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GILCREASE

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CHEYENNE LEDGER ART

PORTRAITS IN EARLY AMERICA

MAXIMILIAN AND BODMER ON THE UPPER MISSOURI

BANDOLIER BAGS OF THE GREAT LAKES

THE SCULPTURE OF FREDERIC REMINGTON

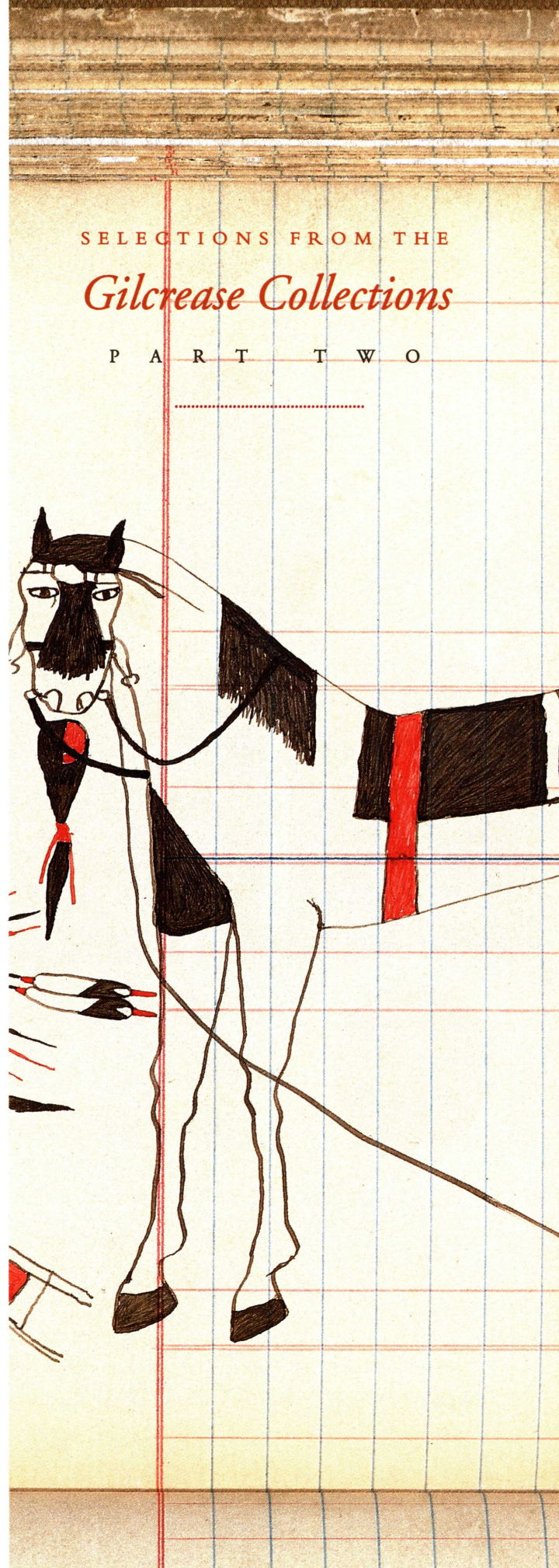
Lives

Among the many ways of understanding the Gilcrease collection is to read in it a record of lives lived, observed, or imagined. A German prince and a Swiss artist ascend the Missouri in a primitive keelboat and their impressions of the indigenous life of the frontier become an indelible record. Cheyennes at an 1880s military outpost inscribe a ledger book with images of their past conquests. A Boston bride of 1765 ties a ribbon in her hair and sits for a portrait that will forever capture her prenuptial moment. In the Gilcrease collection the lives of the people are preserved—both in images and in objects that express their collective spirit.

SELECTIONS FROM THE

Gilcrease Collections

PART TWO



GILCREASE JOURNAL

VOLUME SIX ~ NO 1 SPRING 1998

LIVES

AT GILCREASE

Courting and Counting Coup

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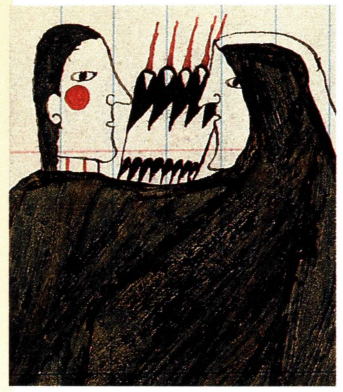
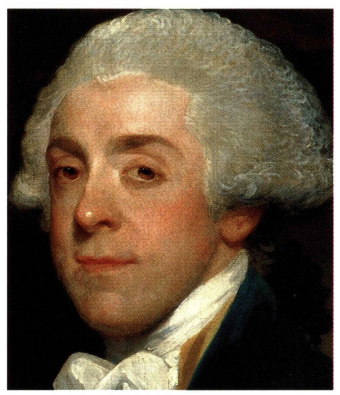
CHEYENNE LEDGER ART AT GILCREASE

On the pages of bound ledger books, Plains Indian artists continued the tradition of recording their adventures, once depicted on stone or hide—portraying the conquests of the heart along with those of military combat.

Candace Green, Ph.D. *Ethnological Specialist, Department of Anthropology, National Museum of Natural History, Smithsonian Institution*





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Proclaiming God's Grace

PORTRAITS IN EARLY AMERICA

Portraits in early America were the dominant form of art. Calvinist doctrine relegated decorative arts to the realm of the frivolous, but portraits were accepted as documents of God's grace in the lives of the deserving. The faces that look out at us from centuries past bear clear marks of lasting character.

Anne Morand *Curator of Art Collections, Gilcrease Museum*

LEFT TO RIGHT, ABOVE: Details from the Scouts ledger (see pages 4 and 18), *Portrait of William Franklin* by Mather Brown (see page 28), *Mandeh-Pahchu, A Young Mandan Indian* by Karl Bodmer (see page 44), and two Chippewa men wearing bandolier bags, ca. 1900 (see page 48). AT RIGHT, Frederic Remington's *Buffalo Horse* (see page 62).

Along the Wide Missouri

30

MAXIMILIAN AND BODMER IN THE WESTERN FRONTIER, 1832-34

Through the eyes of a Swiss artist and a German prince unequaled glimpses of the American frontier were preserved in superbly detailed aquatint engravings and a journal of more than 500,000 words.

Sarah Erwin *Curator of Archival Collections, Gilcrease Museum*

Forms and Acts

48

BEADED SHOULDER BAGS FROM THE GREAT LAKES REGION

The collective spirit of a people takes visible form in the characteristic media which they imbue with depth of meaning. Among the Indian people of the Great Lakes, a vital expression is the wearable art of the beaded bandolier bag.

Daniel C. Swan, Ph.D. *Senior Curator, Gilcrease Museum*

The Sculpture of Frederic Remington

58

One of the first American sculptors to use the lost-wax method of bronze casting, Remington was also one of the earliest to capture real action and movement in his work.

Anne Morand *Curator of Art Collections, Gilcrease Museum*

M. Susan Savage *Mayor of Tulsa*

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COURTING AND COUNTING COUP

CANDACE S. GREENE

National Museum of Natural History,

Smithsonian Institution

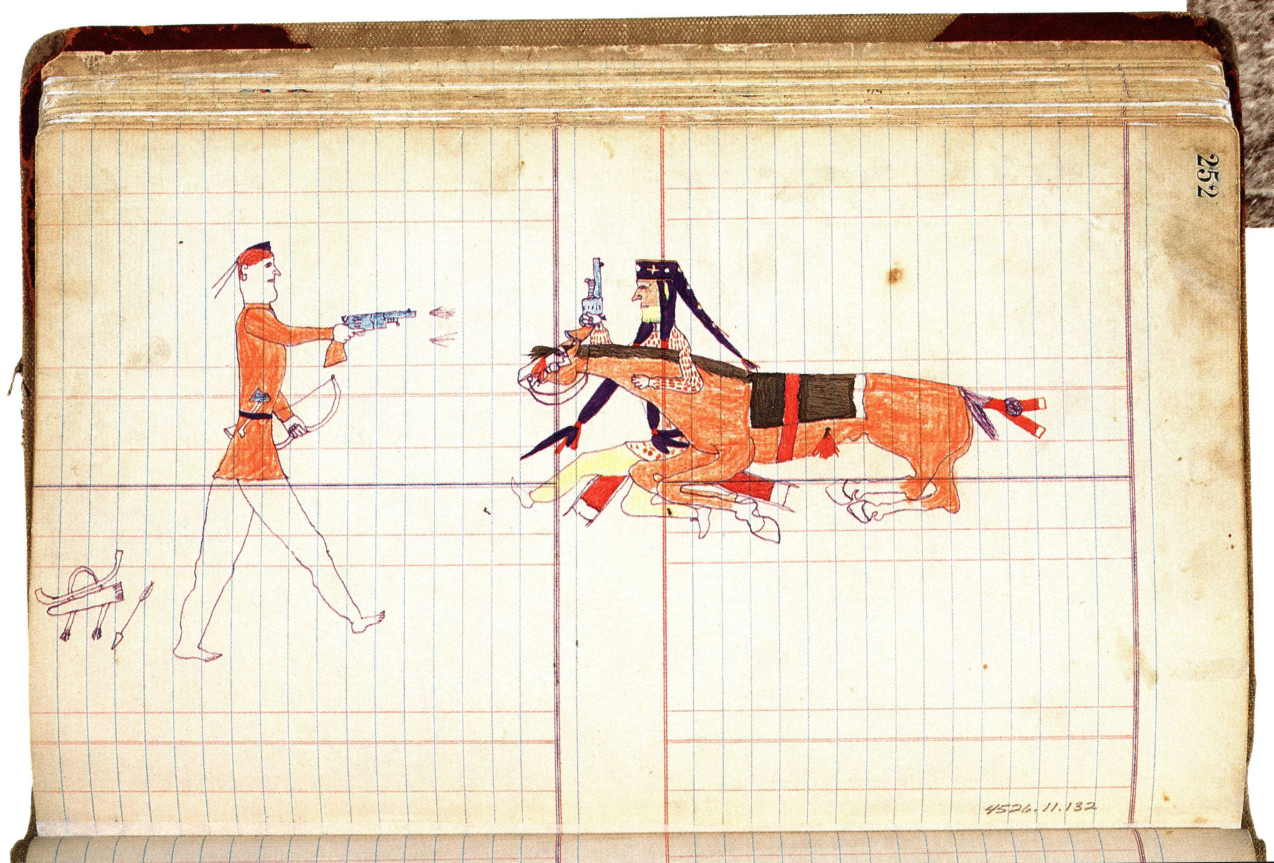
INDIANS of the North American Plains have recorded their experiences in the form of drawings and paintings for centuries. Humans and animals are found painted or inscribed upon the surfaces of rocks throughout the Great Plains, as well as in bordering areas once inhabited by the forebears of historic Plains people. Painting of figures on hides may be an equally ancient art form, but organic materials have not survived, as has the record on stone, to tell us of the tradition.

A Desperate Stand,
SHORT HORN
4526.11.132

Short Horn was one of the few scout artists other than Red Eagle who produced pictures of warfare. The Cheyenne warrior, wearing an otter skin headdress adorned with mirrors, has taken refuge behind his downed horse, which has been shot in both the head and flank. He holds his fire while a shaved-head Pawnee advances upon him, firing his revolver. The danger of the situation is conveyed by two fanning muzzle blasts directed toward him. The artist has provided minimal information about the enemy, but has done a masterful job of representing the fallen horse and the man crouching behind it.

Pictorial hide paintings in the 19th century most often depicted scenes of warfare. Attention was focused on the encounters of individual warriors rather than on overall representations of battles. Even large hides covered with dozens of figures were a compilation of a series of vignettes, scenes of particular encounters, perhaps occurring at separate times and places. In the earliest known works, people were drawn very simply. However, even though they were hardly more than stick figures, each was made distinctive by the inclusion of some identifying emblem such as a shield, headdress, or notable item of dress.

By the 1860s, paper, pens, and pencils had become increasingly available to Plains artists, who readily adopted these new media even before the extinction of the bison and the resulting scarcity of hides on which to paint. Paper was often available to Plains people in the form of accountants' ledger books, which were widely used by traders as a place to record the details of their transactions. Because of the many images that artists placed on the ruled pages of these bound volumes, Plains art on paper is often known as "ledger art." Many ledgers are filled with drawings similar to those appearing on hides of the same time period, but with the vignettes



now isolated on individual pages rather than combined on a single hide. The smooth drawing surface and fine pointed implements allowed ledger artists to incorporate a wealth of detail not possible in the older media. Much ledger art was produced after warfare had ended on the Plains, and images of activities such as hunting, courtship, and ceremonies began to occur alongside pictures of war in books of drawings. The result was a wonderfully rich body of pictorial art produced in the final decades of the 19th century, one which offers unique insights into Plains Indian culture.

A Cheyenne village. Photograph by William Soule (American, 1836-1908). Gilcrease 4527.127.5.

Riding Down a Pawnee, RED EAGLE

4526.11.99

A galloping Cheyenne warrior strikes a Pawnee with his saber. Plains warrior art represented the deeds of specific individuals and usually included information to ensure that the warrior could be properly identified. The antithesis of Western concepts of portraiture which focus on facial features, the warrior's face is here totally obscured by the neck of his horse. Instead, his distinctive war shield is portrayed in careful detail and would have been readily recognized by other members of his band. In Plains pictorial art, the tribal affiliation of enemies is conveyed through a few stereotypical elements. In the work of many artists, enemies are carelessly drawn with few features beyond those necessary to establish their identity, such as the shaved and painted head and roached hair on this Pawnee man. Here, however, he is carefully delineated from his earrings to his knee garters.

THE CHEYENNE Of all the tribes producing art, the Cheyenne were among the most accomplished. Known as the Tsistsistas in their own language, the Cheyenne were once a horticultural people living to the east of the Plains. By the beginning of the 19th century they had abandoned farming for a nomadic lifestyle, moving their tipis over a wide territory in pursuit of bison and favorable opportunities to trade surplus hides for guns and other trade goods.

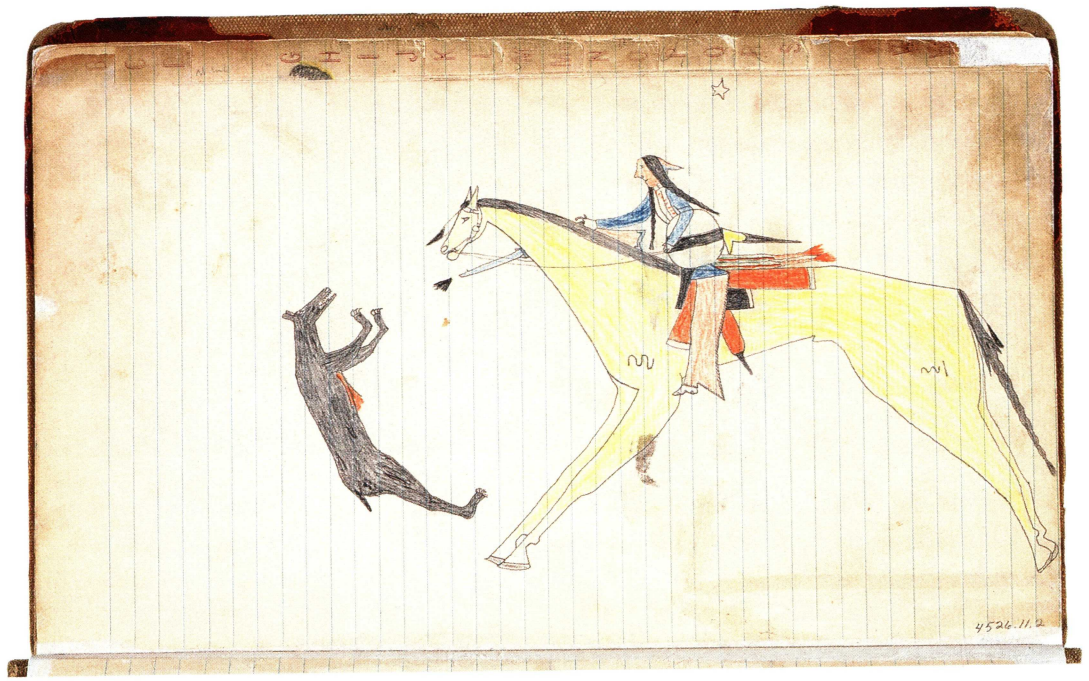
Cheyenne summer camp, ca. 1895. Beef received as annuity payments is hung to dry as bison had been in earlier days. Smithsonian Institution, 43.118-A

Over time the tribe divided into northern and southern groups, which occupied somewhat different territories. Both became embroiled in conflict with United States troops as White settlers, travelers, and cattlemen increasingly invaded territory the Cheyenne considered their own. The Southern Cheyenne were ultimately defeated in 1875 and forced onto a reservation in Indian Territory, which they shared with their Arapaho allies. The agency headquarters was established on the eastern border of the reservation, just across the North Canadian River from the Army post of Fort Reno.

The Northern Cheyenne experienced their final defeat in 1877 and were transported south to join the Southern Cheyenne in Indian Territory. Their later flight northward and the tragic events associated with it are well told in the popular history *Cheyenne Autumn.* However, other Northern Cheyenne people chose to remain behind rather than join that desperate escape. Their descendants are a part of the Oklahoma Cheyenne population today.

THE SCOUTS LEDGER The Gilcrease Museum has in its collection one of the premier examples of Cheyenne pictorial art, a bound ledger book containing 140 drawings by at least eight different artists. The works are drawn in graphite pencil or ink, then filled in with ink, watercolor, and colored pencil. They are vibrant in color, often engaging in composition, and remarkable in detail. No element of decoration is omitted, from the print on a trade cloth shirt to the beadwork on women's leggings and belt bags.

BY THE BEGINNING OF THE 19TH CENTURY THE CHEYENNE HAD ABANDONED FARMING FOR A NOMADIC LIFESTYLE, MOVING THEIR TIPIS OVER A WIDE TERRITORY IN PURSUIT OF BISON AND FAVORABLE OPPORTUNITIES TO TRADE SURPLUS HIDES FOR GUNS AND OTHER GOODS.



Shooting a Bear,

UNKNOWN ARTIST

4526.11.2

The artist of this hunting scene contributed several works to the ledger, but his name remains unknown. He is the only artist in the book to use the old Plains convention of using a small picture representing a person's name as a form of identification. There can be little doubt that this is a picture of the scout enlisted under the name Star. Pictures of hunting appear often in reservation period art, although they were never as popular as images of warfare or courting. Only two occur in the scouts' work. Here the hunter, looking more like a warrior with his shield at his side, is shooting a bear, an animal endowed with great supernatural power in traditional Cheyenne belief.

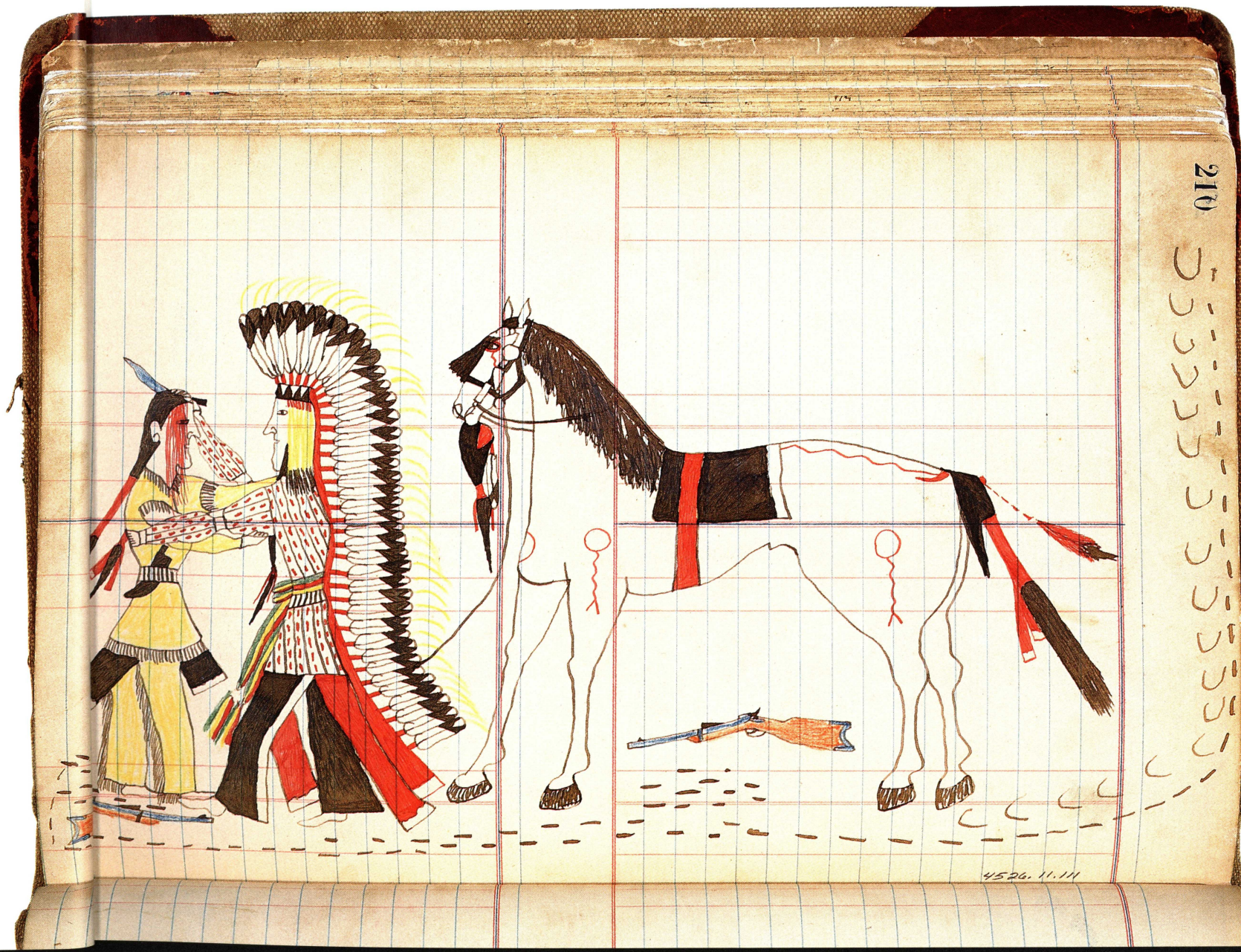
The book includes many striking scenes of warfare, with Cheyenne warriors facing a variety of tribal enemies. The protagonists are identified by their shield designs and warrior society regalia, much as they were on the earlier, simpler hides. Other scenes are of courting couples, sometimes wrapped together in one blanket as was Cheyenne custom. The names of several men and a few of the women are written on the pages.

While the Gilcrease ledger is an extraordinarily fine example of Cheyenne art, it also exhibits classic characteristics universal to Plains ledger drawings. The pictures are all of people, and their images are set against the blank background of the page without indication of place. Attention is lavished upon their dress and weaponry, but no attempt is made at facial portraiture. People are drawn in conventionalized profile views, although with shoulders usually facing front. Horses also appear in profile. Figural components are outlined with a firm, solid line filled in with solid blocks of color, often adorned with pattern but not shading. Lines of footprints are sometimes included to show a course of action. The drawings are restricted to the common themes of reservation art: warfare, courting, hunting, and ceremony.

Fight with a Shoshone, RED EAGLE

4526.11.111

This picture of a fight between a Cheyenne in full war bonnet and a Shoshone enemy is by Red Eagle, the premier artist of the Gilcrease scouts ledger. He has used a technique known from the earliest hide paintings, the representation of footprints, to help tell the story. The line of hoof prints shows the course of the Cheyenne rider in pursuit of the Shoshone, who was on foot as indicated by the dashed line of prints leading to him. Once he was overtaken, the Cheyenne dismounted to engage in hand to hand combat. The Shoshone wears fringed buckskins, but the Cheyenne is fully dressed in trade cloth. Both are armed with firearms and skinning knives, suggesting how thoroughly intertribal warfare was embedded in the world wide trade system.



Encounter with Three Woman, SHORT HORN

4526.11.16

Howling Water is here seated with three identically dressed women, his horse tied to a screening bank of trees. Far from the feminine ideal of modesty, the women appear to be engaged in removing his clothing. One is lifting his bandolier necklace. His hat, quirt, belt and knife case are already discarded on the ground. As in Short Horn's war scene *A Desperate Stand* (page six), the "opponent" seems to have the upper hand in the encounter.

There is no record of when and how Thomas Gilcrease acquired the book and added it to his library. All knowledge about the ledger must be drawn from within its own covers. An inscription on the frontispiece provides an excellent starting point. It reads: "Made by the Indian Scouts 1887. . . Neal W. Evans, Fort Reno, Indian Territory, July 25/87. . . Capt Homer Wheeler U.S.A. . . . Lieut. 'Squid' Rice U.S.A."

The Indian scout unit, Company A of the 22nd Infantry, U.S. Army, was established in 1885, for service at Fort Reno and Fort Supply in Indian Territory, and continued in operation until 1895. Members were recruited from the Cheyenne and Arapaho Reservation, adjacent to Fort Reno, and men of both tribes enlisted, although there was greater Cheyenne participation. The term of service was for a period of six months, although many men re-enlisted for a number of terms. They were issued military uniforms, but the dress code was sufficiently relaxed to allow them to retain long hair if they wished, as well as selected elements of their native dress.

The scouts at Fort Reno had their own tipi camp where they lived with their families and received agency rations, in effect forming a new residential band. Their duties were to support military and agency personnel in keeping peace among the Indian residents of the reservation and in providing protection against non-Indian intruders, such as horse thieves, cattle rustlers, and "grass thieves"— cattlemen running herds on Indian land without paying for pasturage.

In some ways, it seems surprising that Indian men would enlist for service with the same Army they had fought so bitterly only ten years before. However, the duties were ones of dignity, similar to those carried out in pre-reservation times by the traditional warrior societies, and many society members became scouts. Also, enlistment in the Army was one of the few opportunities on the reservation to earn cash income ($15 per month) in an increasingly cash-oriented economy.

THERE IS NO RECORD OF WHEN AND HOW THOMAS GILCREASE ACQUIRED THE BOOK AND ADDED IT TO HIS LIBRARY. ALL KNOWLEDGE ABOUT THE LEDGER MUST BE DRAWN FROM WITHIN ITS OWN COVERS.

The Fan and the Parasol,

RED WOLF (?)

4526.11.48

This courting picture of Big Horse is typical of the highly decorative drawings of the Fort Reno scouts, who were evidently connoisseurs of fashion both male and female. The rider presents himself before the lady resplendent in face paint, bone breastplate with silver pendants, and bright saddle blanket. He sports a paper fan in place of the usual feather one and a fluffy breath feather floats from his forehead. She carries a bright parasol and pulls the blanket she modestly wears just tightly enough about her to reveal the form beneath.

The names of twenty-four men are inscribed in the Gilcrease ledger. Twenty of these are the names of Indian men who appear on the muster rolls for Company A during 1887, although several discontinued their service after that date. The names identify the figures in the drawings, a number of which are probably self-portraits of the artists themselves. Not all of the artists have been identified, but most, if not all, were Cheyennes. The most prolific artist in the book as well as one of the most gifted was Red Eagle, a Northern Cheyenne who maintained his residence among the Southern Cheyenne.

One of the non-Indian names that appear on the flyleaf of the book was Neal Evans, who operated a trading post at Fort Reno from the 1870s to the 1890s, and who apparently acquired the well-thumbed book sometime after it was produced. He owned it in 1906, at which time he showed it to the visiting Smithsonian anthropologist James Mooney and a group of older Cheyenne men, whose comments on it Mooney recorded. Another non-Indian name recorded in the book is that of Captain Homer Wheeler, known to the scouts as Wagon Wheel. Wheeler was an old-time frontier scout who in 1925 published an engaging account of his Western adventures. He became the commander of the Fort Reno scouts in 1890, but was not promoted to the rank of Captain until 1893. The name of Lt. Sedgwick 'Squid' Rice also appears in the pages of the book. Rice was commander of the Fort Reno scouts in their first year of operation, from 1885 to 1886. Aside from his accomplishments in that realm, he was remembered in the Territory as a gifted organizer of horse races.

The muster rolls confirm that the book was produced around the date inscribed in it, 1887. The names of the White officers may have been added by Neal Evans at a later date. The scouts' names, however, were probably written at the time the drawings were produced by one of several Indian soldiers who were literate in English.

The Scout and the Lady,

WASHEE (?)

4526.11.67

This drawing is attributed by comparison to other works in the book to an artist named Washee. There were, however, two men of this name enlisted in the company, a Cheyenne and an Arapaho. The artist has depicted a quiet encounter between a scout in full uniform upon a horse with the government brand and a young lady. Her name is written as "Gary Hair," perhaps derived from that of Guerrier, the post interpreter. She seems to have been quite a favorite, her name appearing in six drawings with six different scouts. Some of these men appear to have taken exception to such pictorial association, for her name has been heavily crossed out on two of the images.

DEPICTIONS OF A CHANGING LIFE The pictures in the Gilcrease scouts ledger offer images of a changed and changing life. They include classic coup-counting pictures as well as courting scenes more typical of reservation art. The clothing shown in such loving detail is a mixture of buckskin and cloth; parasols are as popular as feather headdresses. A name glyph—a pictorial symbol used to indicate a person's name—appears in only one picture, but written names in English abound. Those names reveal the participation of both Northern and Southern Cheyennes in the production of the ledger, reflecting the results of population dislocation typical of the reservation system.

One of the most interesting aspects of culture revealed in the scouts ledger is what it shows about gender relations. Plains ledger art was solely the product of male artists and reflected men's perspectives on life. Growing out of a tradition of

A Bowstring Warrior Counts Coup, RED EAGLE

4526.11.120

The Cheyenne warrior shown here is a member of the Bowstring Society, and he wields the distinctive lance of that soldier society. Its shaft is covered in red cloth adorned with eagle feathers, and near its tip is tied a yellow hoop rattle fringed with stiff black hair, another insignia of the society. He is counting coup on two Crow Indians, who have taken refuge behind a bank of earth or similar natural feature, which is simply indicated in the drawing by a single curving line. Red Eagle ran out of room for a complete depiction of the second enemy, whose figure extends off the page, but this interferes in no way with the completeness of the story he is illustrating.

picturing men's accomplishments in war, courting scenes are more a record of conquest than of romance. Women occupy the same position in these drawings as do tribal enemies in scenes of coup-counting.

The Cheyenne have traditionally held very high standards for women's conduct, considering chastity a cardinal virtue. Young women's behavior was closely monitored by their families and courtship ideally took place in public view, with the couple standing and talking near the girl's parents' tipi, their only privacy the single blanket that the young man wrapped around them. The Gilcrease ledger includes scenes of such decorous courting practices. While earlier hide paintings were produced for public display and modeled ideal behavior, ledger books lent themselves to production for a more select audience. The scouts seem to have taken full advantage of this, sharing with each other near-scandalous representations of amorous conquests—and misadventures. Many of the women in the pictures carry pails or hatchets, indicating that they were encountered while out fetching water or gathering wood, far from watchful eyes. And, far from models of modesty, women are often shown tugging at men's blankets, soliciting their attentions, or trying to break up a liaison with another woman.

There is a sense of teasing about many of the pictures, as if men's boasts of conquests were often countered with reminders of embarrassing situations. Humor, so characteristic of Plains people today, has seldom been noted in 19th century ledger art. Maybe we have just missed the joke! Plains pictorial art had passed into obscurity by the close of the 19th century with the death of a generation of old warriors upon whose

SUGGESTED READING

Janet C. Berlo, ed., *Plains Indian Drawings 1865-1935: Pages from a Visual History.* (New York: Harry N. Abrams, Inc., 1996).

Candace S. Greene, "Artists in Blue: the Indian Scouts of Fort Reno and Fort Supply," *American Indian Art Magazine* 18 (1992), pp. 50-57.

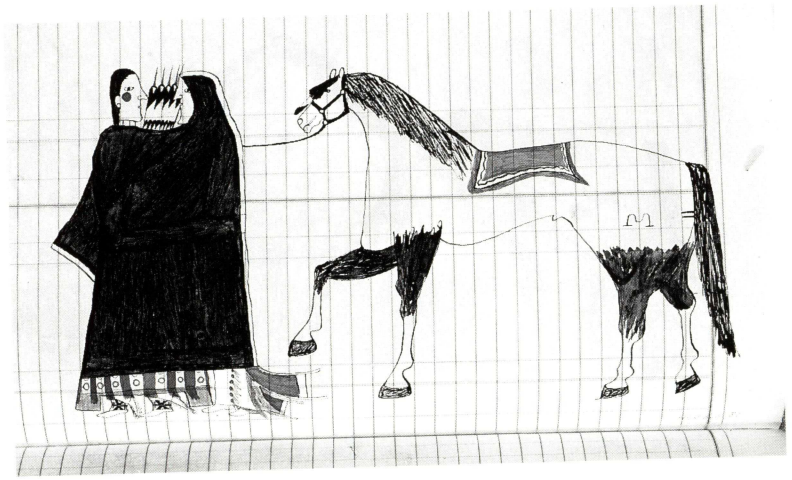
George Bird Grinnell, *The Cheyenne Indians* (Lincoln, NE: University of Nebraska Press, 1972). Originally published 1923.

Mari Sandoz, *Cheyenne Autumn* (New York: Avon Books, 1972).

Homer Wheeler, *Buffalo Days: the Personal Narrative of a Cattleman, Indian Fighter & Army Officer.* (Lincoln, NE: University of Nebraska Press, 1990). Originally published 1925.

exploits it had once been based. Evidently the newer, more playful topics did not sustain sufficient interest to support continued production.

In the late 1920s, however, Plains art began to re-emerge, led by the artists of Oklahoma. This art revival was often nurtured in an academic setting such as the University of Oklahoma or Bacone College, and artists used a variety of art papers and paints rather than ledgers and pencils. However, the new work was influenced by the earlier Plains style of art. Artists continued to concentrate on the depiction of people and to devote great attention to elements of dress. As before, figures were drawn in solid outline filled in with brilliant blocks of color and were placed against the blank surface of the paper with little indication of place or time. And pictorial art continued for many more years to be primarily the domain of men, depicting men's activities and interests.



A Romantic Conquest

(See detail, page four)

RED EAGLE

4526.11.86

In this self-portrait, Red Eagle shows himself and a lady wrapped in a courting blanket. Even beneath the concealing cover of the blanket, he has managed to suggest rich detail of clothing in the plaid hem of the lady's dress at left and his buckskin leggings and red breech clout at right. This charming scene has exactly the same structure as do his pictures of war, in which he takes on an enemy while his horse stands by at the ready.

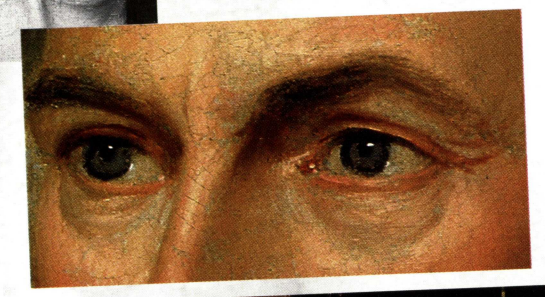
An Untimely Interruption, UNKNOWN ARTIST

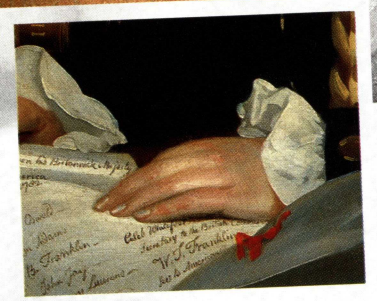
4526.11.59

The courting couple in this picture are being roughly interrupted by a second woman who yanks at the blanket on which they are seated hand in hand. Does she represent a jealous lover? An angry wife? An outraged mother? The answer was no doubt well known to the other scouts.

Portraits in Early America

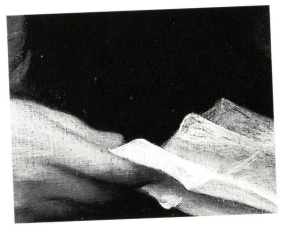
Proclaiming God's Grace



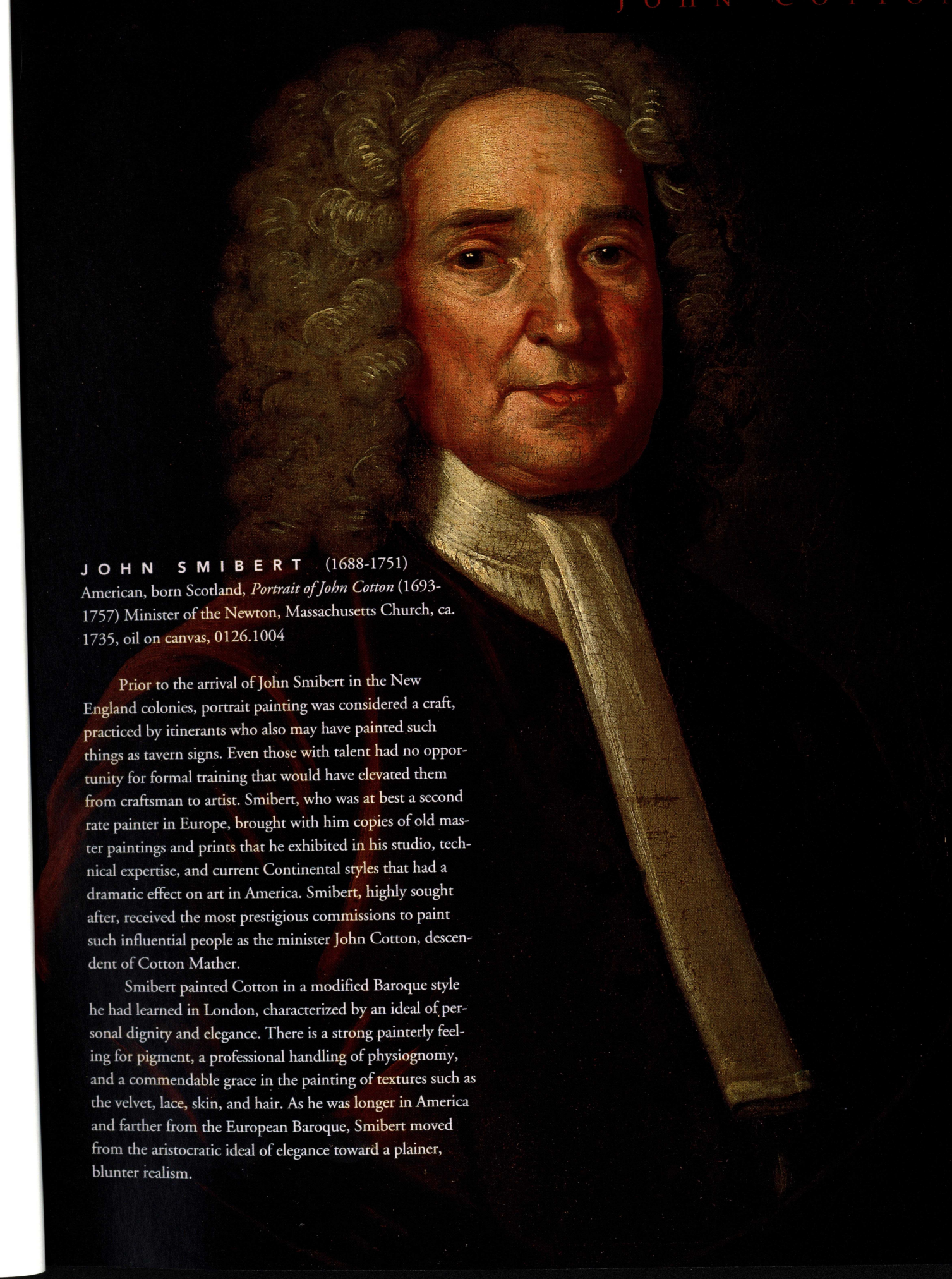


ANNE MORAND

PORTRAITS have been popular since classical times, not only because of an artist's desire to record the individual, but also later generations curiosity to know what someone "looked like." Until the first decades of the 19th century, portraits were the dominant form of American art. Before this, European settlers who were still struggling to survive had little need or use for art in any form. Strong Calvinist attitudes regarded most art as frivolous, but portraits documented the enjoyment of God's grace in the form of economic achievement—plus, only the wealthy could afford such a luxury. As communities were established and some groups, such as the merchant class, began to flourish, portraits of the prosperous began to be in demand. After the Revolutionary War, portraits of statesmen and military leaders were popular, not only as state images, but as patriotic testimonials in private homes.



The tradition and style of early American portraits were based on European precedents. Dutch and English painters produced high quality portraits, some of which were brought to the American colonies with the emigrants, either as paintings or engravings. These images were the model on which the first native-born painters based their work, and which inspired some of them to seek further enlightenment through European training. Successful portraits not only recorded an individual accurately—as judged by peers of both the sitter and the artist—but also displayed something of the character and life of that individual.



JOHN SMIBERT (1688-1751)
American, born Scotland, *Portrait of John Cotton* (1693-1757) Minister of the Newton, Massachusetts Church, ca. 1735, oil on canvas, 0126.1004

Prior to the arrival of John Smibert in the New England colonies, portrait painting was considered a craft, practiced by itinerants who also may have painted such things as tavern signs. Even those with talent had no opportunity for formal training that would have elevated them from craftsman to artist. Smibert, who was at best a second rate painter in Europe, brought with him copies of old master paintings and prints that he exhibited in his studio, technical expertise, and current Continental styles that had a dramatic effect on art in America. Smibert, highly sought after, received the most prestigious commissions to paint such influential people as the minister John Cotton, descendent of Cotton Mather.

Smibert painted Cotton in a modified Baroque style he had learned in London, characterized by an ideal of personal dignity and elegance. There is a strong painterly feeling for pigment, a professional handling of physiognomy, and a commendable grace in the painting of textures such as the velvet, lace, skin, and hair. As he was longer in America and farther from the European Baroque, Smibert moved from the aristocratic ideal of elegance toward a plainer, blunter realism.

JOHN ROWE

JAMES MADISON

ROBERT FEKE (active 1740-1752) American, *Portrait of John Rowe* (1715-1787) Boston Diarist, 1741, oil on canvas, 0126.1003

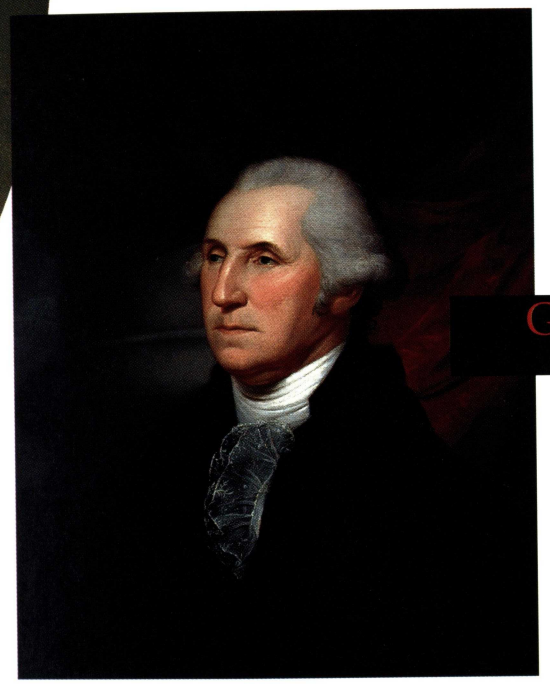
One of the first painters to come under Smibert's influence was Robert Feke. Very little is known of Feke's early life and nothing is known of his training before he met Smibert. His first commissions came through Smibert, who recommended him for portraits such as this one of a John Rowe. Feke's sitters are represented with an air of nobility that came from revealing their natural dignity, rather that artistic artifice and painterly flourishes. Rowe, like all of Feke's male portraits, has a ramrod stance of prideful elegance; he is presented as a man of substance, through the strong and stable pyramidal composition, the subtly-colored but expensive clothing, and a confident gaze that engages the viewer.

Although Feke was a competent painter, commissions were scarce. Boston could support only one painter well, and Smibert received most of the work. Feke was forced to travel throughout the Colonies, painting in Newport, Philadelphia and Long Island, before 1752 when he disappeared from historical references.

CHARLES WILLSON PEALE (1741-1827) American, *James Madison,* 1792, oil on canvas, 0126.1006

Charles Willson Peale came to painting rather late, at the age of 21 after seeing portraits done by an itinerant artist. With apparently no prior interest or attempt, he bought paint and brushes and taught himself the basics from an instruction manual. An innately talented painter, he sought further training, taking lessons with John Singleton Copley in Boston and Benjamin West in London before establishing his studio in Philadelphia. There he not only began his career as a painter but also became involved in the Revolutionary War as an officer in the colonial militia.

Because of Peale's active role in the Revolutionary War, he knew many of the men who would become the revered statesmen of the new Republic. Just after the end of the War, Peale began an extended project of recording the nation's principal leaders, both civil and military, in portraits that he exhibited in an addition to his studio. James Madison, commemorating "The Father of the Constitution," was painted five years after the Federal Constitutional Convention and fourteen years before Madison's election as president. It is an oddly informal presentation in both attire and in the fact that Madison wears no wig. Peale has excluded any background elements that would offer insight into Madison's deeds, relying instead on the integrity evident in his face to imply greatness rather than specific accomplishments.



GEORGE WASHINGTON

CHARLES WILLSON PEALE (1741-1827) American, *Portrait of George Washington,* ca. 1795, oil on canvas, 0126.1013

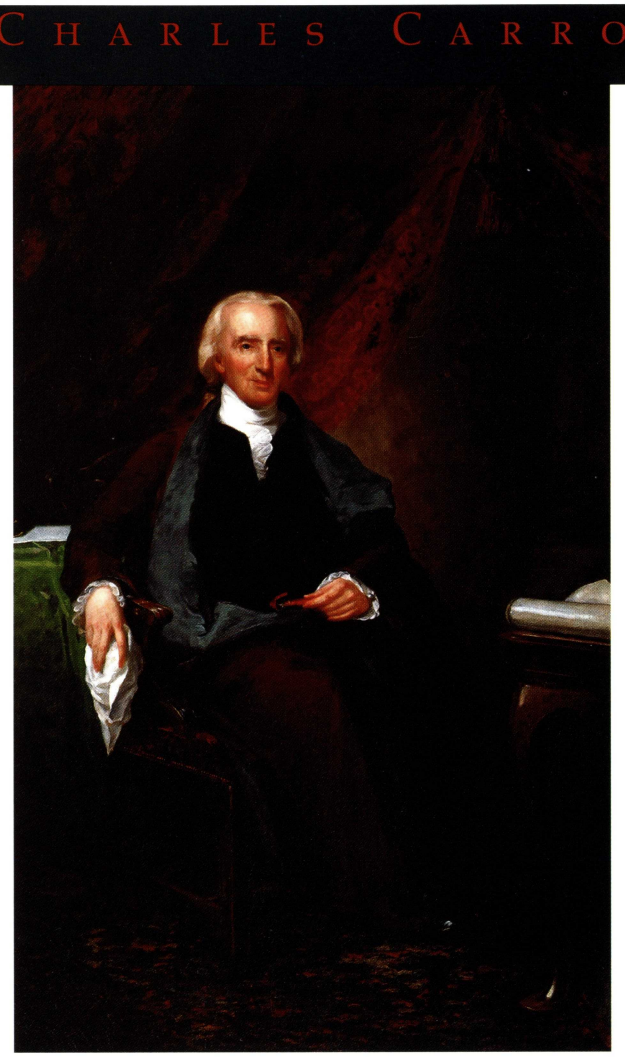
Due to Washington's understandable popularity with the American people, numerous portraits were painted by artists such as Peale. Painted not just for public display in places like Peale's gallery—considered the first museum in America—portraits of Washington became coveted icons for most homes. Although modest compared with some of the full-sized, full-length versions by Peale and others, *Portrait of George Washington* at Gilcrease possesses the conventional attributes that characterize portraiture of this era, especially that which depicts Washington: restrained pose, formal dress and wig, gaze directed away from viewer, references to his position or deeds, in this case the subtly-painted Greek column and drapery in the background.

One of the reasons for Peale's success during his lifetime and enduring his significance as a painter was his ability to convey something of the disposition of his sitters. His strong, confident faces, well-modeled and crisply delineated, reveal his admiration of American patriots and founders of the new republic.

JOHN SINGLETON COPLEY (1737-1815) American, *Portrait of Mrs. John Apthorp, Née Hannah Greenleaf,* 1765, oil on canvas, 0126.1012

This handsome portrait probably commemorated Mrs. Apthorp's wedding in 1765 and it exemplifies Copley's skillful rendering of different textures such as her lustrous silk and pearls, fragile lace, luminous eyes and delicate skin tones. Copley, who established his career in Boston before the Revolutionary War, was the first Colonial native-born master. He was influenced by English migrant painters who introduced the popular Rococo portrait style and the formulae for painting beautiful silks and satins and decorative elements. Copley's ability to render these textures, combined with his talent for accurate, yet pleasing depictions of his sitter, made him the most sought-after portraitist.

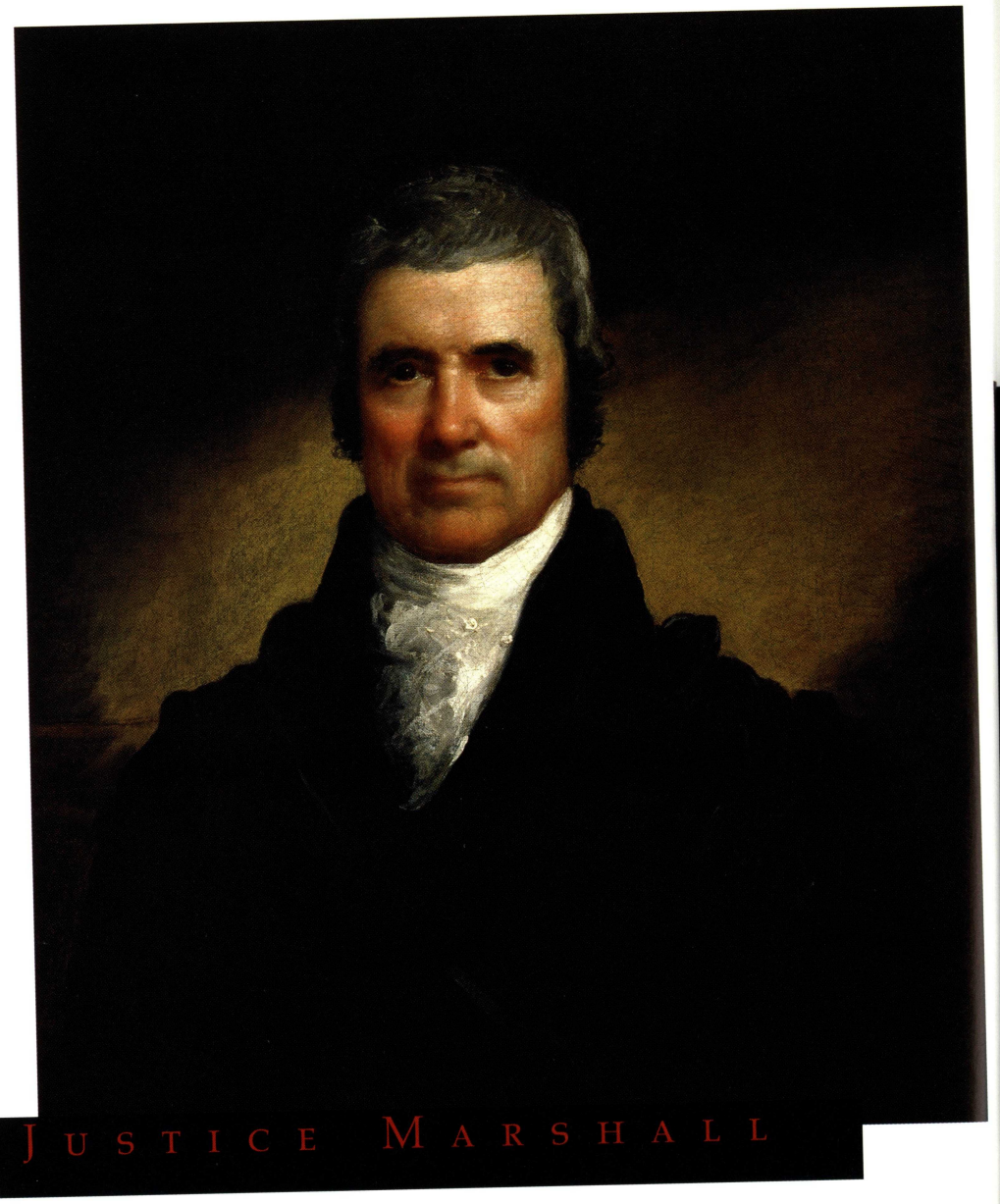
Because of the lack of opportunity during wartime, and his family's Tory leanings—his wife was the daughter of the British agent of the East Indian Tea Company—Copley found it necessary to leave the American colonies and resettle in England. Copley's talent made him a formidable competitor for portrait commissions among the upper class in London. There he soon moved into the realm of heroic-scale history painting, never again painting the charming portraits of his youth.



THOMAS SULLY (1783-1872) American, born England, *Charles Carroll of Carrollton,* 1827, oil on canvas, 0126.1019

Sully was one of the most prominent portrait painters of the 19th century, producing over 2600 works. Trained in England, he studied with Benjamin West and the English portraitist Sir Thomas Lawrence. Sully established his studio in Philadelphia in 1810, which was the art center of the United States. However, he traveled widely through major Eastern cities on painting commissions.

In 1826 Sully went to Baltimore where he was engaged to paint Charles Carroll, the signer of the Declaration of Independence representing the colony of Maryland. In four days, Sully made quick sketches and oil studies of the octogenarian, which he took back to his Philadelphia studio to begin the first of several portraits. The full-scale portrait in the Gilcrease collection was completed in 1827, paid for by Carroll as a wedding present for his granddaughter. It is typical of Sully's graceful, flattering work that made him one of the most popular portrait painters.



JOHN WESLEY JARVIS (1780-1839) American, born England, *Chief Justice John Marshall,* ca. 1825, oil on canvas, 0126.1011

Jarvis was trained as a painter and wood engraver during his apprenticeship in Philadelphia. There and later in New York, he painted portraits of private citizens and public figures, promoting his work through exhibitions that he set up in his studio. Jarvis, who painted complimentary portraits, was understandably in great demand. John Marshall is one of several portraits of the statesman that Jarvis completed after he moved his studio to Virginia. Subsequent to painting the first portrait, perhaps in 1825 when the sitter was in his seventies, Jarvis made replicas with slight variations for each of Marshall's five sons. This one was made for Marshall's youngest son.

Marshall was the principal founder of judicial review and the American system of constitutional law. He had served in the United States Congress and as Secretary of State under President John Adams before being appointed to his most important and influential position as chief justice of the Supreme Court.

JOHN TRUMBULL (1756-1843) American, *Charles Wilkes,* ca. 1810-15, oil on canvas, 0126.1002

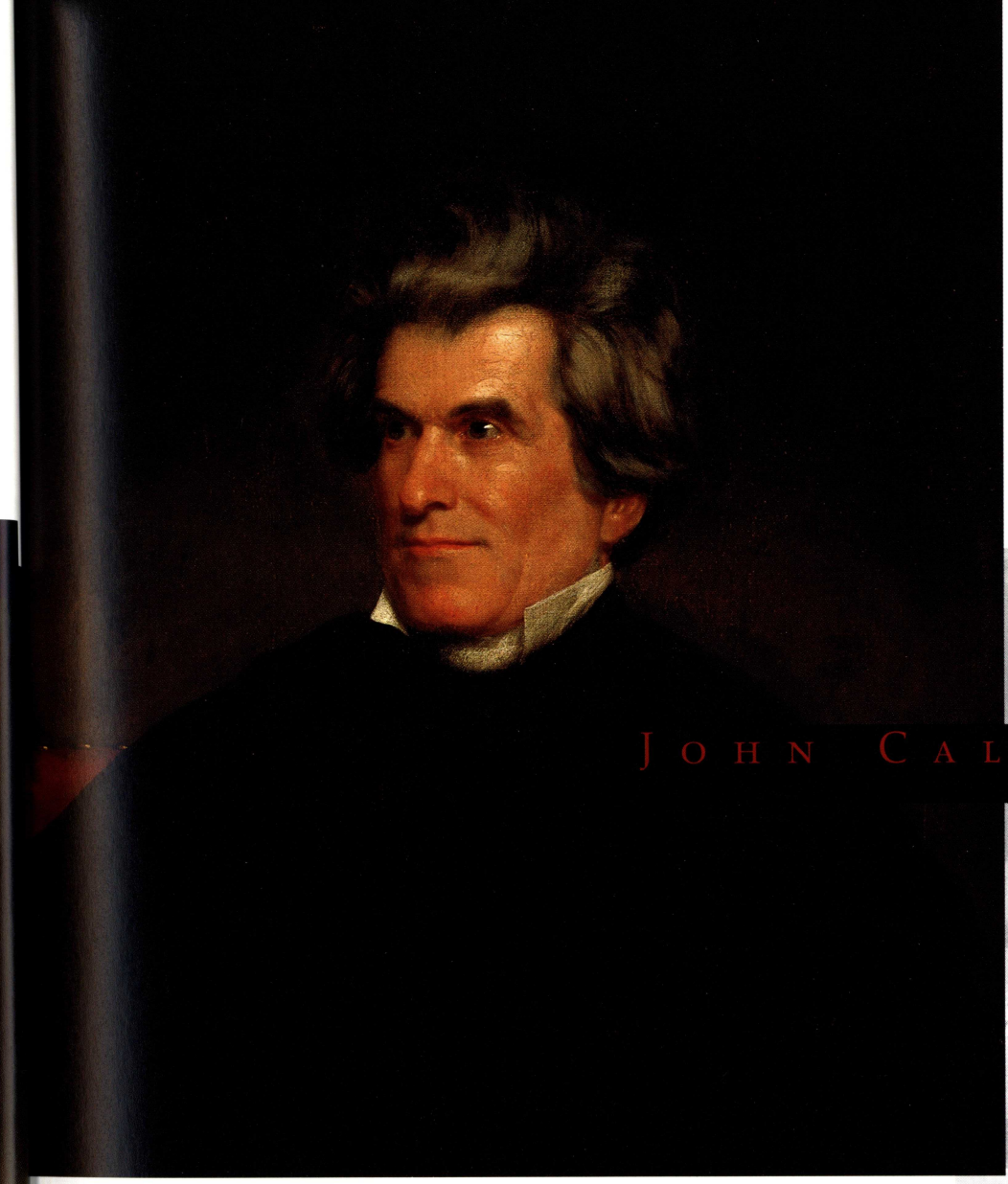
John Trumbull was one of the most complex artistic figures of the Revolutionary period. His early interest in art was forestalled by an ambitious father and the War for Independence, in which he served and gained the rank of colonel. After his service, Trumbull went to Paris and then London, where he studied with Benjamin West. A talented and capable artist, Trumbull painted portraits, history paintings of the war that documented events on both sides of the conflict, and notable topographical landscapes. Unfortunately, Trumbull was a victim of the times; his desire to paint grand patriotic themes under government patronage was not possible in the post-war atmosphere in America when people could not afford to support public art.

This portrait of Charles Wilkes demonstrates Trumbull's ability as a painter. Although a simple composition, the face is finely and sensitively rendered. Wilkes, treasurer of the New York Historical Society and an avid paintings collector, was often the sounding board later in life for the disillusioned artist.

MATHER BROWN (1761-1831) American, *William Temple Franklin,* 1791, oil on canvas, 0126.1016

Brown, a descendent of influential Massachusetts Mather family, was one of the most ambitious and talented of the generation of Americans who attempted to compete against the best English painters. In his youth he had been encouraged to draw and had watched John Singleton Copley paint portraits of his mother and grandfather. He had also taken lessons from Gilbert Stuart during the older artist's brief stay in Boston.

Brown eventually traveled to Paris and to London to further his study, and in Paris stayed with family friend, Benjamin Franklin. Franklin provided a passport and letter of recommendation to Benjamin West in London, as he had done a year earlier for John Trumbull. Franklin's grandson, William Temple Franklin, whom Brown would paint ten years later, also wrote a letter in support of Brown to a friend in London: "Permit me to introduce to your acquaintance the Bearer Mr. Brown, a Young Gentleman from America who proposes residing sometime in London with a View of perfectioning himself in the Art of Miniature painting. —He is a Young Man of good Family & of a very amiable Character: and I shall esteem as done to myself any Civilities you may think fit to shew him."



JAMES BOGLE (1817-1873) American, *Portrait of John Calhoun,* 1847, oil on canvas, 0126.1014

Bogle was born in South Carolina, where he began his career as a portrait painter. In 1843 he moved his studio to New York to take advantage of better opportunities for commissions. Little is known about the training of this painter, but his work was exhibited frequently at the National Academy of Design, the most prestigious institution devoted to art in the United States.

One of the paintings that Bogle exhibited at the National Academy was Portrait of John Calhoun. Calhoun, a fellow South Carolinian, was noted as an advocate of the rights of individual states. He was active in the federal government from 1811 until his death in 1850, serving as a Congressman, Senator, Secretary of War, Secretary of State, and Vice President under Presidents John Quincy Adams and Andrew Jackson. Throughout his career, Calhoun sought to preserve the Union while advancing the interests of the Southern states.

Along the Wide Missouri

Maximilian and Bodmer in the Western Frontier

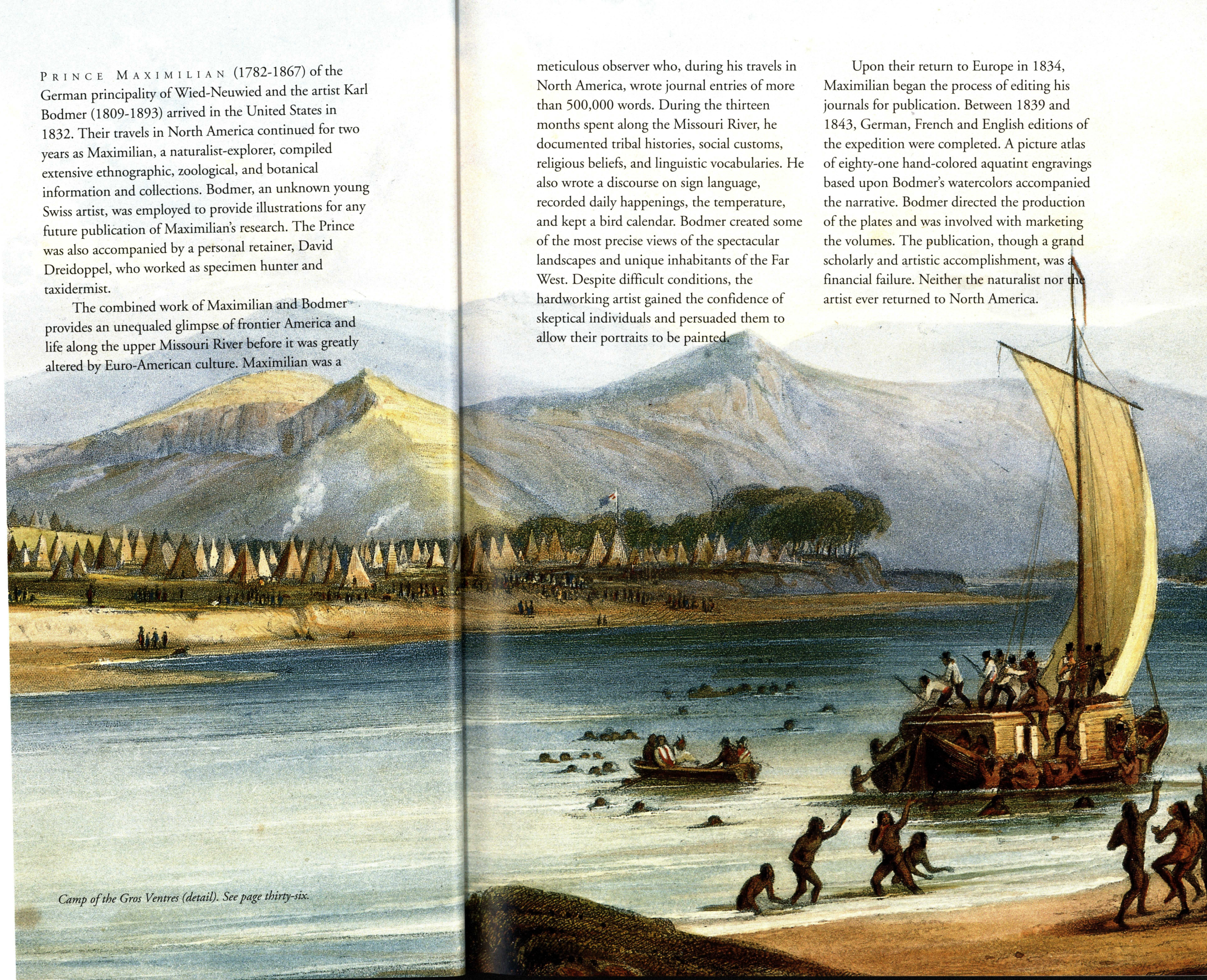
1832-34

SARAH ERWIN

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

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

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



Camp of the Gros Ventres (detail). See page thirty-six.

THE WATER OF THE FOX RIVER WAS "CLEAR AND DARK GREEN THE VISIBLE GROUND AT THE BOTTOM COMPLETELY COVERED WITH SHELLS."

Mouth of the Fox River (Indiana)

Hand-colored aquatint engraving after Karl Bodmer
Published in *Travels in the Interior of North America*
Tableau 5, 4576.91.39

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

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

"Most of the Assiniboins have guns, the stocks of which they ornament with bright yellow nails, and with small pieces of red cloth on the ferrels for the ramrod."

Fort Union On the Missouri

Hand-colored aquatint engraving after Karl Bodmer
Published in *Travels in the Interior of North America*
Tableau 28, 4576.91.62

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

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

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

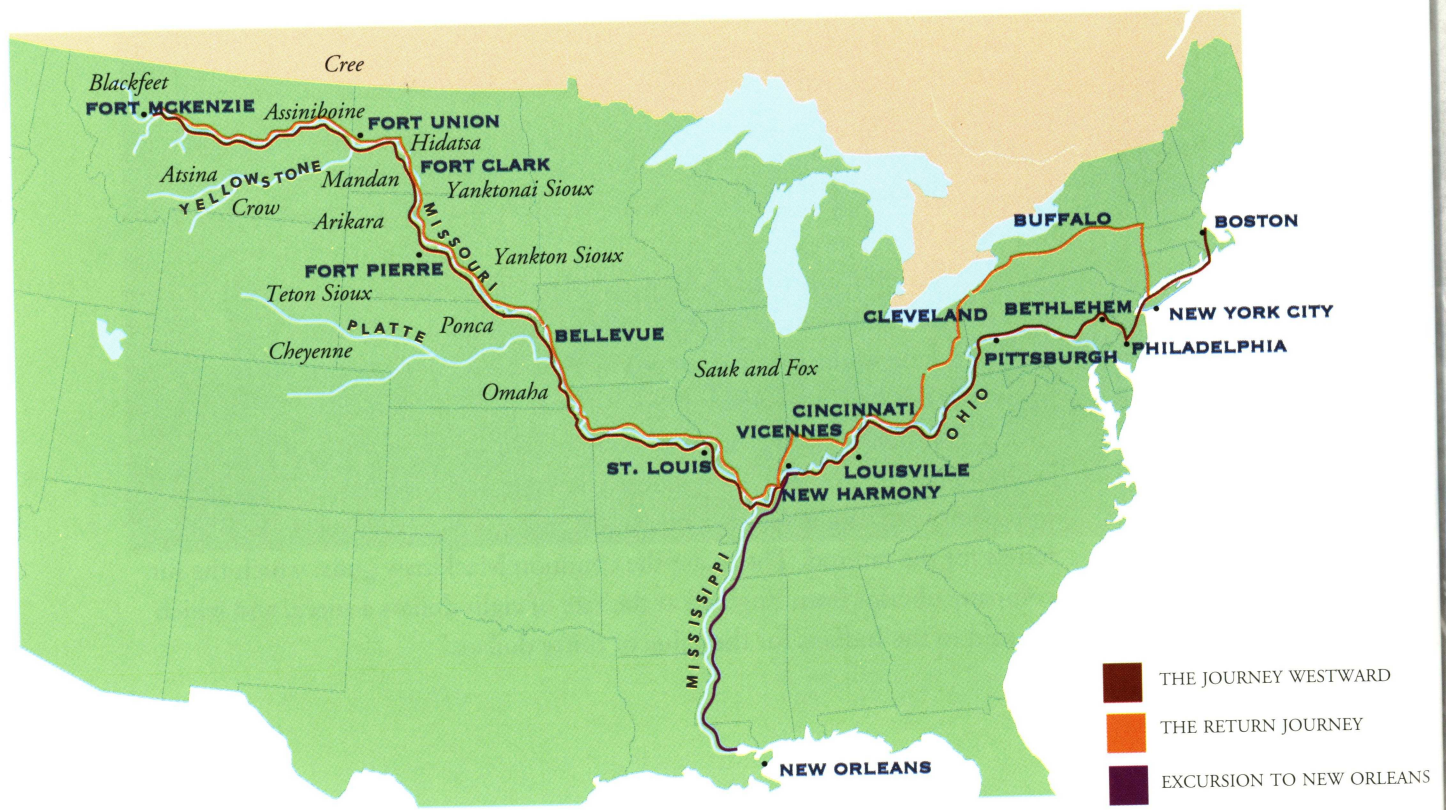
The prince continued, "Fort Union is built in the territory of the Assiniboins. . . Most of the Assiniboins have guns, the stocks of which they ornament with bright yellow nails, and with small pieces of red cloth on the ferrels for the ramrod. Theses are the common Mackinaw guns, which the fur company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

Camp of the Gros Ventres of the Prairies On the Upper Missouri (See detail, page thirty-three)

Hand-colored aquatint engraving after Karl Bodmer
Published in *Travels in the Interior of North America*
Tableau 38, 4576.91.72

MAXIMILIAN and Bodmer traveled about 1,800 miles from St. Louis by steamship, but the 500 miles from Fort Union to Fort McKenzie were made by keelboat. These boats were heavy barges fitted with keels, masts, and rudders that al-lowed them to be sailed when condi-tions were favorable. Much of the time, however, the vessels were rowed, pushed by poles, or pulled by cordelle. The sixty-foot keelboat Flora on which Maximilian's group traveled was crowd-ed with supplies and fifty-two people, many of whom were employed in pro-pelling the boat to Fort McKenzie.

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



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

Bison Dance of the Mandan Indians
(Following pages)

Hand-colored aquatint engraving after Karl Bodmer
Published in *Travels in the Interior of North America*
Tableau 18, 4576.91.52

ON APRIL 9, 1805, near the end of the Europeans' stay at Fort Clark, members of the Mandan Buffalo Bull Society came to see them. Maximilian's journal entry states that "Towards evening, nine men of the band of the buffalo bulls came to the fort to perform their dance, discharging their guns immediately on entering. only one of them wore the entire buffalo head; the others had pieces of the skin of the forehead, a couple of fillets or red cloth, their shields dec-orated with the same material, and an appendage of feathers, intended to represent the bull's tail, hanging down their back. They like-wise carried along, elegantly ornamented ban-ners in their hands."

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

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

"...WE THOUGHT THAT WE SAW BEFORE US, TWO WHITE MOUNTAIN CASTLES...."

The White Castles on the Upper Missouri

Hand-colored aquatint engraving after Karl Bodmer
Published in *Travels in the Interior of North America*
Tableau 37, 4576.91.71

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

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

"EVERY MOMENT, AS WE PROCEEDED ALONG, NEW WHITE FAIRYLIKE CASTLES APPEARED, AND A PAINTER WHO HAD LEISURE MIGHT FILL WHOLE VOLUMES WITH THESE ORIGINAL LANDSCAPES."

View of Stone Walls on the Upper Missouri

Hand-colored aquatint engraving after Karl Bodmer
Published in *Travels in the Interior of North America*
Tableau 41, 4576.91.75

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

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

Mandeh-Pahchu, A Young Mandan Indian

Hand-colored aquatint engraving after Karl Bodmer
Published in *Travels in the Interior of North America*
Vignette 24, 4576.91.25

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

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

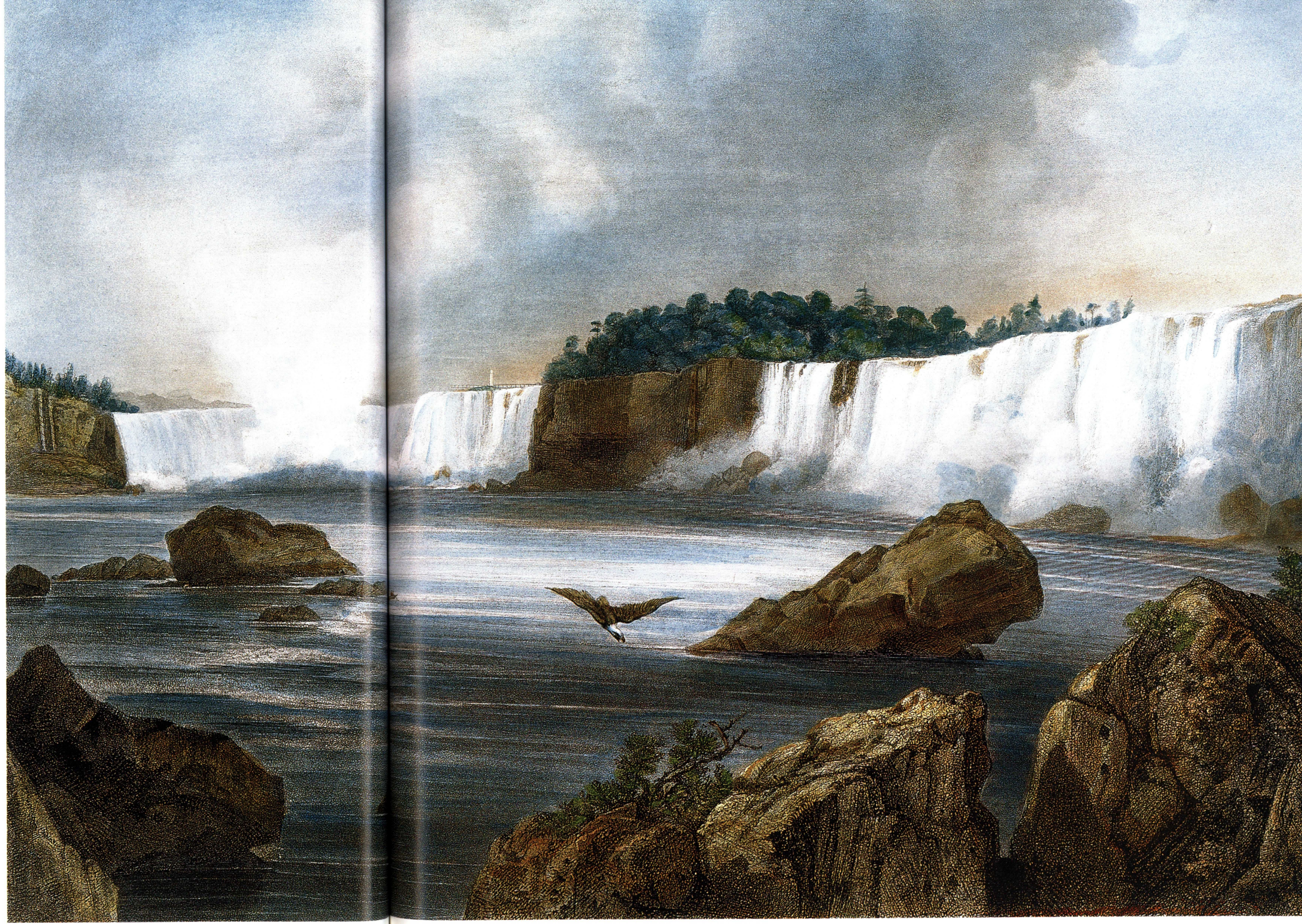
Mandeh-Pahchu (Eagle's Beak) was a young Mandan man encountered during the winter. In his hair are bands of fur, a heavy beaded dangle, and hairbows with strings of blue beads and dentalium shells, trimmed in what may be ermine fur. His large earrings are probably of abalone shell. He wears two styles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

Niagara Falls

Hand-colored aquatint engraving after Karl Bodmer
Published in *Travels in the Interior of North America*
Tableau 39 , 4576.91.73

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

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



"THE EYE IS LOST IN THE DEPTH OF THE FOAMING WHIRLPOOL, THE LIGHT SPRAY OF WHICH ENVELOPS THE GRANDEUR AND SUBLIME IMPRESSION OF THE SCENE. . . "

"... EVERY COMMUNITY I HAVE COME TO STUDY HAS ITS SPECIAL MEDIA. PEOPLE HAD INVESTED CERTAIN FORMS AND ACTS WITH SUCH A RICHNESS OF MEANING THAT, ONCE I HAD LOCATED THEM, I COULD COLLABORATE WITH THE COMMUNITY'S NATIVE SCHOLARS IN THE STUDY OF THEIR CULTURE BY CONCENTRATING WITH THEM ON THE EXEGESIS OF KEY WORKS."

HENRY GLASSIE

"THE SPIRIT OF FOLK ART" 1989, PAGE 36

Chippewa (Ojibwe) Men, Mille Lacs, MN, ca. 1900.
With permission from the State Historical Society of Wisconsin.
WHi (x3)45561

Forms and Acts:

Beaded Shoulder Bags from the Great Lakes Region

DANIEL C. SWAN

One important medium used by the Indian people of the Great Lakes region to express their collective spirit is beadwork. Women in the region drew from indigenous style and design and incorporated European materials and techniques to produce a distinct tradition of appliqué and woven beadwork. Although used to decorate formal dress clothing, accessories, and religious objects, these expressive forms gain particular distinction in the beaded shoulder bags often referred to as bandolier bags.

The streams, rivers and lakes that comprise the watersheds of the Great Lakes create a rich environment that produced a complex system of Native American communities. Indians of the area developed diverse adaptations to their environment, from bison hunting and maize agriculture to fishing and wild ricing. Three of the major language families of North America—Iroquoian, Algonkian and Siouan—are well represented in this region.

APPROXIMATE LOCATIONS OF GREAT LAKES INDIAN GROUPS, CA. 1600 AND IN 1998

Adapted from "The Arts of the Great Lakes Indian," Flint Institute of Arts, 1973, page xxx.

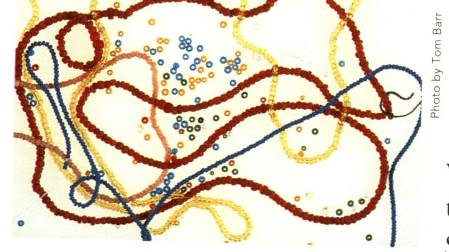


Photo by Tom Barr

Found here are such historically important tribes as the Iroquois, Ottawa, Huron, Ojibwe, Winnebago, Potawatomi, Menominee, Kickapoo, Fox, Sauk and Eastern Dakota.[1]

The use of porcupine quill and moose hair embroidery to decorate garments and bags manufactured from hide and woven plant fibers has considerable history throughout the eastern United States. The colonial fur trade brought a vast array of European materials and finished goods into the region, including glass beads, in the early 18th century. Combined with steel awls and needles, thread of various types, yarns and fabrics, the Indian people of the Great Lakes region used small glass beads to create realistic, abstract and symbolic art works that drew inspiration from their own and other aesthetic traditions and those of their European and native neighbors.

The history and development of beaded shoulder bags is fairly well known, with a sufficient number of documented examples available to permit the isolation of tribal patterns and community distinctions. Bags with shoulder straps were an indispensable item of utility in North America, with a long chronology and almost universal geographic dispersion. Early antecedents of the shoulder bags featured in this portfolio were constructed of tanned deer and moose hide, often colored dark with walnuts or charcoal. The earliest known examples were decorated with dyed porcupine quills. Native peoples of this region also used native cordage of nettles and other plants to hand weave bags, belts and garters with complex geometric designs produced by varied colors of cord.

Great Lakes shoulder bags also benefited from the bags of other regions and people. Antecedents included the cloth shoulder bags with side straps common to the Delaware and Southeastern tribes in the late 17th and early 18th centuries. The earliest documented examples of shoulder bags from the Great Lakes region date to the 1850s. Often constructed from twined yarn with beads worked into the weave, these bags helped to define the general designs and techniques that would evolve into the artistry represented in the bags of the Gilcrease collection. The advent of more complex design elements and an increase in the overall size of these bags over time was accompanied by the decline of their original utilitarian functions.

Beaded shoulder bags became items of adornment and prestige, whose value increased with the quantity of beads used in their decoration and the more important investment of a woman's creative talent and productive energy.

Beaded shoulder bags were manufactured in great number by at least a dozen tribes in the Great Lakes area. Their creation and use appears to have peaked in the 1920's and 1930's. Today the number of women actively producing such bags is unknown, but in the experience of myself and others who have worked in Minnesota and Wisconsin, the modern home of many Ojibwe, Winnebago, Potawatomi, Menominee and Dakota peoples, there were only two or three known bag makers. The time necessary to produce such an item is beyond the ability and desire of most people. The creation of a beaded bag today produces an instant heirloom, made for respect and love; art works that Henry Glassie, and other students of material culture, look to for an understanding of the collective spirit that gains expression and form through the works of individual artists.

Shoulder Bag Ojibwe, ca. 1870
11 x 36 inches, 8427.1724

The earliest example in Gilcrease Museum collections, this bag is also one of the finest in terms of design and execution. Loomed with uniform sized, consistent colored beads, this bag utilizes a number of design elements that have come to characterize early Ojibwe woven beadwork, including the eight-pointed star and pin-wheel motifs. The development of complex, loom woven designs may have been enhanced by the earlier practice of "birch bark biting," in which a piece of bark was folded in half or quarters with the front teeth used to pierce the thin bark. When unfolded elaborate, symmetrical designs emerged, similar to the cut paper "snow flakes" created by children today.

Shoulder Bag (below)
Ojibwe, ca. 1880
11½ x 35¾ inches, 8427.1723

Another early-style Ojibwe bag, executed with great attention to detail and overall design. The consistent color choices for elements on the strap, bag panel and tabs create a "flow" in the decoration of the whole bag. The elegant beading in four colors along its outside edge is done in open appliqué, which was among the first styles to be adopted by the Ojibwe with the advent of small "seed" beads in the 1700s. It is probably derived from their exposure to Iroquois, Huron and Ottawa designs and techniques.

Shoulder Bag Ojibwe, ca. 1890
16 x 48 inches, 8427.1709

The Indian people of the Great Lakes region used a variety of ingenious techniques to produce woven beadwork, using a supporting base of warp threads and attaching the beads via the weft. Woven beadwork benefited from an indigenous weaving tradition that produced bags and clothing items from native fibers and the introduction of linen thread, steel needles and glass beads by European traders. Woven beadwork can be produced through the use of various types of looms or in a variety of loose weaving techniques. Looms ranged from a fixed pole and bow to a closed wooden frame. At its most complex level a wooden heddle was used to weave double warp threads to set the beads.

Shoulder Bag Potawatomi, ca. 1895
15½ x 44½ inches, 8427.1713

The bags of the Potawatomi have a number of characteristics that distinguish them from those of other Great Lakes people, including the use of two small panels to separate the bag from the strap and highly repetitive patterns. In this bag the geometric design constraints of woven loom work have been manipulated to give the impression of curves and circles. The beadwork on this bag and strap are relatively simple, made interesting by the use of contrasting dark and light color fields for both designs and background.

Shoulder Bag Ojibwe, ca. 1890
13¼ x 42 inches, 8427.1712

Realistic floral designs, beaded in an overlay style on a background of white beads, have become synonymous with the artistic endeavors of Ojibwe women. By the late 1800s floral designs dominated the beadwork of the Ojibwe and many other groups, largely replacing the use of loom woven panels and straps. The overlay stitch was generally the first beadwork technique taught to Ojibwe girls, who began by outlining leaf and flower designs traced from bark cutout patterns on hide or cloth. As their skills developed, the girls learned to fill in the outlines with various colored beads, giving the figures detail and depth. Later they were taught the more complex techniques used to weave the intricately patterned tabs on the bottom of the bag shown here.

Shoulder Bag (detail)
Ojibwe, ca. 1910
14½ x 44¼ inches, 8427.1707

Floral beadwork of the Great Lakes gained design inspiration from the natural environment of the region, often depicting plants important for food, medicine and fibers.

THE COMBINATION OF LEAVES, TENDRILS, BUDS, FLOWERS, AND BERRIES CREATES A METAPHOR FOR THE NATURAL CYCLE OF PLANTS AND REFLECTS THE RENEWAL AND LIFE-STAGE CEREMONIES PRACTICED BY INDIAN PEOPLE OF THE GREAT LAKES.

Shoulder Bag Mdewakanton Dakota, ca. 1900
13¾ x 46 inches, 8427.1728

The eastern Dakota people of Minnesota executed magnificent bags of similar design and decoration to those of their Ojibwe neighbors, but in lesser numbers. The Dakota once inhabited the northern and western Great Lakes area, subsisting on wild rice, fish and moose, but were pushed westward by the Ojibwe prior to the Colonial period.

Shoulder Bag (detail and below left)

Winnebago, ca. 1920

14½ x 33 inches, 8427.1722

Winnebago shoulder bags display a number of distinct characteristic that aid in their identification, most notably, offset shoulder straps and their associated tabs. Winnebago bags often utilize bold geometric patterns, organized into three rows on the panel of the bag. Alternating green and red maple leaves are a common design motif, suggesting a reference to the seasonal change in nature. This bag also incorporates a bead at the beginning and end of each weft row, providing additional decorative detail and protecting the threads from wear and abrasion. This "bag" is entirely loom woven with no backing, disguising any vestige of its functional origins.

Shoulder Bag (facing page, far right)

Ojibwe, ca. 1920

15¼ x 45 inches, 8427.1718

Decorated with closed appliqué beadwork this bag demonstrates the move over time to wider straps and a larger bag. A slit in the panel has replaced the opening at the top of the bag. While floral and foliate patterns dominated the appliqué beadwork of the Ojibwe a number of other forms can be found in beadwork designs, including both real and mythical animals, human figures—both native and Euro-american, houses, churches and even written names, dates and phrases. A number from the 1920s and 1930s exhibit birds and baskets influenced by the Art Deco movement.

. . . A NUMBER OF OTHER FORMS CAN BE FOUND IN BEADWORK DESIGNS, INCLUDING BOTH REAL AND MYTHICAL ANIMALS, HUMAN FIGURES—BOTH NATIVE AND EURO-AMERICAN, HOUSES, CHURCHES AND EVEN WRITTEN NAMES, DATES AND PHRASES.

Shoulder Bag

Potawatomi, ca. 1910

15½ x 41¼ inches, 8427.1725

The shoulder bags of the Potowatomie often feature complex designs that are continued on the shoulder straps and tabs at the bottom of the bag. Such bags became an integral part of the formal dress of both men and women, and in later periods were worn two, three or more at a time. The bags were worn at important religious observances, such as the Midewiwin, a religious focus for many Great Lakes people. Later the bags were used in intertribal gatherings, such as the Drum Dance and powwows, often given as gifts to the members of visiting communities.

Notes

1. Readers are referred to *The Handbook of North American Indians,* Volume 15, The Northeast, for comprehensive bibliographic reference to sources on the archaeology, history and anthropology of the tribes of the Great Lakes region.

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ANNE MORAND

The Sculpture of Frederic Remington

THE IMPORTANCE OF REMINGTON as a sculptor lies not only in an art historical context, but also in the technical advancements promoted in the field of bronze casting. His equestrian bronzes were the first in America to show real action—rearing and running horses, as opposed to the static monuments of the past. He was also one of the earliest in America to use the lost-wax method, and was instrumental in encouraging the development of the engineering required to cast his more ambitious compositions.

Remington did not study sculpture during his tenure at Yale. His only exposure was a class in drawing from casts of classical sculpture. This lack of experience may be considered important to his development as a sculptor, since he was not limited by conventional thought concerning what was unachievable. In 1894 over a several-week period, Remington watched sculptor Frederick Ruckstull working on a small model for a large equestrian group. Ruckstull was working at the home of mutual friend Augustus Thomas, who seeing Remington's attraction to the medium, suggested he try the medium. The result was *The Bronco Buster,* perhaps the best-known icon of western art.

Remington intuited that sculpture could provide artistic immortality that he sought. Working first with Henry-Bonnard Foundry in New York, Remington's initial sculpture was a sand-cast. A catastrophic, but in retrospect auspicious fire destroyed the foundry in 1900, and Remington began working with the newly-reorganized Roman Bronze Works -- auspicious because he was introduced to the lost-wax method of casting, which was new to New York. The restrictions of sand-casting allowed very little action or detail, whereas lost-wax offered nearly unlimited possibilities for both.

Although his career was cut short by his death in 1909, Remington created in little more than a decade a body of sculptural work that would have a dramatic effect on artists and the public alike. Hardly a bronze sculptor since has not benefited from his experiments, both in composition and in technical achievement in the casting process. Likewise, hardly anyone with a taste for the imagery of the American West has not felt the excitement elicited by at least one of his twenty-two bronze subjects. Visitors to Gilcrease Museum find its collection of eighteen of those subjects perennial favorites.

The Norther, 1900, Roman Bronze Works, no cast number, 0827.39

Remington's initial foray into the lost-wax method was *The Norther,* which he described as a "cowboy on horseback in snow storm. Severe wind blowing from rear. Both man and horse almost frozen." Under scrutiny this piece, which at first glance seems hardly to compare with his more active compositions, proves to be richly complex and reveals the beauties of the lost-wax casting method. Aspects, such as the wind-blown, ice-encrusted coat of the horse, could never have been achieved in a sand-casting, which would have by necessity been smooth, and perhaps the most eloquent attribute of this piece would have been lost.

The articulation of the horse's coat was accomplished because Remington could alter the wax model at will by adding liquid wax with a brush or removing superfluous wax. And since for each piece cast a new wax model was made from the original plasticene model, Remington was free to make alterations for successive castings. For this initial attempt, Remington planned to make three castings of *The Norther,* all of which were sold from the studio from the plasticene model.

Coming Through the Rye, 1902, Roman Bronze Works cast 1, 0827.42

One of Remington's most ambitious pieces is the equestrian group, *Coming Through the Rye,* which he finished in 1902, the first time in America that such action was attempted in sculpture. Based on his 1889 wood engraving *Cowboys Coming to Town for Christmas,* it represents a considerably greater challenge technically than a single figure. Remington completed most of the work on the model at the foundry instead of his New Rochelle studio. There he had immediate access to the technical advice he needed as he tried to lift so much of the piece off the base. Only six of the sixteen feet of the horses touch the ground and one of the horses is completely suspended.

Remington copyrighted the piece as "Coming through the Rye: Bronze group of four cowboys on running horses. Men shooting pistols and shouting. Men represented as being on a carousal." He placed the first cast at Tiffany's, his customary retailer of the bronzes, and it was priced at $2000.00. Casts were replaced as sold or ordered rather than created in an edition. This is why some of his bronzes had hundreds of casts and others very few. Although the first cast of *Coming Through the Rye* sold immediately, additional sales were slow, accounted for by the price and the fact that critical analysis noted the lack of multiple viewpoints (although sculpted in-the-round, the piece was composed to be seen straight-on). Eventually, fifteen were produced of this bronze that today is one in which viewers take the most delight.

© "COMING THROUGH THE RYE: BRONZE GROUP OF FOUR COWBOYS ON RUNNING HORSES. MEN SHOOTING PISTOLS AND SHOUTING. MEN REPRESENTED AS BEING ON A CAROUSAL."

© "MAN ON HORSE COMING DOWN MOUNTAIN SIDE. MAN FITTED OUT WITH TRAPS, KNIFE, GUN, CUP, POWDER HORN."

Mountain Man, 1903, Roman Bronze Works cast 24, 0827.43

As Remington's concept for *The Mountain Man* evolved, he wrote that he intended it to represent "one of those old Iriquois trappers who followed the Fur Companies in the Rocky Mountains in the '30 & '40ties." He copyrighted it as "man on horse coming down mountain side. Man fitted out with traps, knife, gun, cup, powder horn." While this piece does not compete with the hell-bent-for-leather action of a piece like *The Stampede,* its dramatic effect comes from the tension created as the rider tries to control the rate of the horse's descent down the steep embankment. Remington analyzed photographs of his friend General Wood riding his horse down an incline, as well as other cavalry photographs so that he could portray the unusual attitude accurately. The pubic responded to the extraordinary composition and Tiffany's sold 80 castings of *The Mountain Man,* priced at $300.00.

The Mountain Man is one of the pieces Remington altered considerably from cast to cast. For example, in repositioning the horse's tail, Remington sought to strike a balance between nature (the way the horse used its tail for equilibrium) and aesthetics (it looked a little odd when the tail was high in the air). He also played with the placement of the right hind leg, which in some casts is oddly kicked out behind the animal, but fortunately in the Gilcrease version is about to be placed firmly on the ground.

The Horse Thief, 1907, Roman Bronze Works no cast number, 0827.50

Most of Remington's sculpture was intended to be viewed in the round, or from all sides. *The Horse Thief* was not. It was meant to sit against the wall, or perhaps in a niche. Partly because the mass of the buffalo skin the Indian holds would hide most of the figure, and partly to disguise the mechanism for support of the figures, Remington choose this unconventional presentation.

The positioning of the horse's legs reveals one of Remington's standard practices in portraying equine locomotion. Thanks to the publication of Eadweard Muybridge's pioneering stop-action photographs of animals in motion, Remington was quite aware of the way horses and other animals moved when walking and running. After a few unsatisfying experiments with exact portrayal based on the photographs, Remington found the results were too static. Instead, he chose to show the legs in a hybrid and false arrangement, that under all but the closest scrutiny was accepted as accurate. In fact, the viewer unconsciously extrapolates, perceiving the implied motion.

As remarkable as this piece is, only five were sold. It was difficult to cast because of the heavy sections of robe and ground elements. That in itself was no barrier, but it caused the price—$550.00—to be higher than a less complicated single figure.

Buffalo Horse, 1907, Roman Bronze Works no cast number, 0827.51

As noted with *Coming Through the Rye,* Remington produced additional casts of particular pieces as there was demand. In the case of *The Buffalo Horse,* there was no demand, and this one is unique. Although it is today perceived as a compelling vignette of a dangerous aspect of Plains Indian life, *The Buffalo Horse* was not popular when first displayed at Tiffany's. The critics and art public were offended by the realism and the inevitable outcome (death probably for at least horse and rider). Remington did not or could not afford to speculate on future popularity.

It is without question a technical marvel of balance and support. In his copyright application, Remington described "a bull buffalo reared on hind legs with a pony on his nigh shoulder being tossed and above all the Indian rider being hurled upwards with hands and one toe in contact with pony." Knowing the tensile strength of his medium and the capabilities of the foundry workers enabled Remington to use remarkably small areas where the components of the sculpture touched each other and the base. His artistic sense and mastery of composition are obvious in the inclusion of the lance—which appears to be there, just as it was dropped by the hunter—as an integral support structure for the great mass of the piece.

The Stampede, 1910, Roman Bronze Works cast 2, 0827.54

Remington's death in 1909 meant that he never saw *The Stampede* in its final form. Although he had completed the plasticene model, this largest and most elaborate indoor piece was finished by his friend, sculptor Sally Farnham (who signed his name, mistakenly adding a K to Frederic). Characterized by densely-packed forward motion, this composition features a lone rider in the midst of a group of madly rushing cattle.

The Stampede is one of several bronzes that Remington seems to have based on earlier paintings. The painting from 1908 with corresponding title is also at Gilcrease.

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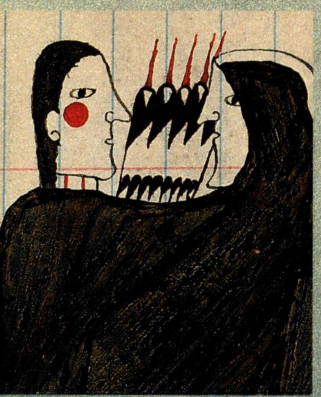
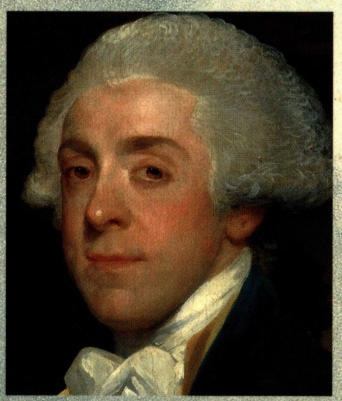
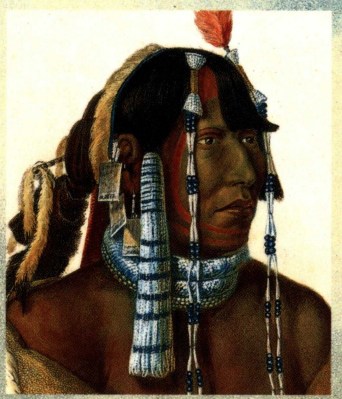
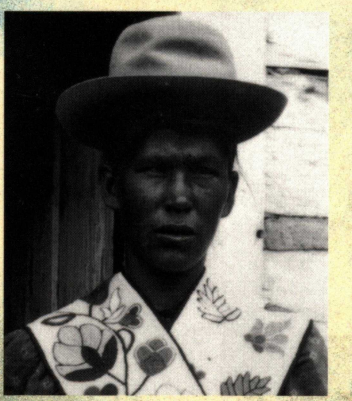

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