, due to clashes with the new management installed at the lavish new facility he designed in Mount Vernon, New York. But it must also have become increasingly apparent to him that the sand-casting process was falling out of favor with elite sculptors.[21] Bertelli rode that wave for nearly another forty years, until the 1940s, when the foundry was sold to Salvatore Schiavo.[22]

Both Bertelli and Aucaigne were immigrants from Europe who, although not founders themselves, foresaw the boom in art bronze production that would accompany America's rise as a world power. And both were members of the educated elite and had the business acumen and the contacts in Italy and France to entice skilled foundry workers to come to America. It is an interesting contrast that Aucaigne embraced his new country by becoming a citizen at the beginning of his career, while Bertelli, seemingly ambivalent, waited to do so until after his retirement in 1946. Discrimination in America against immigrants from southern Europe that peaked in the 1920s may have played a part in his decision.

Bertelli's regular trips to and from Italy are documented in various ship-passenger lists for arrival in New York City. In some, he was described as "southern Italian," and in one instance, "blk complected" (as opposed to "fair," the other choice offered).[23] Genoa, where Bertelli was born and raised, is in the far north of Italy, so it is clear that the "southern" designation was inaccurately applied repeatedly and without his input. The Immigration Act of 1924 reduced the annual quota for all Italian immigrants, whether northern or southern, from more than forty-two thousand to less than four thousand, and this ended what had been a common distinction between those desirables from the north, thought to be similar to Anglo-Saxon and Scandinavian populations, and the undesirables from the south, whose "sloping foreheads, stocky builds and olive skin" gave doubt as to whether they were part of "the white race."[24]



Roman Bronze Works standard, c. 1906. Gli Italiani negli Stati Uniti d'America, Historical Society of Pennsylvania

LOUIS POTTER (American, 1873–1912), *Basket Weavers*, cast #3, 1905, bronze. GM0837.144. Potter visited the Tlingit people in Alaska some time after 1901 and created sculptures based on his observation of their life and work. This lost-wax cast, made probably 1905–6, although marked with the Gorham foundry copyright, shows evidence of an interior-poured core—a key feature of the lost-wax casting process practiced by the Roman Bronze Works.[26]

Bertelli continued to make trips to and from Italy after 1924, so his status as a successful businessman must have been enough to assure his reentries into New York. However, it surely curtailed his ability to draw on skilled workers from Italy and must have felt insulting. The malevolent undercurrent of anti-Catholic, anti-southern-European hate that resulted in at least forty-six lynchings of Italian immigrants between 1886 and 1915 surely had a chilling effect on any desire to change citizenship.[25] Immigrants from France were not similarly targeted. Later, perhaps the devastation of his home country in World War II convinced Bertelli that U.S. citizenship might be old-age insurance. Nevertheless, he eventually returned to Italy, where he died, in Rome, in 1955.



ENDNOTES

1. Alfred Emanuel Smith and Francis Walton, eds., *New-York Tribune*, October 4, 1883, reprinted in *New Outlook* 28, no. 14 (Outlook Publishing Co. 1888), 272.

2. Author unknown, "Casting the Lee Statue," *The New York Times*, September 20, 1883.

3. Author unknown, "How Statues Are Made," *The New York Times*, January 25, 1891, 14.

4. *Trow City Directory*, 96, year ending May 1883, nypl.org.

5. U.S. passport application of 1877 for Aucaigne lists him as twenty-three years old and a naturalized citizen, ancestry.com.

6. Unless otherwise noted, the general historical outline for these two foundries is drawn from Michael Shapiro's seminal text, *Bronze Casting and American Sculpture 1850–1900* (Newark: University of Delaware Press, 1985), 72.

7. Remington's *The Bronco Buster* must have held special meaning for Aucaigne, as a cast was among the several bronzes listed in a codicil to his will (August 27, 1920, 229) as a bequest to his brother, ancestry.com.

8. Michael Shapiro, *Cast and Recast: The Sculpture of Frederic Remington* (Washington, D.C.: The Smithsonian Institution, 1981), 46.

9. Ann Boulton, "The Making of Matisse's Bronzes," in Dorothy Kosinski, Jay McKean Fisher, and Steven Nash, eds., *Matisse Painter as Sculptor* (New Haven and London: Yale University Press, 2006), 81.

10. Jean Piper, "Where Sculptors' Dreams Become Bronze Statues," *The Brooklyn Daily Eagle*, May 30, 1926, 8–9, bklynlibrary.org.

11. Shapiro, in *Bronze Casting and American Sculpture*, 171, states that the Gorham foundry made the first, a bust of a Judge Carpenter by W. Granville Hastings (1868–1902) cast in 1896 by Hippolyte Hubert, and which he describes as "unlocated." *The Brooklyn Daily Eagle* account, "Using Old Methods," August 22, 1896, bklynlibrary.org, reports that the subject is Judge George M. Carpenter, that the sculpture "will be cast," and that the photo is of the wax model (no photo appears with *The Brooklyn Daily Eagle* article). As there was no additional follow-up by the newspaper regarding whether the cast was successful, and since nothing further of Mr. Hubert came to light, it seems likely to have been a failure.

12. Author unknown, "Unveiling of Bronze Statues, Muskegon," *Charlotte News*, May 30, 1900.

13. Charles Henry Hackley and John Patton, *Lincoln, Grant, Sherman, Farragut: An Account of the Gift, the Erection and the Dedication of the Bronze Statues Given by Charles H. Hackly to the City of Muskegon, Michigan, Unveiled in Hackley Square Memorial Day 1900* (Muskegon: Chronicle Presses, 1900), 7. Author unknown, "The Week in Art," *The New York Times*, February 10, 1900, 18, identified the Roman Bronze Works as the foundry for the Niehaus sculptures.

14. Author unknown, "Advertisers Department," *Monumental News* 11 (1899), 654.

15. Lorado Taft, "The Casting of Pan," *Brush and Pencil* 3, no. 1 (October 1898), 50, jstor.org, 10/2/17.

16. Author unknown, "Four Bronze Statues," *Indianapolis Journal*, April 17, 1900, 2.

17. Luigi Aldrovandi, *Gli Italiani negli Stati Uniti d'America* (New York Italian American Directory Co., 1906), 407–11. I am indebted to Joseph Sciorra, John D. Calandra Italian American Institute, Queens College, CUNY, for sending me this entry, and to Oliver Shell for translation.

18. Julie Aronson is of the opinion that reports of Henry-Bonnard's lost-wax casting of the gold statue of actress Adams are false based on a detailed description of the casting published by the *New York Journal and Advertiser* in March 1900 that indicates a sand mold. Aronson also covers the PR disaster in great detail in her book, *Bessie Potter Vonnoh: Sculptor of Women* (Cincinnati: Cincinnati Art Museum and Ohio University Press, 2008), 102–10.

19. Author unknown, *The New York Times*, March 25, 1904, 8.

20. Author unknown, *Times-Democrat*, New Orleans, Louisiana, February 9, 1900, 4.

21. Saint-Gaudens was another Henry-Bonnard client who shifted at least some of his production to the Roman Bronze Works, where in 1907 he cast the Parnell statue for Dublin, Ireland, and the (seated) Lincoln for Grant Park, Chicago. Shapiro, *Bronze Casting and American Sculpture*, 106.

22. Rita Reif, "Auctions," *The New York Times*, September 16, 1988.

23. List of Alien Passengers, August 21, 1928, U.S. Conte Grande, ancestry.com.

24. Stefano Luconi, "Anti-Italian Prejudice in the United States: Between Ethnic Identity and the Racial Question," in *Mediated Ethnicity New Italian-American Cinema*, ed. Giuliana Muscio, et al (New York: John D. Calandra Italian American Institute, Queens College, CUNY, 2010), 34.

25. Sarah Vowell, "America's Statue Wars Are a Family Feud," *The New York Times*, November 19, 2017, 7

26. Apparently, Gorham subcontracted the casting to the Roman Bronze Works. *The Brooklyn Daily Eagle* reported the presence of "Alaska subjects by Potter" on the visit to the foundry September 10, 1905, described in the article "Cast Bronze Statues by an Ancient Method." The number three is engraved inside the cast in a manner similar to that used on Remington sculptures cast by this foundry. The Gorham foundry was not producing casts by the lost-wax process in 1905.


ARTHUR SZYK

MICKEL YANTZ

Mickel Yantz is the Director of Collections and Exhibitions for the Sherwin Miller Museum of Jewish Art in Tulsa, Oklahoma. Originally from Seattle, he previously worked as Museum Curator for the Cherokee Heritage Center in Tahlequah, Oklahoma, and the Smithsonian Institute National Museum of Natural History in Washington, D.C.

The Artist Who Fought a Führer

BY THE LATE 1930S, THE NAZI PARTY HAD accumulated one of the world's largest military arsenals that Europe had ever seen. But one man, wielding only a paintbrush, a pen, and his passion, would bring global awareness of these dangers. His graphic satires and inspirational art so enraged Adolf Hitler that the German Führer placed a bounty for the artist's capture. This "soldier in art" fought inhuman policies and protagonists while advocating civil and human rights.

Arthur Szyk (pronounced "Shik"; 1894–1951) was born into a middle-class Jewish family in Łódź, Poland, which was under Russian rule at the time. His early interest and talent in art prompted his father to send him to Paris to study at Académie Julian, a studio school. Even as a teenager Szyk was interested in politics, especially in his hometown. During the years 1912 to 1914, the young artist produced numerous drawings and caricatures targeting current political themes that were published in *Śmiech (Laughter)*, a Łódź satirical magazine.

ARTHUR SZYK (American, born Poland, 1894–1951), *Book of Job*, published by Heritage Press, New York, 1948. The Sherwin Miller Museum of Jewish Art, 2009.11.3

WORLD WAR I

After spending four years in France, Szyk returned to Poland and continued his studies. He regarded himself as a Polish patriot and was proud of being Jewish, often depicting his opposition to anti-Semitism in his works. At the beginning of 1914, Szyk, along with a group of other Polish-Jewish artists and writers, set off on a journey to Palestine. Their purpose was to meet the Jewish settlers who were taking action for a future Jewish state. The tour in Palestine, however, was interrupted by the outbreak of World War I. Szyk, who was a Russian subject, had to leave Palestine to return to his home country. He was drafted into the Russian army and fought at the Battle of Łódź in late 1914. Though his career was temporarily put on hold, he continued making art—creating illustrations of Russian soldiers and political cartoons—while serving his country.

Following the war, Szyk lived in France and Poland with his wife and two children, resuming his practice as an artist. Embedded in the Western world of the 1920s, his style matured and evolved; inspired by Old World compositions and methods, he turned to medieval illumination and Byzantine design. Although based in a deep tradition, Szyk's paintings were striking and iconic.

ARTHUR SZYK (American, born Poland, 1894–1951), *Statute of Kalisz*, frontispiece (Casimir the Great), 1927, Paris, 2015.16.1 (2012 reprint; lithograph on paper)

AN AMERICAN INTEREST

A hint of Szyk's early interest in the United States can be seen in his illuminated edition of the *Statute of Kalisz* (1927). The *Statute* is based on a thirteenth-century document that granted unprecedented rights to Polish Jews, and among the details of Szyk's version is a shield that took designs from the American flag.

America and its history were once again muses to Szyk with *Washington and His Times*, a series of thirty-eight watercolor miniatures that he made between 1929 and 1932. Focused heavily on the American Revolution, it included portraits of iconic American patriots General George Washington, Paul Revere, Benjamin Franklin, and John Paul Jones, as well as historical events—the Boston Massacre, Washington Crossing the Delaware, the battles of Trenton and Princeton, and Valley Forge, among them. The paintings were detailed with borders and decoration that harkened back to illuminated manuscripts while wrapping the scene in the bright red, white, and blue of the new country.

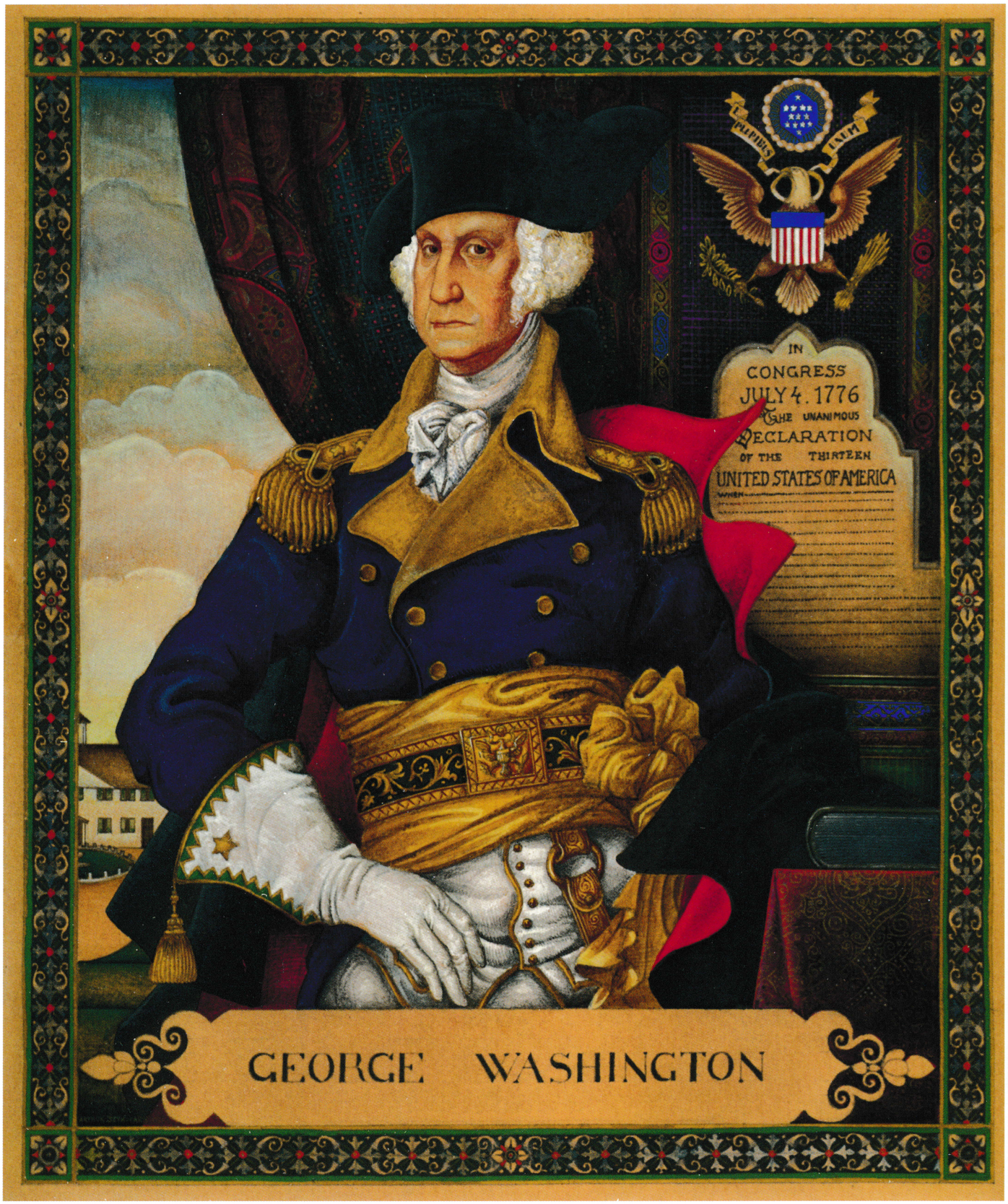
EMBEDDED IN THE WESTERN WORLD OF THE 1920S, ARTHUR SZYK'S STYLE MATURED AND EVOLVED; INSPIRED BY OLD WORLD COMPOSITIONS AND METHODS, HE TURNED TO MEDIEVAL ILLUMINATION AND BYZANTINE DESIGN.... A HINT OF HIS EARLY INTEREST IN THE UNITED STATES CAN BE SEEN IN HIS ILLUMINATED EDITION OF THE *STATUTE OF KALISZ* (1927), WHICH IS BASED ON A THIRTEENTH-CENTURY DOCUMENT THAT GRANTED UNPRECEDENTED RIGHTS TO POLISH JEWS. AMONG THE DETAILS OF HIS VERSION IS A SHIELD THAT TOOK DESIGNS FROM THE AMERICAN FLAG.

statut kaliski



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przez Zy
Wysokiego
Kaliski
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Kazimier-
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gi Kellonicz
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IN
CONGRESS
JULY 4. 1776
THE UNANIMOUS
DECLARATION
OF THE THIRTEEN
UNITED STATES OF AMERICA
WHEN
GEORGE WASHINGTON



HITLER GAINS POWER

As an artist, Szyk reached new heights internationally during the 1930s, but Hitler's rise to power pulled him back into the political arena: the artist exposed the Nazi menace by creating amazingly detailed caricatures of leaders Hitler, Japanese Emperor Hirohito, Japanese General Hideki Tōjō, and Fascist leader Benito Mussolini. Familiar with the carnage of war, Szyk employed his experience in propaganda to touch and inspire viewers of his art. His drawings appeared regularly in publications in Great Britain and North America, in popular magazines and journals as covers, interior illustrations, and advertisements. Szyk hoped to bring awareness to those who did not yet know about the tragedies and atrocities occurring across the ocean or even in their neighboring countries. His global perspective

Left: **ARTHUR SZYK** (American, born Poland, 1894–1951), *Washington and His Times*, 1931, lithograph on paper. The Sherwin Miller Museum of Jewish Art, 1986.30.1

Above: **ARTHUR SZYK**, *The Family at Seder*, from the Szyk Haggadah, 1936, by Szyk and Cecil Roth (English, 1899–1970). The Sherwin Miller Museum of Jewish Art, 2017.21


מארבעה
משבעים
חכם
רשע
תם
שאינו יודע לשאול

THE POLISH GOVERNMENT SENT SZYK AND HIS ARTWORK ABROAD TO PROMOTE TOLERANCE AND COMBAT ANTI-SEMITISM. IN 1933, ON DISPLAY IN AMERICA, HIS WORK WAS PRAISED AS A SYMBOL OF JEWISH CULTURAL ACHIEVEMENT, EMBODYING POLISH UNITY WITH AMERICAN VALUES.





and stunning technique merged in his political illustrations, whose intrinsic value as works of art was readily apparent. They also served as warnings of things to come. The silence of those ignoring the horrors was overwhelming for Szyk and further impassioned him to communicate the reality of what was going on. He knew he must keep working and reaching out to the masses—making fools of Nazi leaders and their Fascist followers with his brightly colored and grotesque caricatures.

Szyk had passionately opposed Hitler's Nazi party even before their leader became Chancellor in 1933. Then he watched and studied the minority political party take control of Germany and evolve into a de facto dictatorship. With the passing of every anti-Semitic law, the violence of Kristallnacht in 1938, and, finally, in 1939, the invasion of his homeland Poland, Szyk witnessed the Jewish people being hunted down. Though he hoped Britain would be successful, he believed that America represented the world's best last hope for defeating Nazism.

Far left: **ARTHUR SZYK** (American, born Poland, 1894–1951), *Szyk's Four Sons*, from the Szyk Haggadah, 1934, by Szyk and Cecil Roth (English, 1899–1970). The Sherwin Miller Museum of Jewish Art, 2017.21

Above, left: **ARTHUR SZYK**, *Book of Ruth*, published by Heritage Press, New York, 1948. The Sherwin Miller Museum of Jewish Art, 2009.11.4

Above, right: **ARTHUR SZYK**, *Rubaiyat of Omar Khayyam*, by Edward Fitzgerald (English, 1809–1883), published by the Heritage Club, 1946. The Sherwin Miller Museum of Jewish Art, 2010.17



ARTHUR SZYK (American, born Poland, 1894–1951), *Purim*, 1948, lithograph on paper. The Sherwin Miller Museum of Jewish Art, 2009.11.1

TOURING AMERICA

In 1933 the Polish government sent Szyk and his artwork to England to promote tolerance and combat anti-Semitism—to showcase awareness through creative works. Soon after the exhibition, titled *Traveling Exhibition of Artur Szyk's Works*, Szyk and his wife, Julia, along with their son, George, and daughter, Alexandra, went on a tour of the United States. When his work went on display at the Brooklyn Museum in November 1933, supported by the Polish government and the Federation of Polish Jews in America, it was praised as a symbol of Jewish cultural achievement, embodying Polish unity with American values. While the exhibition was on its Library of Congress leg in Washington, D.C., U.S. Congressman Sol Bloom awarded Szyk the George Washington Medal, honoring the artist's contributions to the recent bicentennial celebrations of President Washington's birthday. The exhibit's artworks soon became accessible to the public at-large, thanks to reproduced prints that were available in America and Europe. Szyk's audience was growing.

The Szyks spent seven months in the United States, following the exhibition to Cincinnati and back to New York for a second showing. In early 1935, the Polish government purchased the entire watercolor-miniatures exhibition from the artist



ARTHUR SZYK, *Succoth*, 1948, lithograph on paper. The Sherwin Miller Museum of Jewish Art. 2009.11.2

and presented it to President Franklin D. Roosevelt as a gift. These works were on display in the White House until FDR's death in 1945. Szyk's high-minded efforts to express his vision of freedom and liberty as core values for Jews and non-Jews in Poland, America, and around the world resonated at the highest administrative levels in both countries.

POLAND INVADED

Back in London, Szyk pulled from his experience in the United States to create another series of miniatures, *The Glorious Days of the Polish-American Fraternity*. Once again the artist was able to visually illustrate the unity between American and Polish people. The twenty-miniature series portrayed the numerous individuals and events that symbolized historic bonds between the two nations, including the creation of new governments that supported and promoted religious and civil rights. The Polish government once again commissioned the artworks, this time for the 1939 New York World's Fair. The paintings were installed in the Polish Pavilion, which was decorated with a laced-metal tower covered with gilded plaques, that became a shrine when Poland was invaded by Nazi Germany and the Soviet Union.

The German invasion of Poland in 1939 greatly shocked Szyk. Although in Britain at the time, he reacted immediately by producing war-themed images. He felt he must set aside his work in fine art and illustration to dedicate himself full time to the production, exhibition, and mass distribution of his so-called "war cartoons." These pieces were coveted for their remarkably detailed and patriotic themes. Szyk understood the propaganda promoted by the Nazi party, and he used his unique style to spin it, thereby shining a spotlight on Nazi faults and beliefs. While other artists' work promoted the patriotism of the Allies and the soldiers who fought for freedom, Szyk's work spotlighted the enemy and its leaders.

In 1941 more than twenty-five exhibitions of Szyk's anti-Fascist art were presented in the United States to raise funds for war relief. *War Satires and Illuminations* opened in May 1941 at Knoedler Galleries, a 57th Street gallery under sponsorship of the British American Ambulance Corps. Edward Alden Jewell wrote in *The New York Times*, "Mr. Szyk displays an absolute command of the medium employed as a vehicle by means of which pictorial ideas may be projected imaginatively, clearly, and with a distinguished sense of color and design."

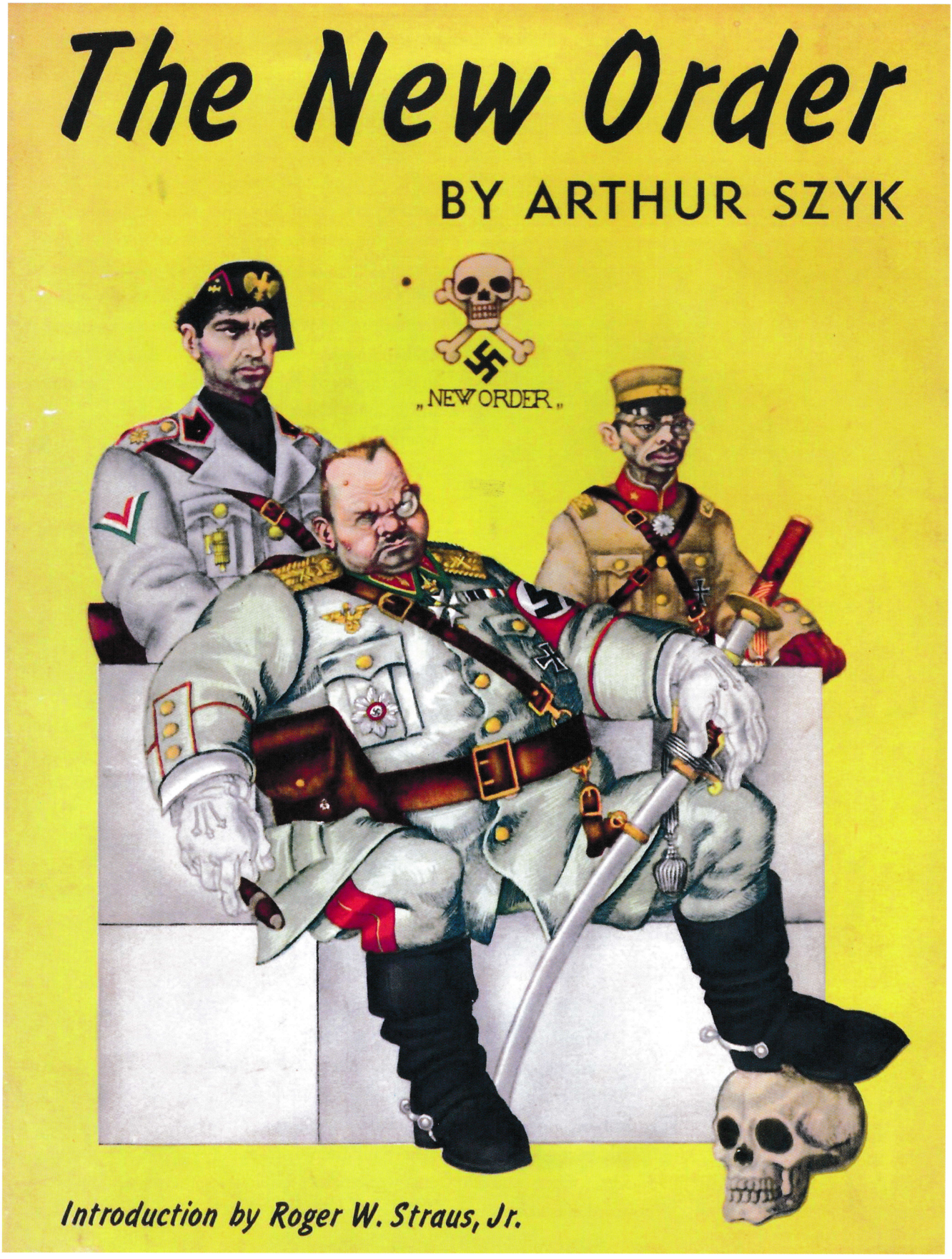
ARTHUR SZYK (American, born Poland, 1894–1951), *The New Order*, 1941, published by G. P. Putnam's Sons, New York. The Sherwin Miller Museum of Jewish Art, 1986.30.1

That same year, G. P. Putnam's Sons published to critical acclaim Szyk's volume of anti-Nazi drawings, *The New Order*, which was one of the first American books to address the war in Europe and was available months before the United States joined the war. Following the bombing of Pearl Harbor in 1941, the popularity and demand for Szyk's work was at an all-time high. American author and critic Thomas Craven declared on the *The New Order* jacket: "[Szyk] makes not only cartoons but beautifully composed pictures which suggest, in their curiously decorative quality, the inspired illuminations of the early religious manuscripts. His designs are as compact as a bomb, extraordinarily lucid in statement, firm and incisive in line, and deadly in their characterizations."

Time, *Collier's*, and *Esquire* magazines regularly featured Szyk's work on their covers and interior pages. The *New York Post* and *Chicago Sun* hired him as a feature cartoonist. Szyk also produced designs for posters and stamps. The Department of U.S. War used his art to promote war bonds and enliven its films and publications. In July 1940, the British government and Polish government-in-exile sponsored Szyk to leave Britain for North America. His assignment was to promote, through his art, the struggle of the British and Polish nations against Nazism. He and his family stayed in Canada for six months before finding permanent residence in New York.

FOUR FREEDOMS

Szyk, inspired by Roosevelt's 1941 "Four Freedoms" State of the Union speech, created his own *Four Freedoms* (preceding Norman Rockwell's *Four Freedoms* by two years). Each watercolor miniature portrays the same medieval knight—speaking, praying, feasting, riding off to war on a white horse—his shield emblazoned with the stars and stripes. Like so much of his wartime work, Szyk's *Four Freedoms* spread across America not as fine art but as postcards and poster stamps (a bit larger than postage stamps, poster stamps were a collecting craze from the mid-1800s through World War I) sold to fund the war effort. They appeared on the Four Freedoms Award, which was presented to the American leaders Harry Truman, George Marshall, and Herbert H. Lehman.


The New Order
BY ARTHUR SZYK
„NEW ORDER„
Introduction by Roger W. Straus, Jr.

In recognition of his services in the fight against Nazism, Fascism, and Japanese aggression, First Lady Eleanor Roosevelt wrote of Szyk often in her newspaper column, *My Day*, including, on January 8, 1943, "In its way [Szyk's work] fights the war against Hitlerism as truly as any of us who cannot actually be on the fighting fronts today."

Szyk's *Ink and Blood: A Book of Drawings* (1944) included many of his most popular images and valuable works, some of which revealed personal associations. He lived up to his adulatory reputation as a "soldier in art," employing every weapon in his arsenal, even his own personal tragedy, to fight the Axis powers and win the war. One such example is an illustration he created in response to the World Jewish Congress's report that two million Jews had been murdered by the Nazis. Affixed to it is the heartbreaking dedication: "To the memory of my darling Mother, murdered by the Germans somewhere in the Ghettos of Poland…."



Above: **ARTHUR SZYK** (American, born Poland, 1894–1951), *Ink and Blood*, published by Heritage Press, New York, 1946, lithograph on paper. The Sherwin Miller Museum of Jewish Art, 2016.72

Right: **ARTHUR SZYK**, *United States Declaration of Independence*, 1950, watercolor. Courtesy of the West Point Jewish Chapel Fund

AMERICAN CITIZEN

After being granted American citizenship in 1948, Szyk produced some of his most patriotically American works, including an illuminated Declaration of Independence and Bill of Rights. Completed in 1950, Szyk's *Declaration of Independence* is a stunning piece composed of detailed floral decoration, including the seals of each colony represented at the signing and symbols of each of the states. Below the illumination, Szyk inscribed these words: "To my fellow Americans, I dedicate with love this immortal heritage of our forefathers. May these words live in our hearts forever and ever, for no good man loses his freedom but with his life…."

Jew, war veteran, and immigrant Szyk, armed with a simple paintbrush and ink pen, waged war on a monumental evil the world had never before experienced. He had witnessed firsthand the war's horrors and casualties, measured them on a global scale, and recognized how they affected people emotionally as well as physically. His contributions to the war efforts in support of the Allies were unmatched by any other artist in North America or Europe.

At the end of the war, Szyk knew where he wanted to live out the rest of his life, even though in his heart he would always believe in his Jewish-Polish roots. Oceans and massive armies could not keep his art away from the eyes and thoughts of world leaders, soldiers, and blue-collar workers who would trade their last dime for a postcard of Szyk's artwork.

IN CONGRESS JULY 4, 1776. A DECLARATION BY THE REPRESENTATIVES OF THE UNITED STATES OF AMERICA

WHEN IN THE COURSE OF HUMAN EVENTS, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect for the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to affect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and, accordingly, all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their formal system of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world.

He has refused his assent to laws the most wholesome and necessary for the public good.

He has forbidden his governors to pass laws of immediate and pressing importance, unless suspended in their operations till his assent should be obtained; and, when so suspended, he has utterly neglected to attend to them.

He has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature – a right inestimable to them, and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved representative houses repeatedly, for opposing, with manly firmness, his invasions on the rights of the people.

He has refused, for a long time after such dissolution, to cause others to be elected; whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise; the State remaining, in the mean time, exposed to all the danger of invasion from without and convulsions within.

He has endeavored to prevent the population of these States; for that purpose obstructing the laws for naturalization of foreigners, refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers.

He has made judges dependent on his will alone for the tenure of their offices and the amount and payment of their salaries.

He has erected a multitude of new offices, and sent hither swarms of officers, to harass our people and eat out their substance.

He has kept among us, in time of peace, standing armies, without the consent of our legislatures.

He has affected to render the military independent of and superior to the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitution and unacknowledged by our laws; giving his assent to their acts of pretended legislation,–

For quartering large bodies of armed troops among us:

For protecting them, by a mock trial, from punishment for any murders which they should commit on the inhabitants of these States:

For cutting off our trade with all parts of the world:

For imposing taxes on us without our consent:

For depriving us, in many cases, of the benefits of trial by jury:

For transporting us beyond seas, to be tried for pretended offences:

For abolishing the free system of English law in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these colonies:

For taking away our charters, abolishing our most valuable laws, and altering fundamentally the forms of our government:

For suspending our own legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated government here by declaring us out of his protection, and waging war against us.

He has plundered our seas, ravaged our coasts, burned our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign mercenaries, to complete the works of death, desolation, and tyranny, already begun, with circumstances of cruelty and perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the head of a civilized nation.

He has constrained our fellow-citizens, taken captive on the high seas, to bear arms against their country, to become the executioners of their friends and brethren, or to fall themselves by their hands.

He has excited domestic insurrections among us, and has endeavored to bring on the inhabitants of our frontiers the merciless Indian savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes and conditions.

In every stage of these oppressions we have petitioned for redress in the most humble terms; our petitions have been answered only by repeated injury. A prince whose character is thus marked by every act which may define a tyrant, is unfit to be ruler of a free people.

Nor have we been wanting in attention to our British brethren. We have warned them, from time to time, of attempts made by their legislatures to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them, by the ties of our common kindred, to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They, too, have been deaf to the voice of justice and consanguinity. We must therefore acquiesce in the necessity which denounces our separation, and hold them, as we hold the rest of mankind, enemies in war – in peace, friends.

We, therefore, the representatives of the United States of America, in general Congress assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name and by the authority of the good people of these colonies, solemnly publish and declare that these united colonies are, and of good right ought to be, free and independent States; that they are absolved from all allegiance to the British crown, and that all political connection between them and the states of Great Britain is, and ought to be, totally dissolved; and that, as free and independent States, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which independent states may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

Attested, CHARLES THOMPSON, *Secretary.*

Signed by order and in behalf of the Congress,

JOHN HANCOCK, *President.*

NEW HAMPSHIRE
Josiah Bartlett
William Whipple
Matthew Thornton

MASSACHUSETTS BAY
Samuel Adams
John Adams
Robert Treat Paine
Elbridge Gerry

RHODE ISLAND, ETC.
Stephen Hopkins
William Ellery

CONNECTICUT
Roger Sherman
Samuel Huntington
William Williams
Oliver Wolcott

NEW YORK
William Floyd
Philip Livingston
Francis Lewis
Lewis Morris

NEW JERSEY
Richard Stockton
John Witherspoon
Francis Hopkinson
John Hart
Abraham Clark

NORTH CAROLINA
William Hooper
Joseph Hewes
John Penn

GEORGIA
Button Gwinnett
Lyman Hall
George Walton

PENNSYLVANIA
Robert Morris
Benjamin Franklin
George Clymer
George Taylor
Benjamin Rush
John Morton
James Smith
William Paca
George Ross

DELAWARE
Caesar Rodney
George Read
Thomas M'Kean

MARYLAND
Samuel Chase
James Wilson
Thomas Stone
Charles Carroll
of Carrollton

VIRGINIA
George Wythe
Richard Henry Lee
Thomas Jefferson
Benjamin Harrison
Thomas Nelson, Jr.
Francis Lightfoot Lee
Carter Braxton

SOUTH CAROLINA
Edward Rutledge
Thomas Heyward, Jr.
Thomas Lynch, Jr.
Arthur Middleton

E PLURIBUS UNUM

DON'T TREAD ON ME

© ARTHUR SZYK, NEW CANAAN, 1950

TO MY FELLOW AMERICANS, I DEDICATE WITH LOVE, THIS IMMORTAL HERITAGE OF OUR FOREFATHERS, MAY THESE WORDS LIVE IN OUR HEARTS FOREVER AND EVER, FOR NO GOOD MAN LOSES HIS FREEDOM BUT WITH HIS LIFE... ARTHUR SZYK, NEW CANAAN, CONN. JULY 4, 1950


RECUERDO
A LA
MEMORIA
DE
MANUEL CASTILLO D. L.
1902–1947
Y
MINERVA CASTILLO E.
1931–1935

CESÁREO MORENO

Cesáreo Moreno has been with the National Museum of Mexican Art since 1992, its Visual Arts Director since 1995, and its first full-time Chief Curator since 2004. Among the numerous exhibitions he has created for the museum are *Arte Diseño Xicágo* (2018), *Nuestras Historias: Stories of Mexican Identity from the Permanent Collection* (2014), *A Declaration of Immigration* (2008), and *The African Presence in México: From Yanga to the Present* (2006).

Sin Fronteras

ART KNOWS NO BORDERS

THE NATIONAL MUSEUM OF MEXICAN ART opened its doors in Chicago in 1987. Unlike many museums across the country, this community-based institution did not arise due to the efforts of an affluent group of collectors or from a treasured collection of artifacts. The cultural center/museum was the response by a group of educators to deficiencies in the city's cultural resources, particularly those within the Chicago Public School system. The population of the region's Mexican descendants had grown rapidly, from 47,000 in 1970 to more than 550,000 by 1990. This growth was reflected in Chicago's public schools, at which the Mexican student population had grown to represent about twenty-five percent of the system's total enrollment. Despite this increase, neither the history nor the cultural heritage of these students had been integrated into the curricula. The obvious omission guided the museum's founding group of teachers and community organizers, who opened the National Museum of Mexican Art in the heart of a working-class Mexican neighborhood in Chicago known as Pilsen, or La Dieciocho (referring to 18th Street), to the area's many longtime Spanish-speaking residents.

MARÍA ENRÍQUEZ DE ALLEN
(American, born Mexico, 1907–1999)
in front of her Day of the Dead *ofrenda* for her late husband and eldest daughter, 1988, photo by Harold Allen

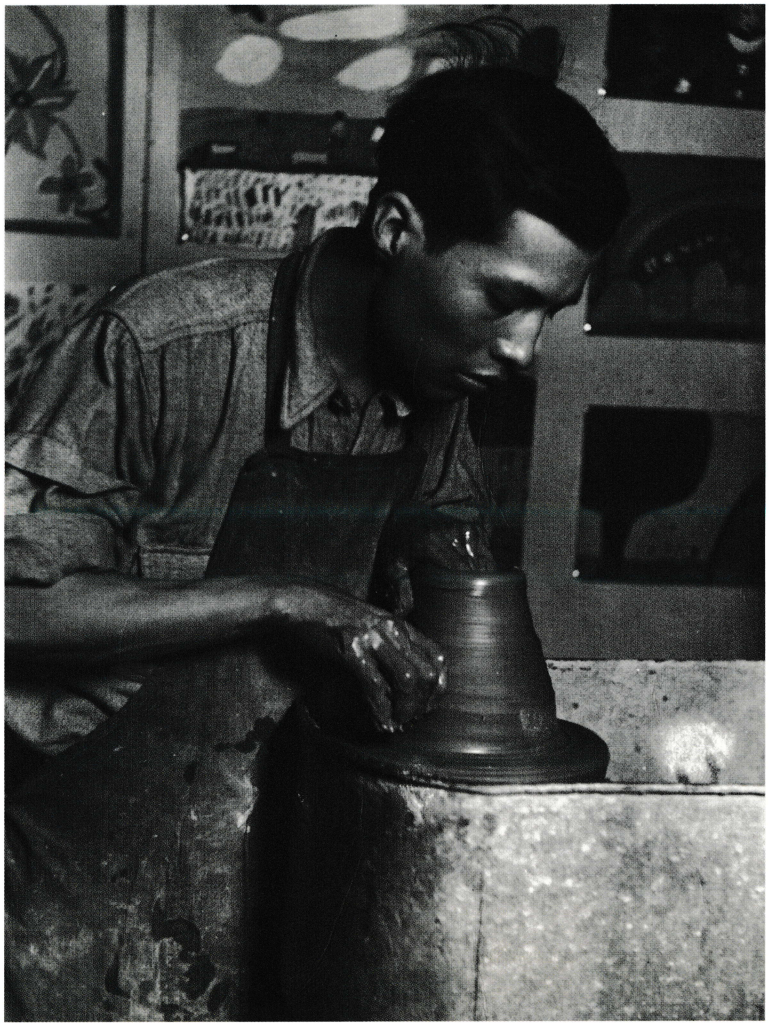


Above: **ENRIQUE ALFÉREZ** (American, born Mexico, 1901–1999; far right) and fellow students at a luncheon in Lorado Taft's Midway Studio, c. 1925, photo courtesy of the University of Illinois Archives

Right: **JESÚS TORRES** (American, born Mexico, 1898–1948) initially enrolled in the Hull House Kilns, photo, c. 1930, courtesy of the University of Illinois at Chicago Library, Jane Adams Memorial Collection, JAMC-2286

Three decades later, the museum's philosophy toward Mexican culture remains one of *sin fronteras*—without borders—as artists continue to effectively create bridges of comprehension between distinct communities across time and geography. Thus, this "First-Voice" institution now represents the Mexican community from its own point of view by not only conserving and preserving a significant permanent collection but also by practicing social responsibility as a national museum and effecting reform through the humanities.

This year the National Museum of Mexican Art is participating in a citywide initiative showcasing Chicago's many unique and creative contributions to the arts. With generous support provided by the Terra Foundation for American Art, the museum has organized the exhibition *Arte Diseño Xicágo* (*Art Design Chicago*), which surveys the early artistic involvement of Mexican immigrants in Chicago. The dates of the artworks, photographs, and artifacts on display span from 1893 (World's Columbian Exposition, Chicago) to 1970 and the Civil Rights Era—evidenced by the founding of the Mexican social service agency and cultural center Casa Aztlán and the initial development of the Community Mural Movement in Pilsen.



Throughout the early twentieth century, many Mexican artists visited Chicago to exhibit their works. Following the Mexican Revolution of 1910–20, these modern artists were united in the goal of creating a unifying national identity. Like those in the Mexican Muralist Movement, they firmly embraced and expounded Socialist goals of educating and engaging agrarian and working-class populations through literature, music, and art. Because of their support for the organizing efforts of labor unions in this most important of American manufacturing cities, these artists also were drawn to Chicago for its history of labor conflict and the resulting violence, bookended most notably with the 1886 Haymarket Riot and the 1937 Memorial Day Massacre. Among the artists who visited the blue-collar city were composer Silvestre Revueltas (1899–1940) and his brother, painter Fermín Revueltas (1901–1935), printmaker Leopoldo Méndez (1902–1969), photographer Manuel Álvarez Bravo (1902–2002), and visual artist Carlos Mérida (1891–1985).

Early on, the majority of Mexican immigrants who settled in Chicago's industrialized neighborhoods in search of steady employment, better wages, and fair housing had backgrounds as agricultural fieldworkers, and many also had talent and experience working with stone, wood, metal, and clay. Thus, Chicago's Mexican immigrant community of the 1920s included those who did not initially self-identify as artists but whose connections to arts and crafts were unmistakable in the manufacturing and architecture capital of the United States. Many of these individuals remain anonymous, but several are known to us: Enrique Alférez (1901–1999), who traveled north as a twenty-three-year-old to apprentice with the sculptor Lorado Taft (1860–1936); Jesús Torres (1898–1948), who at twenty-eight learned ceramics at the Hull House Kilns; and Luis Ortiz (1918–1997), who emigrated from the woodcarving town of Apaseo el Grande in Guanajuato with his family as a seven-year-old. Ortiz later served his adopted country as a Marine during World War II and afterward, in the late 1940s, attended the School of the Art Institute of Chicago with his G.I. Bill (of Rights) benefits.

A mother and son from the northern border state of Coahuila epitomized the talents and creative drive of Chicago's gifted Mexican immigrants. María Enríquez de Allen (1907–1999), who was born María de la Luz Enríquez Delgado in the small



Above: **LUIS ORTIZ** (American, born Mexico, 1918–1997) in his Old Town neighborhood home, 1964, photo courtesy of Ortiz family

Right, top: **MARÍA ENRÍQUEZ DE ALLEN** (American, born Mexico, 1907–1999) in Mexico, c. 1950, photo courtesy of Mario Castillo

Right, bottom: Casa Aztlán, c. 1971, photo by John Pitman Weber

town of Allende, thirty-three miles south of the Río Grande border town of Piedras Negras, married Manuel Castillo de León (1902–1947) at twenty-three. She was left a widow with seven children in 1947 following her husband's unfortunate accidental death, after which she became a public school teacher in Coahuila. A teacher by day, María Enríquez and her children made artificial flowers in the evenings to help make ends meet. For the next eight years, she honed her skills as both a teacher and an entrepreneur.

Enríquez and her children left Mexico in 1955 and became migrant farm workers in Texas and throughout the Midwest. The family harvested seasonal fruits and vegetables for seven years until eventually settling in Pilsen in 1962. During the family's early years there, she became a cultural organizer within her community, initially coordinating events and celebrations for the Spanish-language club at Howell Neighborhood House. At that time Pilsen was rapidly transforming into La Dieciocho, a growing area of Mexican settlement due to city planners' decisions and eminent domain legislation that displaced close to nine thousand Mexicans living in the nearby Taylor Street and Hull House neighborhoods. Howell Neighborhood House served as a social service settlement house, originally established in 1905 for Bohemian immigrants. It was renamed Casa Aztlán in 1970 by the Chicano Brown

Beret activists to reflect the transition of the community from one of eastern European to Mexican immigrants.

Enríquez brought her youngest son, Mario Castillo (born 1945), with her to Chicago. While organizing cultural celebrations at Howell Neighborhood House, Enríquez inspired her son to create and display paintings illustrating Mexican historical events for the public room. His extensive knowledge and appreciation of the arts and culture of Mexico were the undeniable results of the early education he received from his mother. He was granted permission to transfer to Lane Technical High School, a Chicago public school with an impressive fine arts program. Young Castillo immediately took notice of the school's comprehensive collection of historic works of art and more than sixty indoor murals from the WPA Federal Art Project and the 1933 Century of Progress/ Chicago World's Fair displayed throughout the institution. The illustrated history of the United States, with its depictions of labor, industry, and early indigenous peoples evoked images of the monumental Mexican murals of José Clemente Orozco (1883–1949), Diego Rivera (1886–1957), and David Alfaro Siqueiros (1896–1974). At just nineteen, Castillo participated in his first collaborative public art project, painting a mural at the high school with a group of fellow students.



Enríquez began working at the Halsted Urban Progress Center in Pilsen and was eventually made a full-time employee there in 1967, continuing to develop culturally specific arts education programs for









children and adults. In addition to arts and crafts classes, she taught drawing, painting, clay modeling, crocheting, embroidery, carpentry, community theater, and Mexican dance. She even created costumes, decorations, and parade floats for Mother's Day and Mexican Independence Day celebrations. By the age of sixty,



Enríquez had fully realized her career as a self-taught artist, educator, community organizer, and community elder. In 1969 she met Harold Allen (1912–1998), a photography professor at the School of the Art Institute of Chicago, from which her son Mario Castillo had graduated earlier that year. Allen and Enríquez married in December 1970. Allen promoted his wife's artwork and documented her lifelong vocation as a socially engaged artist working within her community. Enríquez's creativity and accomplishments have often been overlooked in the world of art critics and scholars, as the majority of her art was perceived as domestic craft or the work of community social practice. As Allen suggested, perhaps this lack of recognition was because Enríquez generally worked "small," scaling her products for the home rather than for galleries.

Castillo's early artistic inspiration evolved from his fascination with life, decay, death, and Mesoamerican concepts regarding the cycle of life. Having been raised in a Mexican home, folktales of mortality and images of an afterlife and home altars were familiar. Unlike many other Mexican American artists emerging from the Chicano Civil Rights Movement, Castillo was not drawn merely to ancient indigenous icons but to the cosmic truths they acknowledged: the personal and timeless connections to modern-day experiences—artistic, cultural, political, and metaphysical.

Far left (all): **MARÍA ENRÍQUEZ DE ALLEN** (American, born Mexico, 1907–1999), clockwise from far left—*Saint Michael Vanquishing the Devil*, 1980, clay, wood, and mixed media; *Coyote with Hen*, 1975, clay; *Manger Scene*, 1977, loofah and mixed media, photos by Harold Allen

Above: **MARÍA ENRÍQUEZ DE ALLEN**, *Chicago Skyline*, c. 1968, acrylic paint, courtesy of Mario Castillo



Right: The mural *Peace* (also known as *Metafísica*), painted in 1968 at Halsted and Cullerton Streets, Chicago, was sandblasted around 1992, after gentrification arrived in Pilsen, photo by Harold Allen

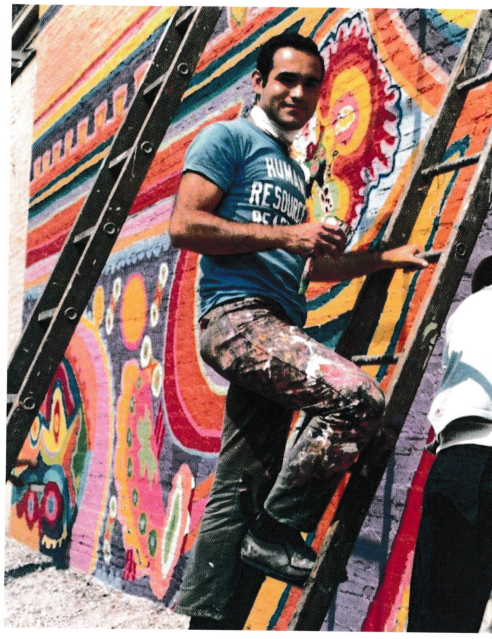
Below: **MARIO CASTILLO**, with the community youth who painted the first Chicano mural in the United States, 1968, photo by Bob Rounsley





Castillo made history in the Latino public art movement in the United Sates during the summer of 1968, just prior to the violent Democratic National Convention in Chicago and the Tlatelolco Massacre in Mexico City. His outdoor mural, entitled *Peace*, also known as *Metafísica*, was the first of countless Chicano murals painted throughout the following decades in Latino neighborhoods across the country. Thus began the Chicano Mural Movement. Additionally, his abstract Mesoamerican composition painted at the Halsted Urban Progress Center was the first mural painted by untrained youth from the community rather than by a team of established artists. The following year, Castillo and a group of racially diverse youth from several neighborhoods rendered a second mural, *The Wall of Brotherhood*, just a few blocks from the first. His collective and educational approach involving young people in mural-making has since become standard practice in most cities.

Throughout the 1970s, the artists of Mexican descent in Chicago became actively involved in the Civil Rights Movement. They introduced popular art and cultural elements from Mexico while integrating political principles of the U.S. Chicano Movement that were emerging in California, Texas, and the Southwest.



Above: Mario Castillo painting *The Wall of Brotherhood*, 1969, photo by Efrain Martínez

The Wall of Brotherhood mural was painted in 1969 and demolished in 1992 by developers, photo by Harold Allen



Below: **MARIO CASTILLO** (American, born Mexico 1945), *Resistance to Cultural Death—An Affirmation of My Past*, 1988, serigraph. NMMA Permanent Collection, gift of Self Help Graphics, 1991.104

The Chicano visual vocabulary that developed in the murals and artworks represented an artistic assimilation of two distinct cultures, those found on either side of the Río Grande. According to Castillo, this new vocabulary was not only Mexican or strictly American—it was Mexican American.

When considering the talent and creativity found within immigrant communities, there can be no debate that the United States has benefited enormously from the novel ideas, approaches, and resolve of these peoples. How appropriate then, that after receiving his master of fine arts degree in 1973 from the California Institute of the Arts, Castillo began teaching art at the university level. From 1990 to 2015, he served as a painting professor at Columbia College Chicago, and it is clear from the many budding artists who studied with him—students from myriad cultural and ethnic backgrounds—that, like his mother, Castillo used art to create bridges of comprehension and empathy between distinct communities and across multiple generations.

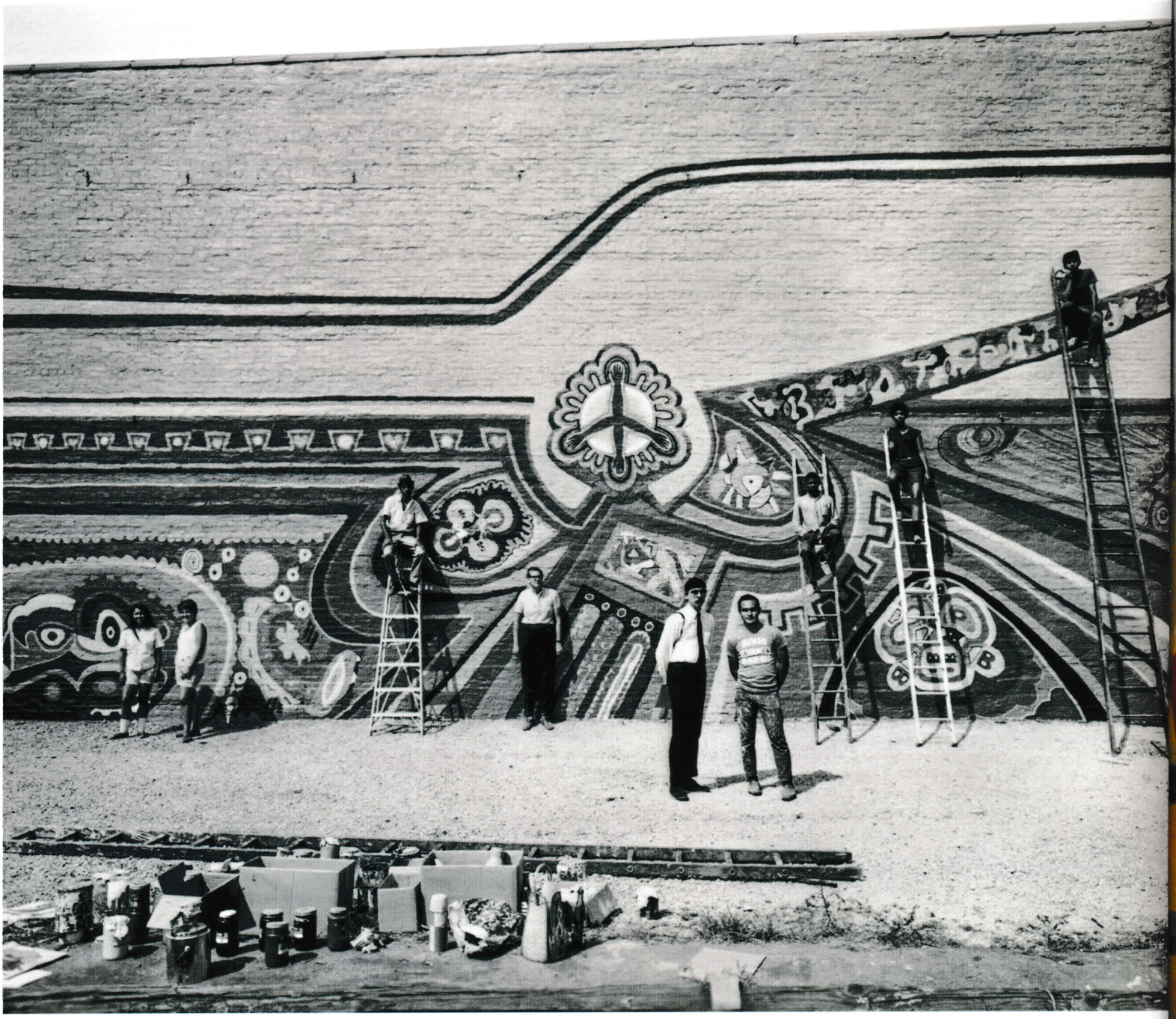




The unceasing work in Chicago accomplished by this mother-and-son team is best understood as their collective, devoted legacy in the arts, working toward equity and social reform for all. Their work has been influential in community centers, as well as at the National Museum of Mexican Art, and is a testament to the positive difference that art education can make in a person's life, and mentorship can have on a generation. Chicago is unmistakably a city of immigrants, with each newly arriving community offering something unique to the fabric of the city. Yet it is through the sharing of distinct arts and cultural traditions that neighborhoods stitch together a multifarious fabric that reveals what we all hold in common.

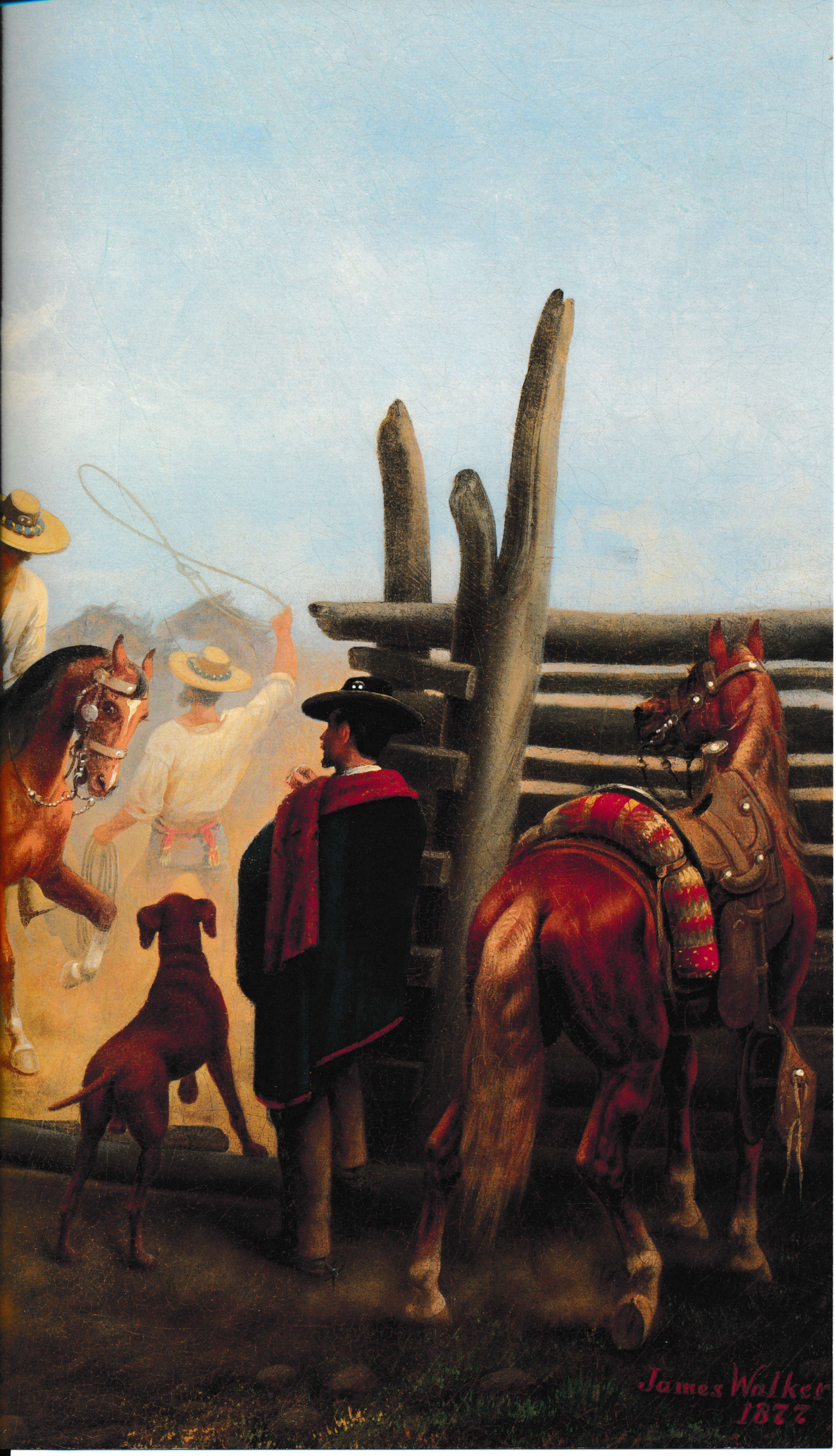
Below: **MARIO CASTILLO**, *The Ancient Memories of Mayahuel's People Still Breathe*, 1996, semen-acrylic mural on canvas (permanently installed at the NMMA). NMMA Permanent Collection, gift of the artist in memory of his father, Manuel Castillo de León, 1997.37, photo by Kathleen Culbert-Aguilar





MARIO CASTILLO (American, born Mexico 1945), with Chicago Human Resources Director Glenn Bell and city youth, posing at *The Wall of Brotherhood* mural in Pilsen, 1969, photo courtesy of Mario Castillo



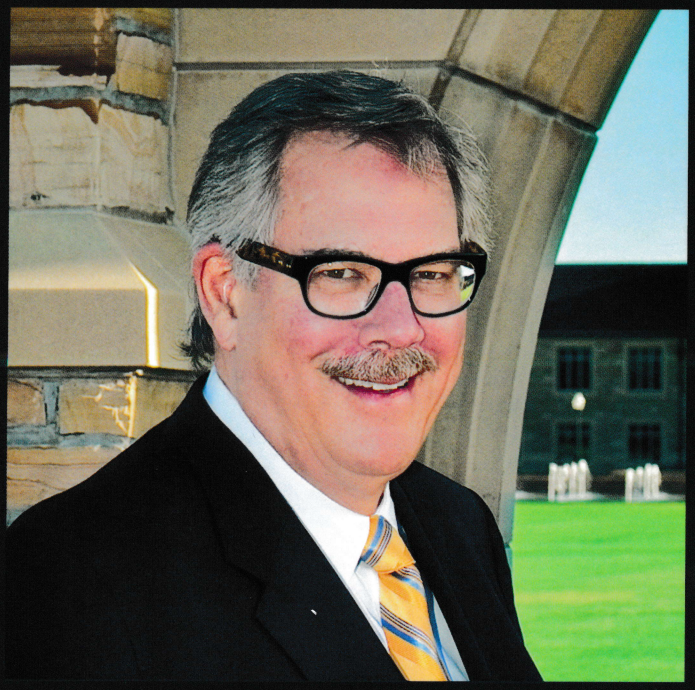

James Walker
1877

GILCREASE
MUSEUM
Thomas Gilcrease Institute of American History and Art

INK AND BLOOD



BY ARTHUR SZYK



This issue of the *Gilcrease Journal* is dedicated to the memory of Steadman Upham, president emeritus of The University of Tulsa. An anthropologist, Dr. Upham was fascinated with the Gilcrease collection and its potential to teach untold lessons about the history and cultures of the Americas. Under his leadership, the partnership between the City of Tulsa and The University of Tulsa to manage Gilcrease Museum was realized. Today, students and faculty regularly contribute to the scholarship and operations of this truly national treasure. Dr. Upham is remembered fondly as the landmark partnership marks its tenth anniversary in 2018.