

THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART



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THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

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Back cover: "A Typical Trooper," is the title of this drawing by Remington rendered while serving as historian and illustrator for the Tenth United States Cavalry. It was published in *Century Magazine* in July, 1891 with a story on General Miles Indian campaign.

Front cover: "The Escort," oil by Frederic Remington was one of over 2,000 drawings and paintings he produced for magazine articles and books. "The Escort" appeared in the book "A Daughter of the Sioux" by General Charles King, a romantic, frontier novel published in 1903.

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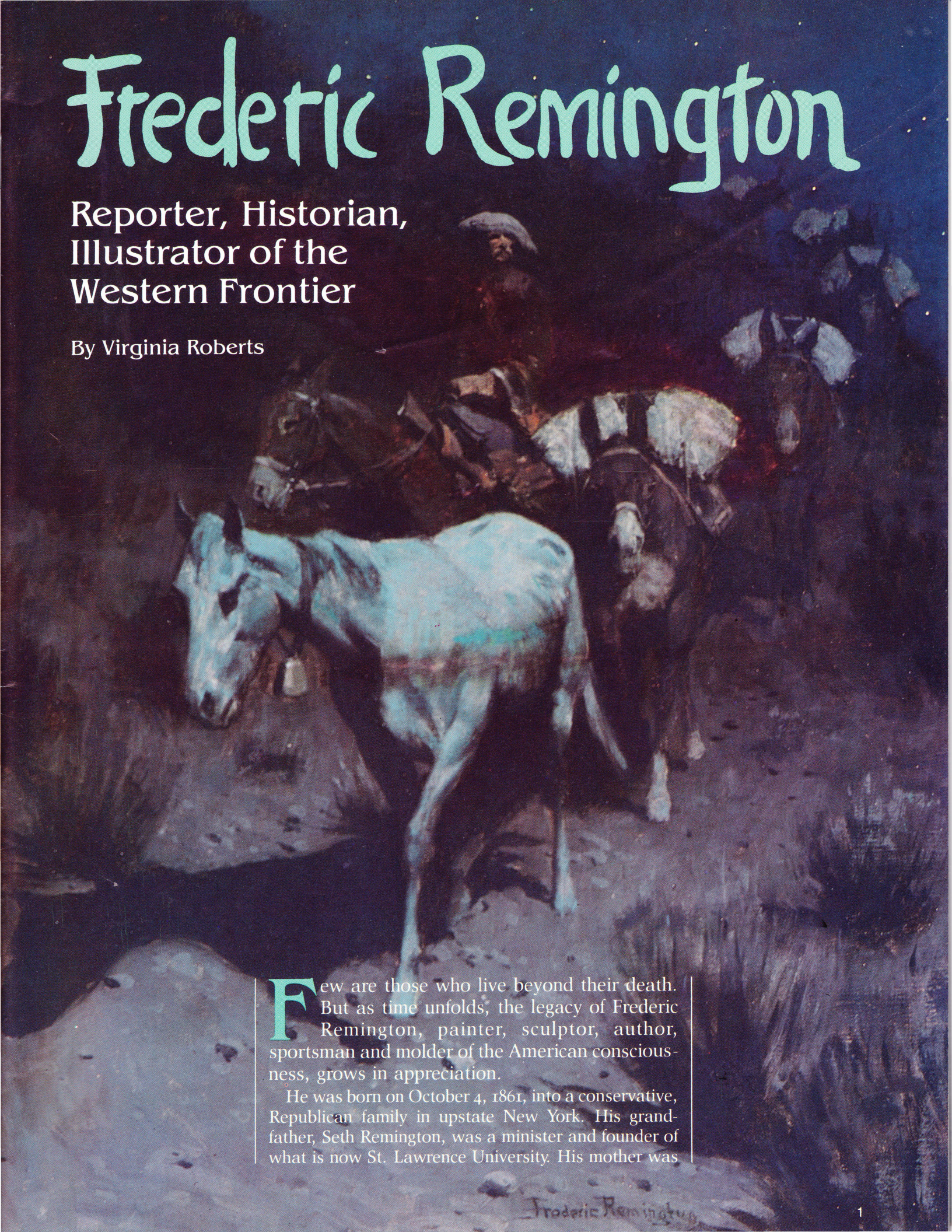
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Right, "Bell Mare," oil painted in 1903 and published in Collier's Magazine on August 13, 1904. In this painting, Remington depicts the military mule pack trains which were invaluable in rugged terrain. Cantankerous mules would docilely follow white horses or mares with a bell around their neck.

Frederic Remington

Reporter, Historian,
Illustrator of the
Western Frontier

By Virginia Roberts



Few are those who live beyond their death. But as time unfolds, the legacy of Frederic Remington, painter, sculptor, author, sportsman and molder of the American consciousness, grows in appreciation.

He was born on October 4, 1861, into a conservative, Republican family in upstate New York. His grandfather, Seth Remington, was a minister and founder of what is now St. Lawrence University. His mother was

Frederic Remington

from a prominent family. His father was a newspaper owner and editor whose business gave him a means to express his staunch views. The strength of his views were ultimately so compelling he organized and financed his own regiment to support the Union in the Civil War. Family tradition seemed to ordain that young Frederic would also proclaim his passions. The graphic genre became his avenue of expression.

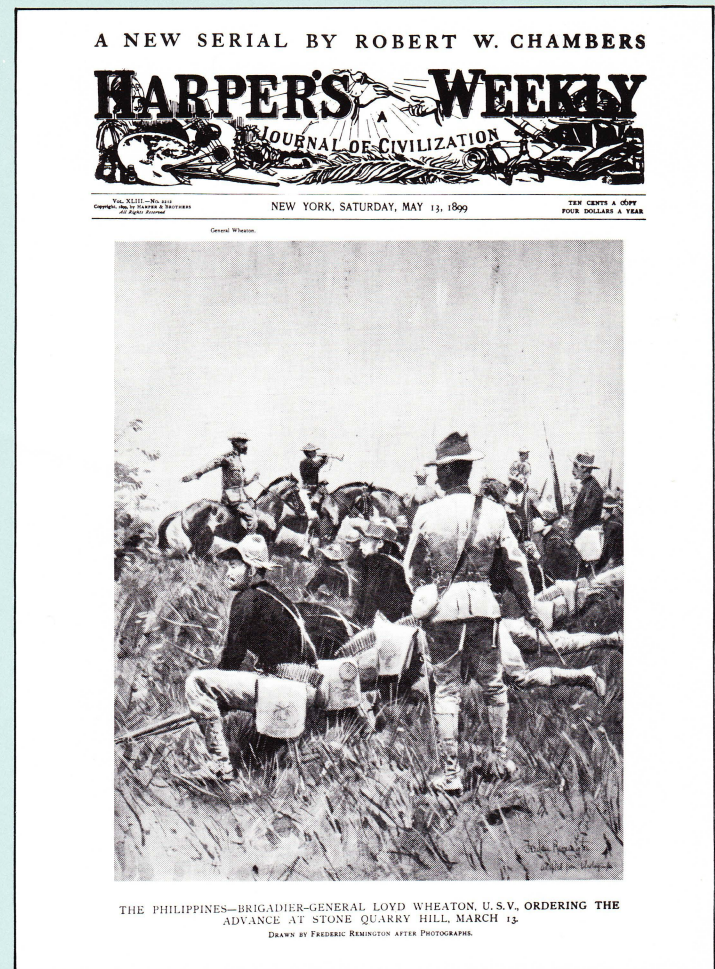
Two elements of Frederic's environment, horses and the military, became life long interests. From the moment of his birth he was strongly influenced by the military. His father left to serve his country when Frederic was only months old. The elder Remington returned victorious from battle, a dazzling and distinguished officer, a heroic image for the eyes of a four-year-old son. Throughout his life Frederic's interest was to follow the action of the military.

Upstate New York was known as horse country and Frederic's father was involved in horse racing and trading. Frederic spent many boyhood hours at sale barns, auctions and races. He became an excellent rider and knowledgeable about every aspect of horses. He loved jumping, sulky racing and the fashionable horse shows. The horse was an integral part of the military life he idealized and was useful to him in another of his favorite pastimes — hunting.

Frederic had a happy, free-spirited life during his boyhood years fishing, swimming, hunting, riding and drawing. When he reached his teens his soldier father entered him in military school "for discipline." Frederic was miserable and he ran away. Eventually he came home, submitted to punishment, and returned to school. At sixteen he described himself: I am about five feet eight inches tall and weigh 180 pounds. At seventeen he entered Yale to major in art. It was then that he was required to subject himself to the rigors of formal art instruction which consisted mainly of copying the classical works. He established a correspondence with another young man his age and they exchanged letters and drawings. This gave Frederic the opportunity to keep practicing and developing his own style. While at Yale he played football and boxed so he had some outlets for his robust nature. His classmates liked him a great deal and described him as vital, aggressive and full of good humor.

In 1880 Remington's father died. For financial and personal reasons the son quit Yale. Through political connections he gained an appointment to a clerical job — a type of work that did not suit Remington at all.

He met and fell in love with beautiful Eva Caton. Remington asked Mr. Caton for permission to marry Eva and was refused as Mr. Caton did not think Remington's prospects were worthy of his daughter. Remington's disappointment mirrored the mood of his



Typical of the illustrations for magazines is this military campaign scene drawn by Remington while in the Philippines in 1899. By this time, he had established his reputation as an authority on United States military action.

Right, "The Bronco Buster," 1909, bronze. Here Remington has portrayed the story of a bucking horse and the cowboy attempting to break the horse to become his working partner. This was the first bronze created by Remington, and probably the best known work of its kind by any American artist.

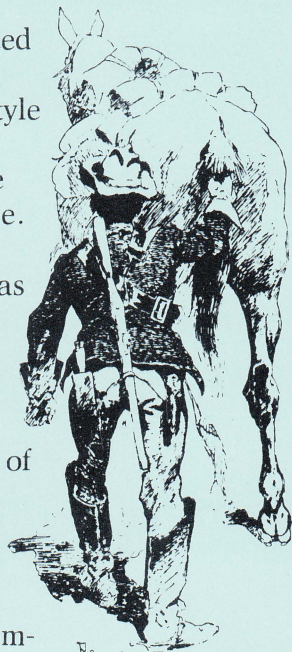


family. To his mother it was becoming obvious that her ambitions for her son were not going to be fulfilled and he was never going to fit into any of the conventional niches. And his uncle was distressed at the prospect of having an artist in the family rather than a business or professional man on the order of Remington's father and grandfather. At this point Remington rebelled against the establishment and sought to prove himself by going out West. It was there that fortunes were quickly made. He would show them all!

The West was all and more than the nineteen year-old had dreamed it would be. Immediately he discovered his affinity with the land, the climate, the people and the animals. Although his fortune was to elude him for several years, he was gaining by his experience the raw materials from which it would eventually emerge.

Remington's first success came when he mailed a crude sketch drawn on wrapping paper to *Harper's Weekly*. It was accepted and, after being redrawn by a "professional," was published on February 25, 1882. He tried to quickly multiply his inheritance in a sheep ranching venture but lost it all. He returned to New York penniless and surprisingly claimed the hand of his sweetheart, Eva, with her father's blessing. They moved to Kansas City and lived on a stake furnished by their families. When Remington was able to gain a small commission, he rode West and Eva returned East to wait.

In 1886 Remington returned to New York with his portfolio bulging. Acceptance of his work was slow in coming, however, *Harper's* published one of his drawings January 9, 1886. Next came a commission with *St. Nicholas*, a fine children's magazine of the times. Day after day Remington visited the publishing houses and experienced rejection after rejection. Losing confidence in his own unique style of art he entered formal art classes again in an effort to make his work more widely acceptable. Finally his path crossed Poultney Bigelow's. Poultney was a former Yale classmate who had become the Editor of *Outing* magazine. It was a joyous reunion for the two friends. The more Poultney saw of the portfolio the more he liked. He hired Remington to furnish drawings and stories on a regular basis. A fortunate social connection afforded Rem-





"The End of the Battle of Warbonnet Creek," by Frederic Remington, published in Harper's Magazine, August, 1897. The painting is of the January 20, 1879 battle in which the United States Third Cavalry soldiers overwhelmed a fleeing band of Cheyennes after chasing them for 13 days from Fort Robinson in northern Nebraska. Four companies of cavalry finally had run the half-frozen, exhausted Cheyennes into the ground at Warbonnet Creek, about 40 miles from Fort Robinson. After five hours of fighting, which included three major attacks by the soldiers, the Cheyenne warriors, women and children were finished.

ington a vehicle for his talent at last!

Remington proved to be a fine writer and portrayer of the sporting theme. His sports stories were true and written in the first person. His assignments carried him across the Northern Hemisphere from Canada's wilderness in search of caribou and moose, through the Dakotas and Kansas, coursing the "jack," the Rockies for grizzlies, and the cactus-covered valley of the Rio Grande for Blue Quail, to Mexico where he hunted peccary. Not since the expeditions and writing of Lewis and Clark had the American people had accounts to acquaint them so vividly with their land — its majestic terrain, cascading falls and rivers, fascinating flora and fauna. The flood of Remington's stories, books and illustrations served immeasurably to extend the American consciousness across the vastness of their country and even beyond its own borders.

After these pictures were published Remington was an artist very much in demand by an ever-growing public. He had established his style of art and could command an audience with his stories and books as well as his illustrations. He was free of the establishment and independent in his own right. He took up sculpting and his very first effort was no less than "The Bronco Buster."

In the summer of 1888 the now wealthy easterner rode West another time. Before, he was the renegade, speculating on his future. This time he searched for renegades — scattered bands of Apache hiding in the hot canyons of Arizona. He went in an official capacity with a scouting part of the Tenth United States Cavalry. He was commissioned to record, as historian and illustrator, the last dying days of the Western frontier. His dispatches were to be published in *Harper's Weekly* and *Century* magazines. His future was secured.

Time intervenes between us and the West of the frontier; and as that West recedes, its power as myth grows. The public image of the old West has been strongly conditioned by the work of Frederic Remington. His portrayals are indelible in the imaginations of Americans and the entire world. Remington did not see history as a collection of cold facts, but rather he depicted it in terms of vigorous action — military action — and the sweat and blood of the subjects he painted. He had a natural inclination for action and tolerated nothing that lacked vitality. He had a positive genius for facts. He recognized the frontier was in its last phase and he devoted his energy to recording it accurately for all time.

He was not a detached observer: His pictures had such a straightforwardness and candor their veracity was unquestioned. He convinced the viewer that the story he painted existed in fact as surely as he did. His



"The Cow Puncher" is the title of this Remington drawing which is part of a folio "Done In The Open." The series includes not only drawings of cowboy and Indian events, but also poems and written text by Remington about the subject matter.

Right, *"The Wounded Bunkie," 1896, bronze. A vivid example of the artist-reporter that Remington became as he observed the military action of the United States cavalry throughout the West. In this bronze, Remington's second work of sculpture, he captures in superb action one of the highlights of battle as the cavalryman aids his wounded companion. Remington recorded the lives of soldiers in the West like no other artist. As a result, the troopers accepted him as one of them and called him "the soldier's artist."*



Remington was a very capable reporter of military action. Thus, he was chosen by the Hearst publications as a reporter of the events of the Spanish-American War in Cuba. He was, in a large sense, responsible for catapulting Theodore Roosevelt and his Rough Riders into wide popular

acclaim. This drawing shows the storming of San Juan at Santiago De Cuba, on July 1, 1898. It was published in Harper's Weekly on August 6, 1898 along with dispatches from General Shaffer's army.



volutionaries and wrote sympathetically of their cause. Managed carefully and exploited, these dispatches became the first person accounts Hearst needed to generate American interest. American sympathy was aroused. American generosity soon extended American expertise to the Cuban people in the form of horses after Remington reported the pitiful nature of the Cuban horses. Next his drawing of inept Cubans being bucked off Texas horses occasioned American soldiers being sent to Cuba. And so, on it went until screaming headlines demanded a full-scale effort to free the hapless Cubans of their oppressors. Boarding parties of Spanish officials searched American ships and passengers for contraband sent to help the Cuban Revolutionaries. Remington's drawing, showing an American lady shivering nude on an American deck surrounded by Spanish "bullies," completely outraged the *Journal's* readers.

War was declared. Remington's drawings and stories of the action endeared him even more to the American public and catapulted Theodore Roosevelt and his Rough Riders into wide popular acclaim. Remington was no longer merely a chronicler of history but was taking part in events as an active and sometimes decisive agent.

After the war Remington continued his reports of the Cuban people. *Collier's Weekly* published his impressions of an impoverished people and their struggles as they emerged from a war fought for an independence they had known only in their dreams. Remington showed them as they were, little-equipped to cope with the effects of their newly won freedom.

Remington lived a brief forty-eight years. He died on December 26, 1909, from an appendicitis attack. By the time of his death his illustrations appeared everywhere. During the last twenty-five years of his life he produced more than 2,700 paintings and drawings, plus twenty-four bronze sculptures, numerous books, articles and stories. Remington's personality was at home with plainmen and presidents. He could be as tough or urbane as the situation demanded. Born to wealth and comfort, he followed a hard and dusty trail to fame of his own. Most importantly, he revolutionized the art world in successfully establishing a unique, self-taught style. Through the arts, he had a signal effect on the experience base of the American public. He was instrumental in shaping opinions and beliefs and he participated in an active way in the course of American history. 🐾



"Trooper of the Plains - 1868," bronze. The hard-riding cavalry trooper, one of the most colorful characters of the Western frontier, is the subject of this sculpture by Remington created in 1909, less than a year before the artist's death.

pictures were not only life-like. They were alive. They were truth. All of Remington's works conveyed to the viewer the drama, the humor, or the pathos of the western frontier. As expertly as he captured and depicted these aspects of the West, the Indian remained somewhat of a mystery to him. Even so, his paintings eloquently transmitted the seductive aura of mystery he felt in the Indians' presence. They engage the viewer vicariously in the times and places and feelings Remington experienced personally.

After this western assignment Remington began to tap his vast treasure of drawings. Rapid technological advances in mass color reproduction gave him the opportunity to change his media. He took up oil paint, abandoning the pen and ink and wash used in his drawings. His talent for color came to light, and Remington, the illustrator, became Remington, the painter, using the drawings of his earlier years as the basis for some of his most renowned paintings. *Collier's Weekly*, among other magazines, gave him page after page in full-color and his paintings were reproduced widely in books, posters, and as reproductions for framing. Remington began to stage successful exhibits. In every endeavor his popularity grew. The panoramic vistas, always secondary to the human figures in his paintings, impressed upon the Americans over and over the vastness and greatness of their country.

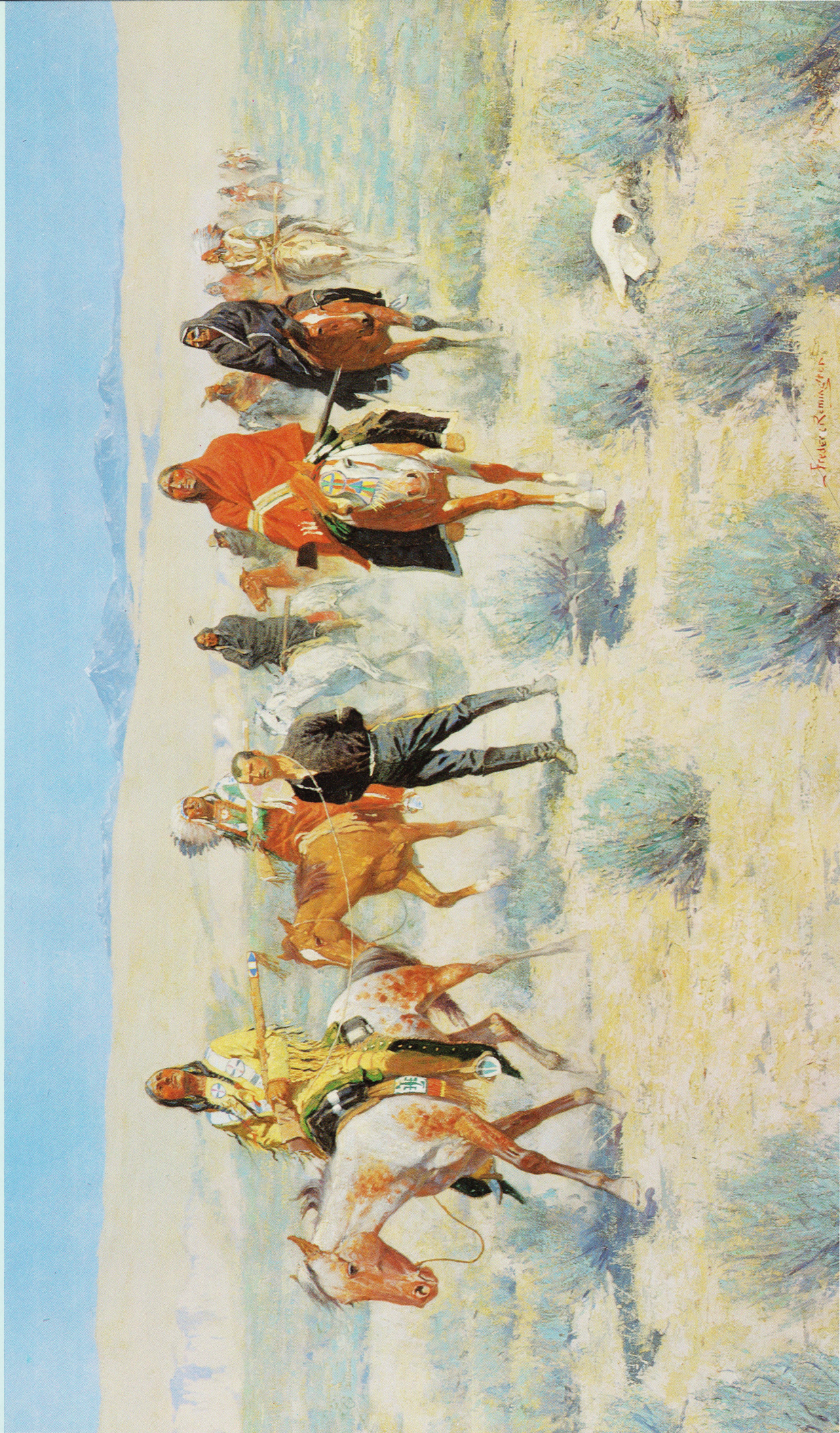
By 1895 Remington had completely established his reputation as an authority on United States military action and native life in the West. He was so capably able to excite the American imagination it seemed only natural he was chosen to serve as a reporter of the events in Cuba which led up to, and occurred during, the Spanish American War. Williams Randolph Hearst had just purchased a failing newspaper, the *New York Journal*. He looked around for a topic he could handle sensationally to build circulation and sales as well as his fortune. On January 17, 1897, he dispatched Richard Harding Davis and Frederic Remington to Cuba to gather firsthand information. Large headlines on the newspaper proclaimed their departure. Hearst planned to appeal to the emotions of Americans by portraying the Cuban people as helpless victims languishing under a cruel Spanish rule. Hearst was not content to use the newspaper as the means to serve a daily record of history. With headlines emblazoned in bold type it was used to serve commercial purposes even if the course of history might be manipulated to do so.

At first Remington and Davis wired that nothing was happening and that they wanted to return home. Meanwhile Remington set about recording in picture and story scenes of native life and sending them back to New York. Remington lived among the re-



"The Cavalry Bugler," in full dress uniform, a drawing by Remington published in 1892 in *Century Magazine*.

"Missing," an oil by Frederic Remington, 1899.



volutionaries and wrote sympathetically of their cause. Managed carefully and exploited, these dispatches became the first person accounts Hearst needed to generate American interest. American sympathy was aroused. American generosity soon extended American expertise to the Cuban people in the form of horses after Remington reported the pitiful nature of the Cuban horses. Next his drawing of inept Cubans being bucked off Texas horses occasioned American soldiers being sent to Cuba. And so, on it went until screaming headlines demanded a full-scale effort to free the hapless Cubans of their oppressors. Boarding parties of Spanish officials searched American ships and passengers for contraband sent to help the Cuban Revolutionaries. Remington's drawing, showing an American lady shivering nude on an American deck surrounded by Spanish "bullies," completely outraged the *Journal's* readers.

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"The Stampede," oil, painted in 1908 by Frederic Remington, long referred to by the title of "Stampeded by Lightning."



The work depicts the dangerous race between cowpunchers and a mass of cattle spooked by the crack and flash of lightning.



"The Stampede," by Frederic Remington.

A New Title for an Old Friend

By Jeanne Snodgrass King

Ray L. Skofield of New York City was an art collector. In December, 1908, the internationally known art dealers, M. Knoedler and Company, sold Skofield a Frederic Remington painting entitled "The Stampede." On the day of the transaction, Remington wrote the collector concerning the painting:

"Regarding that picture, long ago when I was a boy I had a few realities of that kind burned into my brain and I have at least a half dozen times tried to perpetuate the impressions on canvas but have failed and burned up the results. At last I concluded to pass the present canvas as being as near the thing as I am likely to come.

"The low solemn tone of the picture was the difficulty — the falling night — rain. Cattle seldom did their running in the bright light or day but in the darkness or when nature was growling. It may be for all I know that you understand these matters

"I think the animal man was never called on to do a more desperate deed than running in the night with long horns taking the country as it comes and with the cattle splitting out behind him, all as mad as thunder and lightning above him, while the cut banks and dog holes wait below. Nature is merciless."

The artist closes his letter by saying he hopes Mr. Skofield "derives pleasure from my efforts"

For several years "The Stampede" hung in Skofield's New York apartment along with other art works by great

American artists. Then the "great depression" engulfed the United States during the 1930s and Skofield was forced to sell his "very fine collection." "The Stampede's" change of ownership occurred in the spring of 1934 when an art gallery, William MacBeth, Inc., arranged the transaction. Mr. Skofield said: ". . . Macbeth Galleries, as well as several other art dealers, tried hard, but unsuccessfully, for a number of years to persuade me to sell my Remington picture, 'The Stampede.'"

In all probability, shrinking funds caused Skofield to finally give in and sell the painting to Dr. Philip G. Cole of New York City. However, Skofield did tell Cole in a letter, April 19, 1934 that knowing Cole was the buyer ". . . influenced me considerably in my decision to sell for I have long known of your collection of Remingtons and Russells as being the finest of its kind in existence and I felt that 'The Stampede' would find among your pictures a worthy place otherwise I doubt very much if I should have considered its sale. I am happy to know that this fine example of the work of a great painter, which I owned for so many years and loved so well, has become part of your collection."

For reasons unknown to the Gilcrease staff, this painting was recorded, on the Cole Collection inventory of art works acquired by Thomas Gilcrease, as "Stamped by Lightning" and remained so undoubtedly because no one had the slightest inkling that this was not the title Skofield and Remington himself had used.

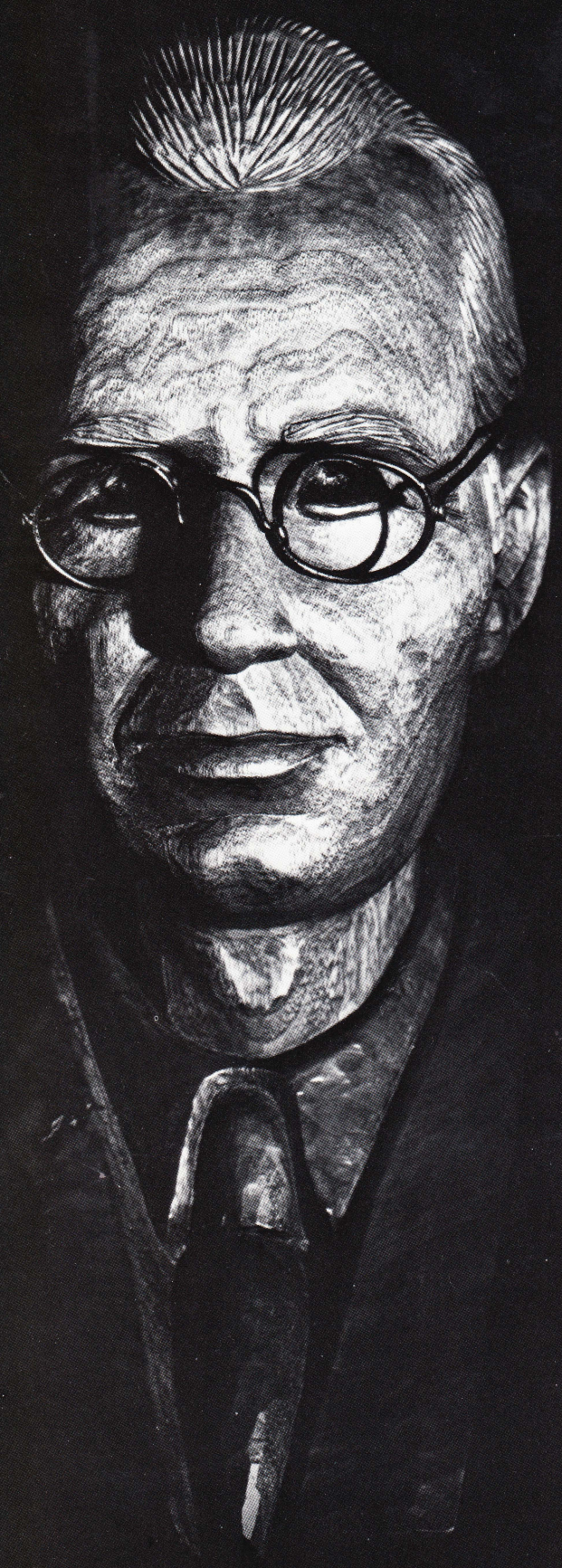
The entire chain of events fell into place when the Institute received a letter from Ray L. Skofield's son, Hobart. He reflected on vividly recalling, as a six year old, seeing this painting in the family dining room; as an adult he often wondered what had become of the painting. When his father died in 1958,

Hobart found among his father's papers the 1908 receipted bill from Knoedler; the letter Frederic Remington wrote his father; the 1934 carbon of Skofield's letter to Dr. Cole and the receipt from that sale. Although the junior Skofield actually had no reason to keep those papers, he could not bring himself to destroy them and he carefully packed them away.

Several years passed until one day he saw *The Frederic Remington Book – A Pictorial History of the West* by Dr. Harold McCracken; in that book he saw the painting. The different title surprised him but he was not deterred. He then knew, at long last, what should — had to — be done with the papers he could not bring himself to destroy. He then wrote to the Institute and filled in the gaps from his first-hand knowledge; then he donated his father's invaluable papers (concerning this painting), in his own name and in the name of his sister, Erminie (Mrs. Deck Reynolds).

Hobart Skofield also said: "Incidentally we always called this painting 'The Stampede' and not 'Stamped by Lightning' which is certainly an unnecessary explanation of the obvious cause of the stampede. You will notice that Mr. Remington also called it 'The Stampede' in his letter [as did each of the galleries on their sales receipts].

Based on the above facts, the Remington painting will henceforth carry the title "The Stampede." ❧



Thomas Gilcrease, Humanitarian

By Marie Keene

It is pretty much common knowledge that Thomas Gilcrease was No. 1505 on the Creek Indian Rolls, and that he was born in Robeline, Louisiana, on February 8, 1890. Everyone who has ever heard the name "Gilcrease" knows that he gathered together a multi-million dollar collection of art, artifacts, books and manuscripts. Most people know from pictures what he looked like, and there are some who remember him personally, but for the majority of those who have come to know about the Gilcrease Institute and its collections, Mr. Gilcrease remains a name, a face that has become familiar because of photographs or because of Charles Banks Wilson's and Willard Stone's portraits of him — a sort of shadowy figure more legendary than real. Thomas Gilcrease, the man, the personality, remains unfamiliar.

The Thomas Gilcrease home was built by Flowers Nelson early in the 1900s and was purchased by Gilcrease in 1912, the same year in which he bought his first painting, "Rural Courtship." It was the site that appealed to him. To the southeast was an unobstructed view of the Tulsa skyline, and in contrast, to the northwest were the Osage Hills which afforded the same view of the tranquil countryside that can still be seen from the Vista Room of Gilcrease Institute.

Tom Gilcrease was probably as fond of the grounds as he was of the collection contained within the Institute. He liked working among the flowers and shrubs. He said he liked to put on his "ice cream



pants” and work in the yard. One day when he was digging among the plants, some young people came up the walk to visit the museum. They stopped Mr. Gilcrease and asked, “Is this man Gilcrease alive?” He stopped his work, pinched himself, and then answered, “Yes, he’s still alive.” His humor was quiet and dry. A natural question for visitors to the museum to ask, while it was still privately owned, was “Which is your favorite painting? He could never say — the paintings were all “his children.” He did not give tours, but he was always glad to answer questions. He preferred to remain in the background, and prior to the time the museum received national recognition, his face was not yet a familiar one except to close friends, so it was possible for him to mingle with museum visitors unrecognized.

One phase of Mr. Gilcrease’s life that has seldom been mentioned is the period when he provided a foster home for approximately fifteen children. He found these children by inquiries through a department of the State of Oklahoma. The Gilcrease Foundation was established in 1942 for the express purpose of providing assistance for these children. His only stipulation was that they must be Indian children and in need of help. He provided a home

and clothed, fed, and educated them. At one time, stables stood where the museum is now. These stables were later converted into garages, and over the garages, dormitory apartments were provided for the boys. The girls all lived in the upper floor of the Gilcrease home. For several years Mr. Gilcrease’s sister Lena, and her husband Burton Logan, managed the home and farm, and for the most part, looked after the children. A young Indian man was hired to live in the boys’ dormitory to help supervise them. The Logans lived in the Gilcrease home. Mr. Gilcrease spent a lot of time in San Antonio looking after his oil interests in Texas, but when he came to Tulsa, he was forced to reside in a hotel — there was no room in his home; it was full of children!

When the garages were torn down, shortly after the end of World War II, the quonset hut was erected and living quarters were arranged there for the boys. All of the children had various duties: helping with the garden — they raised most of their vegetables — doing the dishes; the girls helped with the cooking but, typical of a lot of small girls, they were not too adept at cleaning. It was a marvelous place for children; they roamed all over the Osage hills and had almost complete freedom. Some of the boys



The Thomas Gilcrease home, built in the early 1900's, offers a unobstructed view of the Tulsa skyline on one side, and on the other, a view of the rolling Osage Hills. At left is a view of the valley below the home and museum enveloped in early morning fog.

were, as boys are often prone to be, quite mischievous, and occasionally required some discipline. Woody Crumbo, who lived in the small building just south of the museum which now houses the museum's exhibit department, used to pitch in when necessary, and he was especially good with the boys.

It was a lively place as one can imagine — fifteen children around all of the time, when not in school. When they finished high school, they left to go on to college in most cases, in others, to go to work or to get married.

After Mr. and Mrs. Logan left, a series of housekeepers, cooks and laundresses came and went. It was difficult to keep help with that many children around, but they managed. The home was not anything like institutionalized living. They went to movies, on shopping expeditions and occasionally on extended trips with Mr. Gilcrease — not all at once, but taking turns.

One of the girls returned in the summer of 1972 for a brief visit to the museum and told of going to Europe one summer and having to remain in one gallery at a museum for an hour while Mr. Gilcrease simply sat and looked at one painting. He loved the

old masters. At the time, she felt impatient and imposed upon having to waste all of that time looking at one painting. It was not until sometime later that she truly appreciated the incident.

These children were bright youngsters and, with the possible exception of one whose whereabouts is not known, all have done well.

It was also in 1942 that, through the Gilcrease Foundation, Tom Gilcrease first established the special art gallery and library devoted to the permanent preservation of the cultural and historical records of the American Indian. As great as Mr. Gilcrease's contribution to the cultural world has been through his magnificent collections, one would have to wonder if his contribution to fifteen Indian children might not be considered even more important.

Who knows exactly what their contribution to the world around them might be, all because at one important time in their life, someone gave them a helping hand.

Tom Gilcrease traveled extensively, but it was this house which now holds various special exhibits that he called home. And it was here that he passed away on the morning of May 6, 1962. 🕒

SOLOMON NUNES CARVALHO

A DAGUERREAN AND A PAINTER

By Jeanne Snodgrass King

The job of a museum registrar *can* become dull and repetitious if one concentrates only on the phase which requires the placing of a catalog number on objects in the museum's collection. But, fortunately, registration is an endeavor which requires a series of phases, and the phase I enjoy most is research — the kind of research that starts with a small clue and slowly (laboriously at times), develops to form a story which is packed with little-known facts about an object or its creator.

The condensed information presented here is only a sample of recent discoveries made during my research on famous artists and their works in the Gilcrease collections.

The following was discovered about S. N. Carvalho and an oil painting he entitled "Portrait of Wakara":

Solomon Nunes Carvalho, a Jew of Spanish-Portuguese ancestry, was primarily a daguerrean and secondly a painter. He was born in 1815 and in 1841 was working in a studio in the town of his birth, Charleston, South Carolina. In 1849, as an itinerant artist, he was in Philadelphia; two years later in Baltimore, and in 1853 he joined John C. Frémont's exploring expedition to the West. He recorded his adventures on the expedition in his journal, *Incidents of Travel and Adventure in the Far West: with Colonel Frémont's Last Expedition*.¹

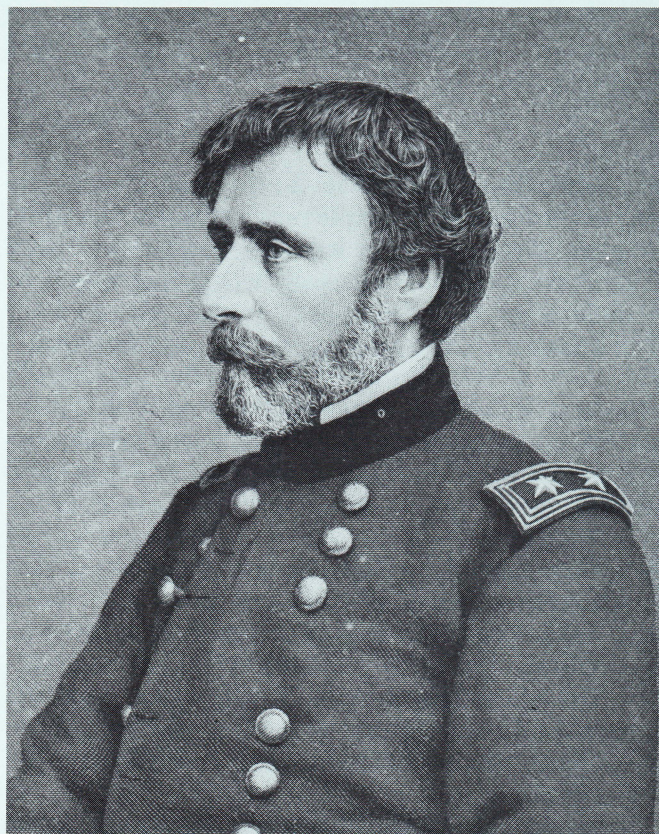
The meeting of Carvalho and Frémont in New York in 1853 was the beginning of a series of events which would forever link their lives in history.

As a military man of daring, even impetuous at times, Frémont participated in his first expedition west of the Mississippi in 1838. By the time he led his own expedition for the purpose of finding the best route settlers could use to Oregon, Frémont was convinced daguerreotypes should be included to back up his report to the people in the East. His eventful California Expedition of 1846-1847 ultimately brought about his resignation from the Army before he could implement his plan.

Carvalho's admiration for Frémont must have increased greatly after hearing about Frémont's various expeditions and in particular about the 1848-1849 search for railroad routes — a journey during which Frémont almost died. In spite of his

absence of knowledge about the West, Carvalho showed his confidence in Frémont's ability and experience when he accepted the explorer's insistent invitation to join his 1853-1854 expedition in search of additional railroad routes. Frémont knew he was getting a person who ranked at the top of his field as a daguerrean and photographer, but the discovery that Carvalho could also sketch accurately was an added reward.

It became Carvalho's responsibility to fully document the venture by using the daguerrotype — an early photographic process. Within less than two weeks, the daguerrean had obtained everything he needed for the long trip and had turned a "deaf ear"



Col. John C. Frémont, above, supervised the work of a group of young artists and well-known engravers who engraved the black and white illustrations in Frémont's "Memoirs." Four of the engravings accompany this article.



"Among the Buffalo" illustrates Fremont's first contact with a buffalo hunt during the 1838-39 expedition on the prairie near Fort Pierre.

to the people who said satisfactory plates could not be made under the conditions he described.³

Leaving New York, September 5, 1853, Carvalho joined the Frémont Expedition at St. Louis. Moving deeper into the West, he made plates of Indians in a variety of settings and manner of adornment, as well as plates of "a panorama of unspeakable sublimity . . ." In his journal, Carvalho told of some of the less pleasant aspects of the venture: "While suffering from frozen feet and hands, without food for over twenty-four hours, traveling on foot over mountains of snow, I have stopped on the trail [and] made pictures of the country . . ." Knowing he was several miles behind the camp, he packed his gear and set out to join the others. The camp "only reached with great expense of bodily, as well as mental, suffering. The great secret, however, of my untiring perseverance and continued success was that my honor was pledged to Col. Frémont . . . and I would rather have died than not have redeemed it."¹

With frozen limbs and nearly starving (he had lost forty-four pounds), it was decided the photographer should leave the Expedition and be taken by wagon to Salt Lake City where he could receive proper care.

The Salt Lake City residents and Governor Brigham Young extended every courtesy to the frail

man who had become the first photographer to accompany an exploring expedition — in particular one which was led by an American hero.

In the months to follow, Carvalho enjoyed the comforts of the city, as well as the kindness of many people. He wrote of the pleasure he experienced from a bath, a haircut and clean clothes at last. He slowly regained his health and began to think of when he would be able to continue westward. With no camera equipment (it had been left, rightly so, with the Expedition), he searched for something to do for an income. The meeting of a "Lieut. Beckwith" proved fruitful; assigned to another expedition, the officer had access to artist's supplies and Carvalho wrote he was "indebted [to Beckwith] for a supply of painting materials, which I could not have procured elsewhere . . ." and as a result, he was able to "prosecute [sic] my profession, during my residence in that city." There is no record to indicate Carvalho had much art training although it is known he did "brief work" in Philadelphia with the well-known painter Thomas Sully. It was not long before Carvalho became a familiar sight carrying his portfolio throughout the Mormon city, as well as on the trail West where he often painted portraits of Indian chiefs, military officers, church leaders and political figures.¹



Governor Brigham Young had come to like and respect the artist and he requested that Carvalho accompany his delegation to make a treaty of peace with the Utah Indians. It had been reported that American emigrants traveling to California had "wantonly" killed many Indians and as a result of the tribes in the area were showing open hostility to the Americans and to the Mormons. It was hoped the treaty would quiet the unrest.

Carvalho accepted the invitation with the explanation he would, by necessity, have to stay in the city long enough to complete an unfinished portrait commission. He assured the Governor he would locate the party on the trail before the

scheduled meeting with Wakara, Chief of the Utahs (or Ute Indians).

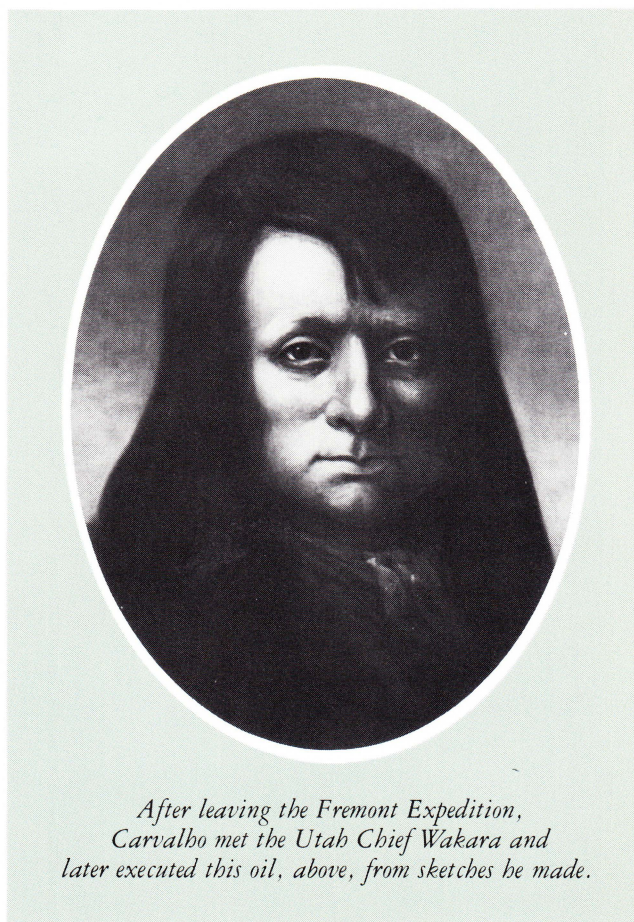
After the portrait was completed, Carvalho followed the Governor's party by mule. On May 8, 1854, he encountered a spring snowstorm which nearly caused him and his mule to freeze, yet he knew he could not stop, and he wrote, "if I allow these trifles to detain me, I shall not be in time to meet the Governor." He described the cavalcade he found as being a "large number of wagons, mounted horsemen, etc." He told how Governor Young rode in the lead wagon — slowly making his way to the Chief's camp which was located at a temporary site twelve miles from Nephi, near the Seveir River.¹



"Sierra Nevada Mountains," an oil painted by William Keith in 1876, shows the beauty of the untamed country which Carvalho must have seen.

On May 9, Carvalho wrote: "Tomorrow we are to have an interview with Walker [Wakara Anglicized], the Utah Chief." At the council, they found a number of chiefs as a guard of honor around Wakara's lodge, and were invited in. "Wakara sat on his buffalo-robe, wrapped in his blanket, with the old chiefs around him: he did not rise, but held out his hand to Governor Young, and made room for him by his side." That day Carvalho "made a sketch of Wakara during the time that he sat in council." The next morning they assembled again and the negotiations proceeded.¹

"Wakara, who is a man of imposing appearance, was, on this occasion, attired with only a deer-skin



After leaving the Fremont Expedition, Carvalho met the Utah Chief Wakara and later executed this oil, above, from sketches he made.



"Forest Camp, Shasta Peak" is a graphic example of how the expeditions were often "surrounded everywhere by mountains."

hunting shirt, although it was very cold; his blue blanket lay at his side; he looked care-worn and haggard, and spoke as follows: 'Wakara has heard all the talk of the good Mormon chief . . . Wakara no want to fight Mormon; Mormon chief very good man . . . all Indian [chiefs] say, 'No fight Mormon or Merecats [Americans] more.' If Indian kill white man again, Wakara make Indian howl.'"

On May 11th, Carvalho recorded, "I induced Wakara to sit for his portrait." Through an interpreter, they became friendly and when the artist was ready to start for California he was able to secure a horse from the Chief. As it turned out, without the horse he probably would not have survived the long journey.

It had been strictly by chance that in 1853 Frémont read a new publication of *Cosmos* in which Alexander Humboldt had stated he hoped photography would be "applied in travel, as securing 'the truth in nature.'" As a result, Frémont took up the Challenge and "though new conditions and

difficulties made many embarrassments . . . almost all the plates were beautifully clear and realized the wish of Humboldt for 'truth in representing nature.' These plates were afterward made into photographs by [Mathew] Brady in New York. Their long journeying by mule through storms and snows across the Sierras, then the searching [sic] tropical damp of the sea voyage back across the Isthmus, left them unharmed and surprisingly clear, and, so far as is known, give the first connected series of views by daguerre of an unknown country, in pictures as truthful as they are beautiful," said Frémont's wife, Jessie, in Frémont's 1887 *Memoirs*. Later the photographs taken by Carvalho were used as the basis for paintings and for engravings which illustrated the *Memoirs*.²

It is most improbable that Carvalho was using oil paints, or canvas, on his trek from Salt Lake City to California. It is my opinion that his medium was probably watercolor, on paper. There was no mention of equipment for

stretching canvasses and no mention of an easel, plus, a series of bulky stretchers and canvasses would have been more difficult to pack and carry on the long journey across the desert. It is therefore reasonable to believe Carvalho later referred to his watercolor sketch to begin, and complete, his oil portrait of the Chief while in a comfortable, well-equipped studio somewhere on the East coast.

Investigation turned up no further mention of the artist having ever seen the Utah Chief again. Apparently he wrote of that association only in connection with the account of the treaty signing and the few days which followed. Yet, brief as it may have been, it provided stimulus to seek data on the historical events which led to, and surrounded, the occasion which caused this painting, now at Gilcrease Institute, to exist. 🗑️

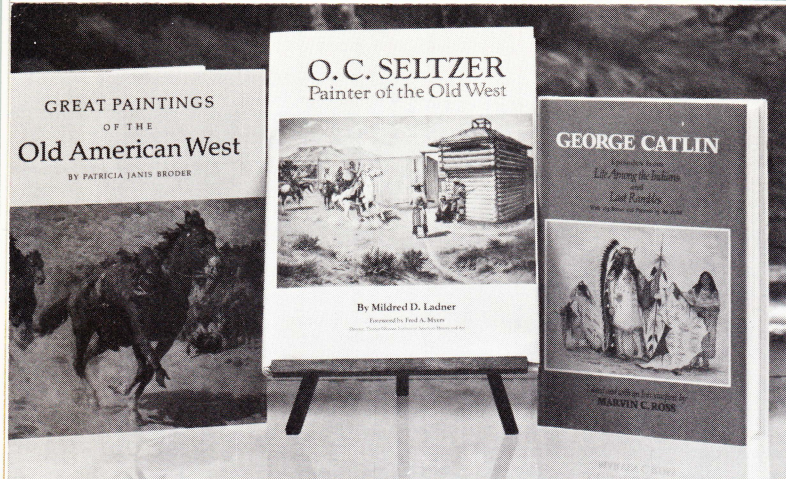
At "Tlamath Lake" on a Fremont expedition, one half of the party awaits the arrival of the other half.

"West Rocky Mountains Bordering Great Colorado Valley," represents an area where one of the Fremont expeditions sought a passage through the mountains.

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BOOK REVIEWS

A hundred years after the Westward Expansion, interest in the Old West is still expanding.

Hundreds of books on western subjects are published annually. Western action novels are still popular, including Doubleday's on-going "DD" series to which Bill Burchardt of Arcadia, Oklahoma, is a steady contributor. More serious tomes on the economic and political significance of the development of the western frontier pour from the presses and are bought up by a reading public avid for a more accurate impression of those long-past days.

Two new books are inspired directly by the Gilcrease collection.

O. C. Seltzer – Painter of the Old West by Mildred D. Ladner (\$35.00) is the first of a series launched by the University of Oklahoma Press in co-sponsorship with Gilcrease Institute. A definitive art/biography, it is the first written about Seltzer, whose largest collection of paintings is at Gilcrease. Launched during the Gilcrease Rendezvous in June of 1979, the book's first printing was almost exhausted by the official release date, August 3. Now in its second printing, it contains 38 color plates and 115 black-and-white illustrations.

Great Paintings of the Old American West by Patricia Janis Broder (Artabras/Crown, \$8.95) contains 50 paintings from the Gilcrease collection in a poster-size softback, each facing a page of biographical and explanatory material. In an unusual reversal of normal procedure, this colorful paperback came out preceding an expanded hardback version containing an additional 25 paintings and selling for \$14.95.

Each of these books contains a forward by Fred A. Myers.

Of comparable format with the Seltzer book is another University of Oklahoma Press art/biography. *The World, the Work and the West of W. H. D. Koerner*, (35.00) by W. H. Hutchinson of the

California State University, Chico. Many of Koerner's illustrations for books, magazine stories and advertising layouts are included, among them "The Madonna of the Prairies," a Saturday Evening Post cover in 1922.

Another Oklahoma University Press release of significance to Gilcrease supporters is *George Catlin: Episodes from Life Among the Indians and Last Rambles*, edited by Marvin C. Ross and containing 163 scenes and portraits by Catlin.

Mrs. Broder, a familiar figure at Gilcrease where she often researches, is the author of another recent book: *Hopi Painting – The World of the Hopis*, (E. P. Dutton, \$25.00) with foreword by Dr. Carl S. Dentzel, director of the Southwest Museum in Los Angeles. Dentzel predicts that involvement in the Hopi world through the text will "charm and capture" the reader with enchantment.

Western buffs will easily become absorbed in Karen Current's *Photography and the Old West*, published by Abrams in association with the Amon Carter Museum. Much credit for this engrossing book goes to William R. Current, artist and photographer, for his selection and accomplished printing of photographs stretching back a hundred years and more.

Individual chapters are devoted to pioneer picture-takers such as Carleton E. Watkins, William E. Bell, Timothy H. O'Sullivan, Eadweard Muybridge, John K. Hillers and William Henry Jackson. Subsequent chapters take up the subject topically.

No discussion of current western books would be comprehensive without mentioning that 1979 saw publication of the final volume of Texan Randy Steffens' lifework, *The Horse Soldier – 1776-1943*, (University of Oklahoma Press, each volume \$25.00). Steffens, who died before the work was released, spent years researching, writing and illustrating minute details connected with the use of cavalry from the American Revolution through World War II. The four volumes comprise a classic which will be used for generations.

David A. Dary, former Washington newsman for CBS and NBC, returned to his native state of Kansas to write *True Tales of the Old-Time Plains* (Crown, \$12.95). Carefully researched and chock full of color, Dary's Plains states stories concern celebrities like Remington, Lincoln and the horse named Comanche as well as unknowns such as Prairie Dog Dave, Stink Finger Jim and the Hoo-Doo Kid.

Indian history buffs will welcome Kenny A. Franks' *Stand Watie and the Agony of the Cherokee Nation*. (Memphis State University Press, \$12.95). Franks, a native of Okemah, Oklahoma, is a director of education for the Oklahoma Heritage Association. His book adds another dimension to the fascinating saga of the displaced Cherokee Nation. ■

"A Christmas Party," an oil painted by George Durrie in 1852.



Mildred Ladner, left, author of "Olaf Seltzer, Painter of the Old West," Woody Crumbo, noted American Indian artist, and Patricia Janis Broder, author of "Great Paintings of the Old American West," get together at a book autographing reception at the museum.



PEOPLE & PERSONALITIES



Henry Kissinger reflects on American history and art during a recent stop at the museum. He was in Tulsa for a speaking engagement and requested a tour of the Gilcrease.



Directors of the Amon Carter Museum of Western Art at Fort Worth were guests at Gilcrease recently. Hosts Marion Bovaird, left, association president, and Zita Halka, association executive secretary, served as guides for Ruth Carter Johnson, Amon Carter, Jr., and Katrine Deakins.



Anne Roden, Gilcrease curator of art, pauses in the Vista Room with United States Senator Allan Simpson of Wyoming, a recent visitor to the museum.



A Russell painting is admired by Carl S. Dentzel, left, director of the Southwest Museum at Los Angeles, and actor George Montgomery as they toured the museum.



Marion Bovaird, president of the Thomas Gilcrease Museum Association, and Tulsa Mayor James M. Inhofe put a foot to the shovel as they break ground for the new Gilcrease gift shop, now nearing completion. Looking on are Robert Riggs, chairman, Gilcrease Board of Trustees, and Joan Stauffer, vice-president of the association.

FIRST ANNUAL

GILCREASE RENDEZVOUS

It was one whing-ding of a Rendezvous. Fiddler's fiddled, the famous Kiowa Indian Dancers danced in authentic Indian dress, a classical Indian ballet was presented by Tulsa Ballet Theatre, the Osage Territory Muzzle Loaders Association demonstrated the skill of marksmanship with the rifles of early America, plus a precision tomahawk throwing exhibition, the Tulsa Junior College Community Band filled the air with turn-of-the-century band music, and there were special sale tables filled with books, prints, canvasses, jewelry and Indian crafts.

And, for the first time, the complete Gilcrease collection of Charles M. Russell paintings and bronzes, and the complete Olaf Seltzer collection were on display in the museum. Also, a special showing of actual trading items of a rendezvous — trade beads, trade axes and more, was featured.

Music, dancing, food, history and art. It all happened at the fun-filled First Annual Gilcrease Rendezvous.







MESSAGE FROM THE DIRECTOR

Fred Myers

The variousness of the Gilcrease collection sets a challenge for anyone who would like to view the collection as an entity. How do you relate a Clovis point made eleven thousand years ago to a diary for the year 1769 written by that founder of many missions, Padre Serra, to a painting of shepherds in the Taos valley made by Oscar Berninghaus in 1923? Aside from the fact that these three works of man all emanated from the same part of the world, the American Southwest, is there a thread of meaning that unites them?

I would love to be able to ask Thomas Gilcrease. He acquired these things, after all, and it was his vision that resulted in these and so many other objects being housed together on the margin of the Osage Hills in Oklahoma. But Mr. Gilcrease, needless to say, cannot be consulted on his philosophy of collecting, the stories of his ghostly appearances in his old house notwithstanding. And he left no written record of his intentions. We are left to draw our own conclusions based only on the evidence of the objects he collected.

As a newcomer with a background in art history, I feel strongly that traditional aesthetic evaluation is an inadequate context for interpretation of the collection. The painting collection includes many art treasures but also many works in which the specifically art content takes second place to the factual content. Dan McPike, the resident authority on Gilcrease Indian artifacts, feels that the artifacts are inadequately placed in the context of pure archaeology or ethnology. He feels that Mr. Gilcrease must often have acquired an object not simply because of its ethnological importance but because the object was beautiful. And what of the library materials where Cortez documents are stored next to the official papers of John Ross, the most powerful of the Cherokee chiefs, and in the next stack just 24



The Southwest Gallery at Gilcrease, above, features special exhibits of Indian artifacts such as the items at right, including an Indian drum, a sash used in ceremonial dress, Matachies doll, Navajo bracelet, and Santa Clara wedding jug.



inches away are the dime novels of Western romance.

So there we are: paintings that tell a story, artifacts that appeal because of their artfulness, documents that in addition to the thought and words they convey are rare objects themselves. To put a fine point to these musings, do the Gilcrease collections have a theme?

For me they do, and the theme runs something like this: each object at Gilcrease, be it painting, pot, or polemic, tells some part of the story of the culture of man in North America. Does that sound too broad to be useful, too simple to lead to anything worthwhile? I don't think so.

In the matter of how the objects are installed, for instance, it leads to some interesting conclusions. Conclusions like — why not install the collection in such a way that it documents the rich and ever changing relationship between man and the natural world, between man and man. Such an installation finds its juxtapositions and progressions in history rather than aesthetics. One thing is placed next to another thing not because of congruity of style but because of congruity of information.

The accompanying photos, which show two new Gilcrease installations, give some indication of the way this can work out. The Woodland Indian display demonstrates what is special about some Indian cultures from the Eastern part of the continent through Charles Bird King's paintings of famous

Indian leaders, displayed next to bead decorated clothing, shown next to contemporary copies of treaties between the tribes and the Federal Government.

The Southwest gallery exhibits the large painting of Frank Hamilton Cushing, the premier anthropologist of Zuni — a painting that, it so happens, is a keystone in the work of the American master Thomas Eakins — along with some of the best Gilcrease paintings by Taos artists, along with 100 or so examples of Indian handcraft that beautifully suggest some of the rich Indian culture of the Southwest. The installations are calculated to allow each object to establish meaningful historical context for other objects.

Comprende?

If the connections between cultural history and actual installations strike you as being a shade too theoretical at this stage just keep an eye on the general reinstallation of the collection which is signaled by the Woodland and Southwest galleries. Lots of display cases need to be made, lots of labels need to be researched and written, but the staff is embarked on this large enterprise. The absolutely incredible thing is that the Gilcrease collections make it possible to tell the American story in all its richness. Indian Tom, as Thomas Gilcrease occasionally called himself, wherever you are, we hope this makes sense and is pleasing to you. 🐾



A few of the artifacts from the Indian Woodland exhibit are shown above. Included are a pair of moccasins, Indian stick ball game sticks, a hair ornament, basket, and the

Charles Bird King painting of Keeokuch, first war chief of the Sankys.

"The Arrest of the Scout," oil by Frederic Remington.



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