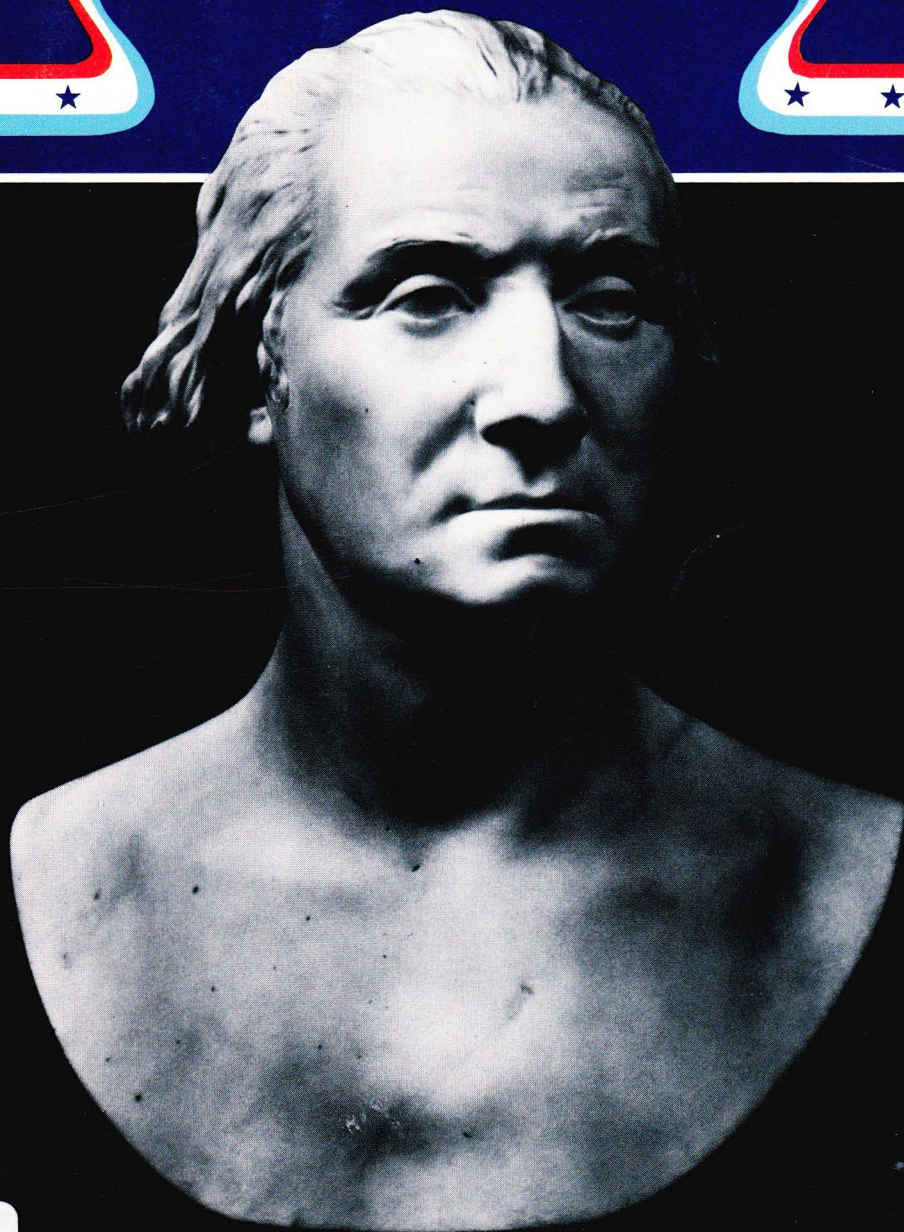


THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART



Vol. 2
No. 3
July
1980

GILLIE
LIBRARY

THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

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Back Cover – Portions of Canada, New York, the New England area and Virginia as depicted on a map in the Jean Bleau Geography, printed in 1663 in Amsterdam.

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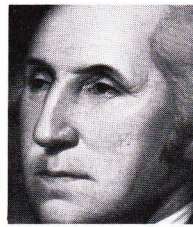
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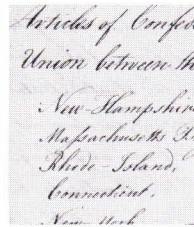
FROM THE EDITOR'S DESK



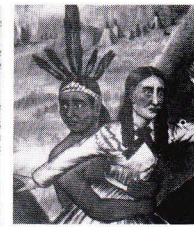
Independence



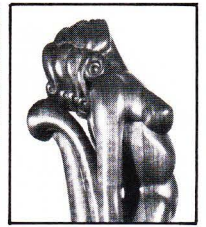
Peale



Rare Books



Panorama



Stone

One of the most pleasant aspects of spending a few hours each day at Gilcrease is the opportunity to commune a bit with nature.

The museum grounds are an ever-changing scene of beautiful blooms in the spring as the red bud, crab apple, dogwood and magnolia trees compete with each other in a dazzling display of color.

Other trees, although not blooming, are quite majestic in their own way. Our resident Gilcrease family of seven black crows and several squirrels have their choice of making their homes in blackjack, sycamore, red ash, red cedar, blue juniper, cottonwood, and several varieties of oak and pine trees.

And, oh, the springtime flowers! Tulips, narcissus, lilacs, daffodil, glossy abelia, golden bell and many other species, completely unknown to me, but, whose common and Latin names roll swiftly off the tongue of Stanley Curry, our Gilcrease gardener.

Then suddenly, at this time of year, the trees take on their new foliage, the grass is up, and the museum grounds, the valley below and the distant Osage Hills all glow with their new green finery.

The best part of my day is when I arrive in the morning, park my car, get out and stand for a moment looking out across the grounds, the valley and to the hills on the horizon. It's a precious experience.

Summer is a grand time of the year, and the month of July is an especially glorious one since we celebrate the birth of our independence on July 4. Those colonial days of the revolution were of importance both to history and art scholars, and to those of us simply interested in the birth and activities of our country. We thought it appropriate that our July issue should include an arti-

cle or two about those pre- and post-Independence Day events, statesmen, artists, and documents.

Gilcrease Art Curator Anne Roden tells of painters and paintings during the years immediately before and after the War of Independence. It was an exciting time, not only for our forefathers who were forging a new nation in a new world, but it also marked the beginning of a truly American art style.



Portrait painters were in demand in colonial America, and one of the most popular was an artist named Charles Willson Peale. In 1772, he was called to Mount Vernon to paint the first known portrait of George Washington.

Gilcrease Registrar Jeanne Snodgrass King tells us the story of the later portrait sitting session of Washington in 1795 by Peale and his son, Rembrandt Peale, and how true replicas of that sitting found their way into the Gilcrease Collection.



What was life like in those early days of our country? Spend a few hours in the fabulous Gilcrease library and you'll find out. You can read a letter from Christopher Columbus to a friend telling him about the New World; a prayer book translated into the Mohawk Indian language; a book on Virginia by Thomas Jefferson; a gardening book used by George Washington; or you can simply wipe out your mind by attempting to choose what to look at first among the thousands of documents and books in this very unique library.

Marie E. Keene, a former Gilcrease librarian, gives you a literary trip through some of the material relating to the founding and settlement of our country, in her story in this issue.

Once upon a time there was no television, no radio, no movies. Really. But, what they did have in the mid-19th century in those isolated frontiers of our nation far from cultural centers, was a device called a Panorama. The Panorama was a series of related pictures painted in oil on an enormous strip of canvas. After being rolled, it was mounted in an ingenious frame that made possible the viewing of one panel at a time, provided a husky assistant was available to hand crank the scenes from one roll to another while the lecturer discoursed. The spectator who watched such a production enjoyed at least an illusion of motion as the picture was unrolled.

In his story on Western panoramists, David C. Hunt writes of this unique form of entertainment. And, would you believe that there is a panorama about a Sioux Indian uprising in Minnesota, complete with hand-cranked frame and script, at Gilcrease? We got it.



Willard Stone has been mixing fishing and whittlin' for about 40 years. His fishing isn't any better than it was years ago, but, I don't know of a person who can touch his whittlin', he gets better every day.

It had been about 20 years since Willard and I had sat down together and talked about his work, the state of art in general, and sipped a glass of cool water. We hope you enjoy our update of this talented wood sculptor.

W^m B

William J. Butler
Senior Editor

The War for Independence not only set the course for a brave, new government, but it also gave birth to a new era, or a new style of art in America. ★ ★ The birth of the United States of America was also the end of the first era of influence of European art styles and the beginning of the development of a truly American art style that depicted the people and events of this new land. ★ ★ But, the tap root was deeply imbedded in Europe.

War For Independence Also Gave Birth To New Art Style

BY ANNE RODEN

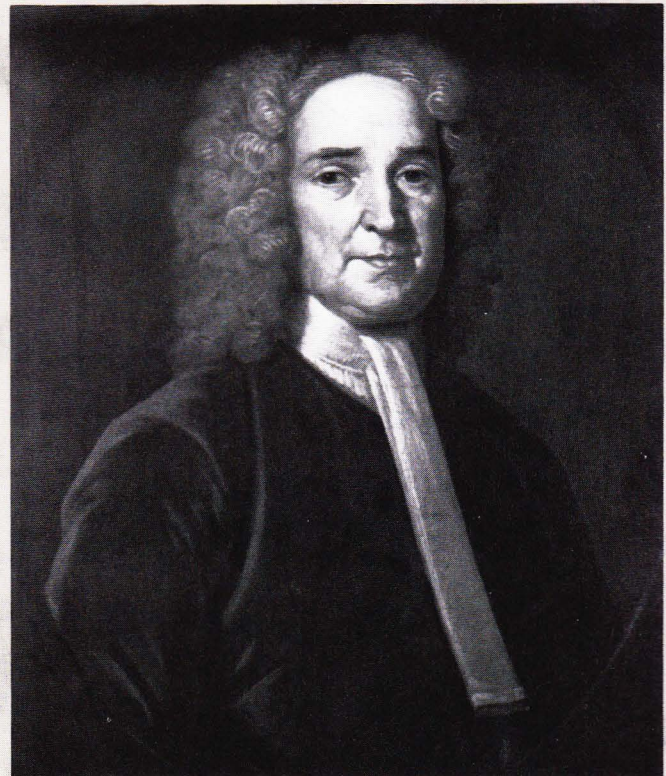
In 1730 the first recorded exhibition of paintings was held in America. To commemorate this event the *London Daily Courant* of April 14, 1730, carried this poem:

*Ages our land a barbarous desert stood,
And savage nations howl'd at every wood,
No heavenly pencil the free stroke could give,
Nor the warm canvas felt its colors live.*

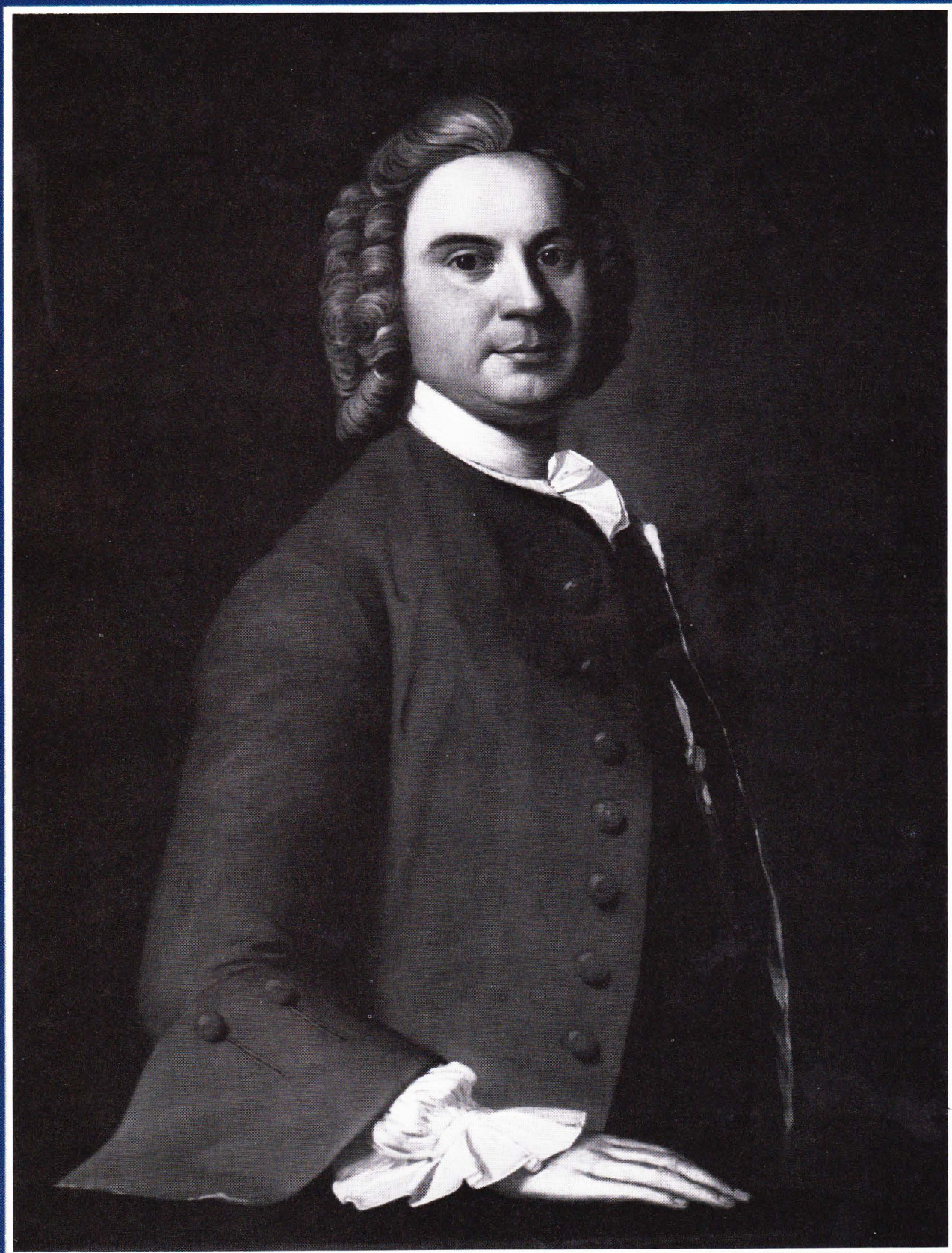
Until John Smibert.

That first exhibition was staged by Smibert and featured copies he had made of paintings by Raphaelle, Titian, Rubens, Van Dyck, and Poussin. Smibert had just come to America and with him he had brought the style of vogue in Europe. Many of the artists who would come to America to escape the constricting art establishment of Europe would bring the ideas and ideals of the various European schools of painting. But, even more important, these artists brought the craft of painting to America.

When Smibert (1688-1751) first arrived from England, his work reflected the highly decorative and idealized style of the English Baroque. The European aristocracy was not interested in preserving their true images in portraits; rather they



Portrait of John Cotton (1693-1757) Minister of the Newton (Mass.) Church, oil by John Smibert



Portrait of John Rowe (1715-1787) Boston Diarist, oil by Robert Feke

4 *Washington at the Battle of Princeton, January 3, 1777, oil by William Tyler Ranney*





Independence ★ ★ ★

wanted the artist to flatter them. In America this feeling did not exist, at least not to the same degree. Eventually, Smibert's work developed into portraits that revealed more of the character of the sitter as a rule. The longer the emigrant artists were removed from the influences of Europe, the more their individual styles and talents show in their work.

Smibert's "Portrait of John Cotton (1693-1757) Minister of the Newton (Mass.) Church" was painted about five years after his first exhibition. This portrait is not glamorous, idealized, or generalized, as were most done in England. A real man is seen, with imperfections, and flaws that give him character and an air of humanity.

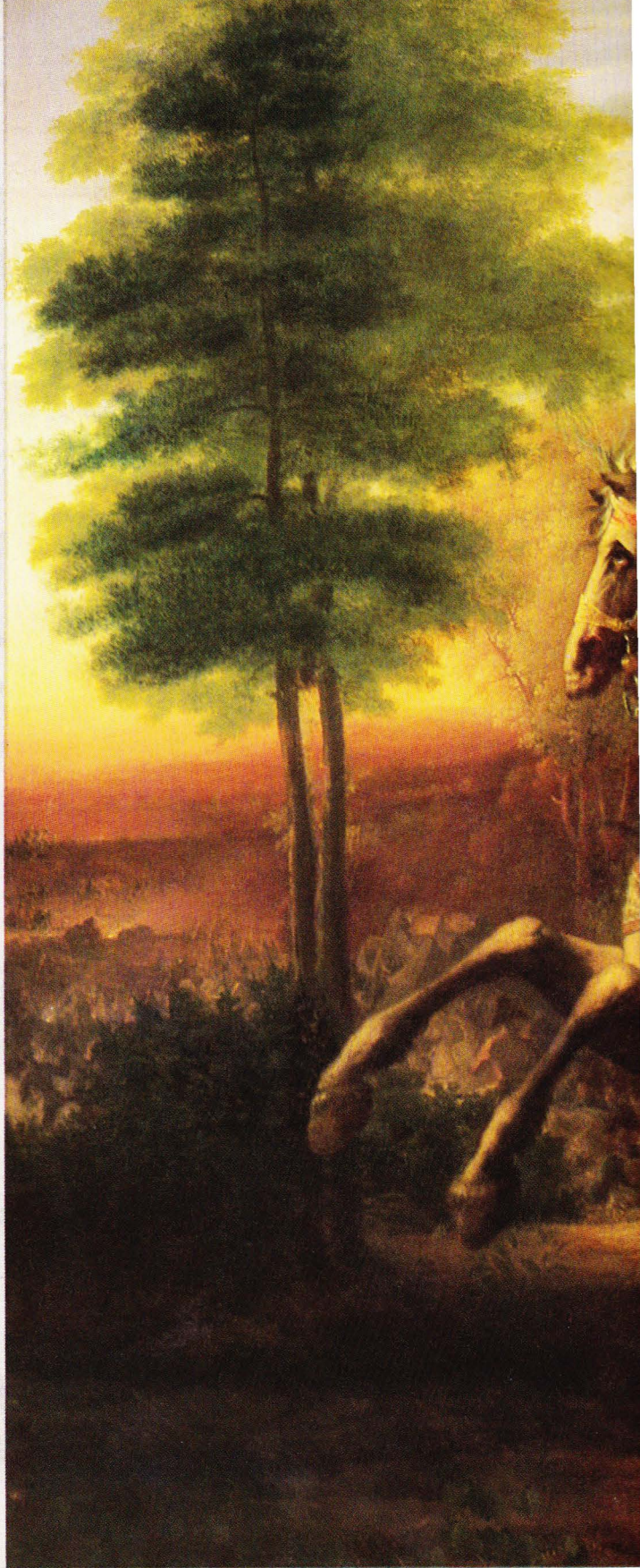
Robert Feke's "Portrait of John Rowe, 1715-1787, Boston Diarist" is an example of the transplanted Baroque style, much less modified by the American climate. The painting still shows the idealized figure and has a decorative quality even though it was painted in 1748. Feke is known to have been in America in the 1740's, was influenced by Smibert, and at first, painted in a similar style. However, he returned to the European style that had probably been his initial influence.

The value of many of these emigrant artists to the story of art in America, is that they were an inspiration and influence on the fine native born American artists. Their work also established a tradition of art and seeded the public with a desire and taste for good portraits. When the first talented American artists, such as John Singleton Copley (1738-1815) came along, the art public was ready to support them.

Copley learned the art of painting by studying his predecessors, and directly from his step-father, Peter Pehlam (Pehlam was a successful mezzotint engraver from England, and also a minor painter). The young artist, in a period from the time he was 17 until he was 27, created from those influences, an art of such force and quality that it outshone anything around him. His "Portrait of Mrs. John Apthorp nee Hannah Greenleaf" is an outstanding portrait of this period.

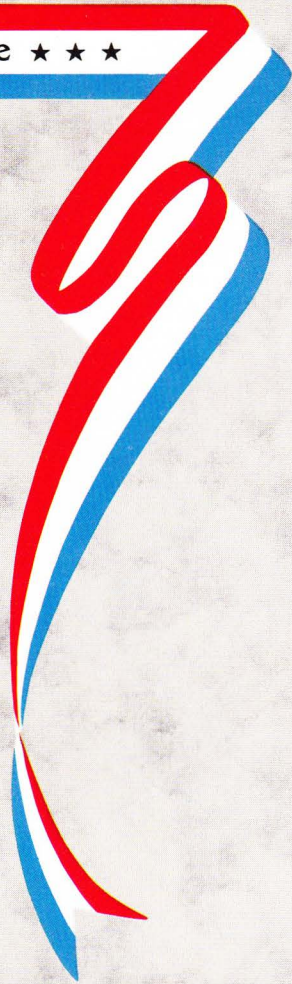
Unfortunately, Copley felt an inadequacy as an artist and eventually left America for England in order to learn more. There he conformed to the 18th Century England portrait style. Though the work of his later period is more polished and has been considered some of his greatest work, it lost the character and strength of his early style.

Benjamin West (1738-1820) was another important American artist who left the colonies for Europe. Fortunately for him, his style was unique for the time. He found great success in spite of the competition and great talents in London because





Washington and Lafayette at the Battle of Brandywine, oil by John Vanderlyn.



Portrait of Mrs. John Apthorp nee Hannah Greenleaf, oil by John Singleton Copley



no one else was painting in the heroic style. When his work came to the attention of George III, his fame and future was assured.

West was the first American artist to be established in London. He was generous, helping all who came after him. As his popularity increased his commissions did too, and he often turned parts of the painting over to assistants. He opened his studio and offered his help to a whole generation of American painters.

"Penn's Treaty with the Indians" is a significant painting of West's now located in Philadelphia, but the Gilcrease Institute owns the full size study for this work. Even in the study is seen the combining of large-scale composition and important historical theme that characterizes the heroic style.

America was beginning to produce some fine artists, but most of them, like West and Copley, left America never to return. The attraction of Europe and the study of the classic art was very strong. In

Europe there was also a greater art patronage. America had no teachers and no great public collections of art to study. The only place an artist might see fine art was in a private home, but the chance of that was small. The social gulf that separated the artist from the patrons was great (not a single painter was known to be a gentleman in the 18th century sense of the word).

In America at this time there was no market for anything except portraits, and there was a limited patronage even then. The artists soon outgrew their limited setting. The final reason many left was that this period was just prior to and continued throughout the War of Independence. As can be imagined, these years would not be productive for anyone in an artistic trade.

When Copley left in 1774, the first great era in American art ended. The war years and those following would bring on as great a change in art as in politics.

In the second half of the 18th century the artistic influences and inspirations on the European artist were changing. One of the new inspirations was the classical world of Greece and Rome, which was made available to the artist through the discoveries and excavations of Pompeii and Herculaneum. Eventually an artistic style, termed the Neo-Classic, developed. The themes were heroic, based on mythology and history, and the drawing was based on classical sculpture. This style was also adapted to American art, first through Benjamin West in London.

One of America's artists whose work was most typical of the Neo-Classic was John Vanderlyn (1775-1852). As a young man he spent five years in Paris learning the French Neo-Classic style. This style, characterized by fine draftsmanship, enamel-like color, and a firm sculptural modeling of figures, is seen in his painting "Washington and Lafayette at the Battle of Brandywine." In Europe, Vanderlyn met with great success. He had even been awarded Napoleon's gold medal for painting. But when he returned to New York in 1815, he found a drastically different art climate. In America there were no great museums like the Louvre, no Emperors to distribute honors, no monumental architecture to house these heroic paintings (most of which were enormous), and no state patronage. Vanderlyn was reduced to painting portraits, and although he was very good at it, he felt this type of painting beneath his dignity.

An American artist who was not adverse to painting portraits, and in fact created one of the most distinctive portrait styles, was Gilbert Stuart (1755-1828). He learned the English portrait style in London and became very successful. There he experimented painting people in action, in life settings, and in no setting. He gradually worked out his own method and his portraits became quiet, simple, and the subjects seemed to have an air of detachment.

Stuart eventually returned to his home in America, he said to paint Washington's portrait, but really to escape debtor's prison. His portraits became more bland, but they had an unflickering glow of life, that would characterize his work. After he created and perfected this style, as seen in his portrait of "William Temple Franklin" he practiced it, unchanged, for over 30 years.

Another American portrait painter, and probably one of the most interesting was Charles Willson Peale (1741-1827). He was multi-talented and a success at many things. During his lifetime, Peale opened an exhibition gallery, a museum of natural history, and the first art school in America. His belief that anyone could paint, that it was simply a matter of the proper training and hard work, led to the establishment of the school. Before all this,

however, he had gone to London to study painting with Benjamin West, and when he returned to America he became the leading portrait painter in the colonies. His portraits of "George Washington" and "James Madison" are two fine examples of his work.

Peale also produced an amazing artistic family. Several of his children, named after artists — Titian, Raphaele and Rembrandt, became very good artists. Perhaps their names together with their father's belief in the teaching of art had much to do with their success. One son, Rembrandt Peale (1778-1860) became an allegorical painter in the 19th century, but his early work, such as his "Portrait of George Washington" reflects his father's influences.

In the time following the War of Independence, great statesmen and heroes such as Washington were sought after as subjects, not only by American artists, but by certain Europeans as well. In 1785 Benjamin Franklin brought Jean Antoine Houdon (1741-1828), one of France's most distinguished sculptors, to Mt. Vernon specifically for the purpose of making a life bust of Washington. When this was completed, Houdon returned to France, where he spent the rest of his life. One of the marble busts he did of Washington in his studio is included in the Gilcrease Collection, along with one of the French General Lafayette. Both are strikingly beautiful portraits.

During this period in America, the artists began to show signs of being less directly dependent on European stimulus. Artists were directing their talents toward the depiction of the people and events in America instead of the recreation of events and deeds in the classical world, the ideal past. Neo-Classic realism was triumphing over Neo-Classic idealism in Europe, and that was a sign that the artist and the public were beginning to be comfortable in their own world.

This feeling of interest and pride in America's heroic past world continued into later periods. Artists such as William Tyler Ranney (1813-1857), obviously born much later than this period, would construct noble and dignified historical compositions. His "Washington at the Battle of Princeton, January 3, 1777" is different in character from Vanderlyn's earlier battle scene, but still showed the sense of self-esteem that characterized the nation had not lessened.

Thus, like many other aspects of the new nation, its art could be traced directly to Europe and its various art styles, but a unique art style had been created which would grow and expand like the young giant named America. 🍷

Washington Portrait By Peale

BY JEANNE SNODGRASS KING



Charles Willson Peale had only been painting about four years when he was called to Mount Vernon in 1772 to paint the first known portrait of a militia colonel and gentleman farmer whose name was George Washington. At the same time he also did a miniature portrait of Martha Washington — a portrait which, after being set into a pendant, the colonel wore around his neck the rest of his life.

During the Revolutionary War, Peale served as a captain of volunteers in Washington's army and during his enlistment was in the battles of Princeton, Trenton and Germantown. While the army was camped at Valley Forge, Peale occupied himself by doing miniature portraits of his fellow officers.

It was (and is) understood that after an artist had completed a portrait from life, he was at liberty to execute any number of additional replicas. In the case of Peale (and other leading artists of his period), each of the replicas was eagerly acquired by collectors.

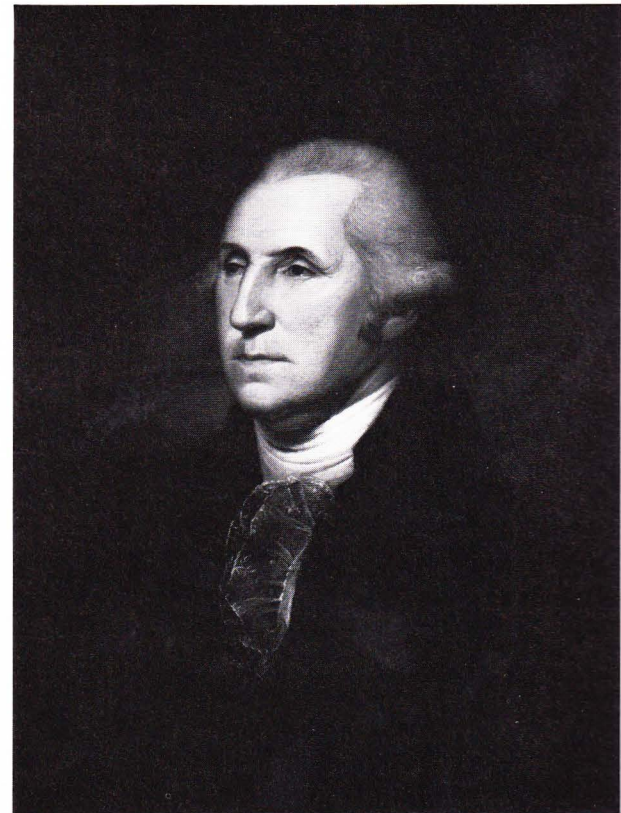
The Washington portrait which is the primary subject of this investigation is not C. W. Peale's first, but is one of his last of the subject.

Most probably in the month of September (possibly October), in the year 1795, Charles Willson Peale and his son Rembrandt, a 17-year-old fledgling artist, simultaneously began portraits of George Washington. The location was a painting room in Philadelphia at Peale's Museum which was housed in the American Philosophical Society building called Philosophical Hall. It seems that the outgoing director of the United States Mint, Henry William De Saussure, had commissioned Rembrandt (probably at the suggestion of C. W. Peale), to do the portrait for his South Carolina home. Not wanting to offend Chancellor De Saussure and at the same time concerned with aiding the career of a young artist, Washington consented to three early morning sittings even though it is well documented that Washington immensely disliked portrait sitting. Apparently the elder Peale was there not only to paint alongside of his son, but he was there to calm his son's nerves, to bolster his wavering confidence, and to converse with his friend Washington in such a manner as to also relax the sitter. (There are several accounts from leading artists of the period which relate how tense the President was during his many portrait sittings.)

On each of the three pleasantly cool mornings, the 44-year-old President was seen pacing on the state house yard before seven o'clock. At precisely

the moment the clock began to strike, the President walked up to the Peale's door to begin his three hour sitting. As the "father of our country" took a seat, the elder Peale surely made a mental note of the obvious changes in the man; the chin and lower lip were more prominent because of his false teeth and his natural hair was visible since the President's appointment with his barber for powdering and coiffuring of hair was scheduled for after the Peale sitting at ten o'clock.

The first sitting progressed smoothly — the senior Peale established an easy flow of conversation with the President and as was customary for him he began his painting from the forehead and worked downward while Rembrandt started at the chin and painted upward. Charles Willson painted with brushes of his own invention — long-handled brushes which screwed together in sections, allowing him to stand some distance from his canvas, which leads one to conjecture that he had possibly become extremely far-sighted.



Portrait of George Washington as President, oil by Charles Willson Peale (1741-1827)

Had A Long Trip To Gilcrease

On the mornings of the second and third sittings, Rembrandt invited his brothers Raphaelle and Titian and his uncle, James, to take advantage of the distinguished sitter's presence. Rembrandt placed his own easel almost directly in front of the President and Charles Willson was on Rembrandt's right. Working on an ivory miniature, Uncle James (C. W.'s younger brother), was on the left of Rembrandt and Raphaelle on the left of James, was drawing a profile on paper.

Initially, Rembrandt had been nervous and unsure of himself and needed his father's presence during the sittings, but obviously his confidence was soon established since he reflected during a lecture that his father painted Washington with "the nose too small, and the whole head deficient in force of expression and effect," while his own painting was created without such flaws.

With the paint still wet on the canvas, Rembrandt departed for Charleston, South Carolina, in the company of Raphaelle, to deliver the commis-

sion to De Saussure. Rembrandt proceeded to make at least "ten replicas" for Southern gentlemen and apparently was promptly established in the eyes of the buying public.

During this same time, the senior Peale was busy completing his replicas, also — replicas which scholars feel were all done between 1795 and 1798 (he retired from painting between the years 1789 and 1804). In 1854, Charles Willson's portrait of Washington (the one painted simultaneously with Rembrandt's), was sold at his museum's sale to Thomas J. Bryan who later gave that painting to the New York Historical Society.

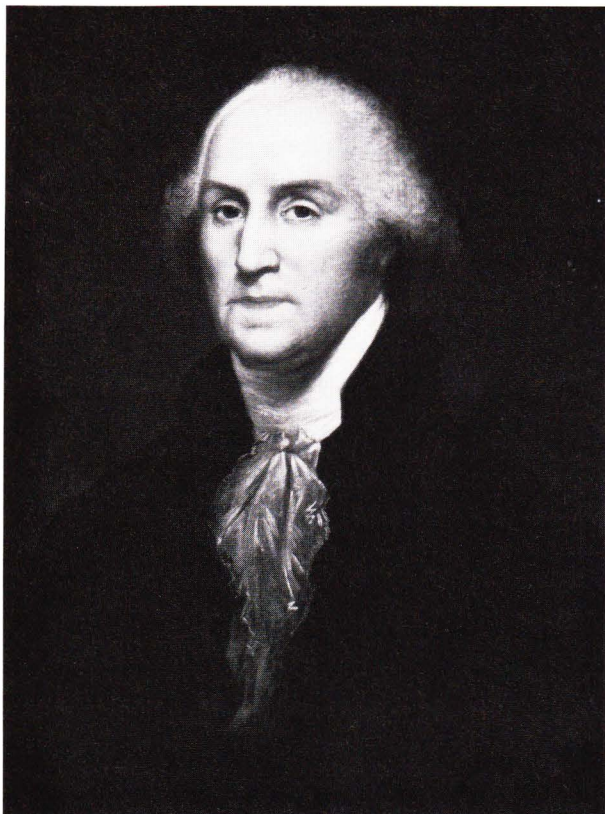
Charles Coleman Sellers (1952) accounts for seven of Charles Willson Peale's replicas of the original 1795 sitting. Sellers notes one replica as No. 945. "A portrait bought from Charles Willson Peale by Andrew Kennedy, a wealthy ship chandler and tanner of Philadelphia."

Through further research, I have established that Sellers' No. 945 is the Charles Willson Peale portrait of George Washington in the Gilcrease Collection and the provenance is:

(a) Mrs. Andrew Kennedy inherited the portrait when her husband died in 1811 and (b) At her death it was bequeathed to Robert Kennedy and (c) John S. Beck, of Washington, D.C., grandson of the foregoing, was the next owner and (d) Beck's widow, Lucinda, left it in her estate. (e) M. Knoedler and Company, Inc. acquired the portrait from Lucinda's estate and (f) Thomas Gilcrease acquired the painting in 1958 from Knoelder.

Before the purchase from Knoelder, Thomas Gilcrease had come across some of the facts related in this story. He also knew that late in Rembrandt's life, the artist had traveled throughout the eastern states (winter of 1857-1858) giving lectures in conjunction with an exhibition of his Washington replicas and many study variations, and he was determined to have one of those paintings. Finally, in August of 1940, the Kennedy Galleries found one for him and it became a part of his collection.

Meanwhile, Gilcrease never gave up hope for locating and acquiring one of the true replicas of the 1795 sitting: a Charles Willson, a Rembrandt, a Titian, or a James. But most of all he wanted a Charles Willson Peale and his real coup finally came through Knoelder's — the 1958 acquisition with proper documentation. It was an 18-year search but he finally got his wish. 🐾



*Portrait of George Washington,
oil by Rembrandt Peale (1778-1860)*

Rare Books, Documents Describe Activities In Early Day America

★ ★ ★ ★ ★ BY MARIE E. KEENE ★ ★ ★ ★ ★

In laudem Berenissi
mi Ferdinandi Hispaniarū regis / Bethi-
cæ & regni Granatæ / obsidio / victoria / &
triūphus / Et de Insulis in mari Indico
nuper inuentis



Title page from De Insulis In Mare Indico by Verardus, printed in Basel, Switzerland in 1494.

The month of July often brings to mind the origins of our country with various references to Independence Day and descriptions of early life in the Colonies.

What was life like in those early days? A literary trip through the Gilcrease Institute can provide many of the answers. In fact, the library at Gilcrease would be a fitting place to celebrate the Fourth of July. It is a virtual storehouse of books and manuscripts relating to the founding and settlement of our country.

Perhaps the most pertinent to Independence Day and certainly most familiar to the regular visitor to Gilcrease are the certified copies of the Declaration of Independence; the Articles of Confederation; the document written by Gen. Joseph Warren certifying Paul Revere as an official messenger for the Committee of Safety; Thomas Jefferson's letter to his friend William Fleming, written just a few days before he actually completed his draft of the Declaration of Independence; and finally the letter sent to Frederick the Great of Prussia which accompanies the copies of the Declaration of Independence and the Articles of Confederation.

In the Gilcrease library one finds the earliest dated book was printed in Basel, Switzerland, in 1494. What makes it pertinent to American history is contained in the last six pages of the book. These pages contain the printed version of a letter written by Christopher Columbus to a friend telling him of the New World he had discovered. This small volume as well as other early books are all printed in Latin, and even if one is a true Latin scholar, reading is extremely difficult for the simple reason that many abbreviations are used, either in the interest of time or space, or perhaps both. So it is not until one gets into the 17th century printings that the average reader finds it possible to obtain more than a hint of what is hidden in the volume. Of course, one may always turn to the many excellent bibliographies and take advantage of the knowledge of scholars who compiled them.

A number of the earlier editions were authored by missionaries and ministers of the Gospel. One of

Articles of Confederation and perpetual
Union between the States of

New-Hampshire,	The counties of New-Castle,
Massachusetts Bay,	Kent and Sussex on Delaware,
Rhode-Island,	Maryland
Connecticut,	Virginia
New-York,	North Carolina
New-Jersey	South Carolina
Pennsylvania	and
	Georgia.

Art. 1. The name of this Confederacy shall be
"The united States of America".

Art. 2. The said States hereby severally enter into a
firm league of Friendship with each other, for their
common defense, the security of their Liberties and
their mutual and general welfare, binding themselves
to assist each other against all force offered to or attacks
made upon them or any of them, on account of
Religion, Sovereignty, Trade, or any other pretence
whatever.

Art. 3. Each State reserves to itself the sole and
exclusive regulation and government of its internal
police in all matters that shall not interfere with
the Articles of this Confederation.

Art. 4. No State without the consent of the United
States in Congress assembled, shall send any Embassy
to, or receive any Embassy from, or enter into any
conference

¹⁶
Cambridge Apr. 29. 1775

This may certify that the bearer
Mr Paul Hevere is messenger to the Committee of safety
and that all dispatch and assistance be given him in
all Instances, that the business of the Colony may be
Facilitated.

Jos. Warren Chair

Early Day America ★ ★ ★

the better known families was the Mathers. Richard Mather (1596-1669) was the first of a line of famous clergymen. He was born in Lancaster, England, educated at Oxford, and became an ordained minister in 1620. Because of his puritanical beliefs, he got into difficulties with the authorities of the Church of England and was suspended from the ministry. He left England in 1635 and settled in Massachusetts where he, with an associate, authored the famous Bay Psalm Book.

Richard's son, Increase Mather (1639-1723) was pastor of the Second (or North Church) of Boston and he too was a strict Puritan and opposed every attempt to liberalize the teachings of the church. He was a powerful man and his influence spread to other parts of Massachusetts. Increase also opposed attempts by the British government to reduce the independence of the Massachusetts Colony and spent three years back in England pleading this cause. After his return to America, he eventually became rector of Harvard College and served in that capacity from 1685 to 1701.

Increase Mather's son, Cotton (1663-1728), followed in his ancestor's footsteps, became ordained in 1685, and served as his father's assistant at North Church in Boston. He continued in this pas-

torate after his father's death in 1723. He is remembered as one of the leading American Puritans.

All three Mathers contributed to the literature of the time as they were all well-educated men. Cotton Mather wrote more than 450 books and is said to have been very influential in the life of Benjamin Franklin. Cotton Mather was educated at Harvard but helped found Yale and became the first American to be elected a Fellow of the Royal Society in London. Listed in the Gilcrease library catalogue are four books by Cotton Mather. Two books by Increase Mather contain identical subject matter, both entitled *A Brief History of the War With the Indians in New England*; the original was printed in Boston in 1676, the second in London in the same year.

Many of the early settlers wrote at length about the native Americans. Some described them in glowing terms, while others were not so flattering — often referring to them as "salvages". (sic) But not all of the native Americans were savage and uneducated, as witnessed by a small tract written by "Owaneko, Chief Sachem or Prince of the Mohegan Indians in New England." In this letter, Owaneko pleads for "relief from the

In the Gilcrease Collection is the document at left written by Gen. Joseph Warren certifying Paul Revere as an official messenger for the Committee of Safety

Thomas Jefferson's letter to his friend William Fleming, right, was written shortly before the Declaration of Independence

Great Queen Anne" as, when the English first came, the Indians sold for "a very small and inconsiderable Value" almost all of their lands. Now he says the "poor Indians have been unjustly turn'd out of Possession, and are thereby destitute of all means of Subsistence," and "will be in great Temptation to scatter from Me, and flee to the Eastern Indians, the French's Friends, and the English's Enemies." The tract is avowed to be "faithfully translated out from Indian Language."

Early settlers wrote many letters to families and friends who still lived in the Old World. Some of these found their way onto the printed page and are also included in the rare book section of the library. One of these is entitled: *A Trip to New-England. With a Character of the Country and People, both English and Indians* (1699). It is attributed to Edward Ward and is described thus:

First edition of this scurrilous, though very amusing tract. The author, whose trip was made to Boston, is very severe on the Puritans. Among other disparaging statements he says, "Many of the leading Puritans may (without injustice) be thus characteris'd. They are Saints without religion, traders without honesty, christians without charity, magistrate without mercy, subjects with-

Fleming

Philadelphia July 4. 1776.

Yours of 22^d. here came to hand this morning and gratified me much as this with your former contains interesting intelligence.

Our affairs in Canada go still retrograde, but I hope they are now nearly at their worst. the fatal source of these misfortunes have been want of hard money with which to procure provisions, the ravages of the small pox with which our army is still down, and an unlucky choice of some officers. by our last letters, Gen^l. Sullivan was retired as far as Ila au noi - with this dispirited army and therefore pursuing him with one of double or treble his numbers. it gives much concern that he be determined to make a stand then as it exposes to great danger, losing him & his army, & it was the universal sense of his officers that he ought to retire. Gen^l. Schuyler has sent him provision - less to retire to Crown point but whether they will reach him time enough to withdraw him from danger is questionable. here it seems to be the opinion of all the General officers that an effectual stand may be made & the enemy not only prevented access into New York, but by preserving a superiority on the lakes we may reverse our attacks on them to advantage as soon as our army is recovered from the small pox & recruited. but recruits, the long or desert, are very difficult to be procured on account of that dreadful disorder.

The Conspiracy at New York is not yet thoroughly developed, nor has any thing transpired, the whole being kept secret till the whole is got through. one fact is known of necessity, that one of the General's, life guard being thoroughly convinced was to be shot last Saturday. General Howe with some ships (we know not how many) is arrived at the Hook, & as is said, has landed some horse on the Jersey shore. the famous major Rogers is in custody on violent suspicion of being concerned in the conspiracy.

I am glad to hear of the Highlanders carried into Virginia. it does not appear certainly how many of these people we have but I imagine at least six or eight hundred. great efforts should be made to keep up the spirits of the people the succeeding three months: which in the universal opinion will be the only ones in which our trial can be severe.

I wish you had depended on yourself rather than others for giving me an account of the late nomination of delegates. I have no other state of it but the number of votes for each person. the omission of Harrison & Braxton & my being next to the lag give me some alarm. it is a painful situation to be so far from one's country, & thereby open to secret assassination without a possibility of self defence. I am willing to hope nothing of this kind has been done in my case, & yet I cannot be easy. if any doubt has arisen as to me, my country will have my political creed in the form of a Declaration &c. which I was lately directed to draw. this will give decisive proof that my own sentiment concurred with the vote they instructed us to give. had the post been to go a day later we might have been at liberty to communicate this whole matter.

July 2. I have kept open my letter till this morning but nothing more new. Adieu.

Th. Jefferson



out loyalty, neighbours without amity, faithless friends, implacable enemys, and rich men without money."

Upon the completion of a treaty with the Shawanese and Delaware Indians, the treaty, itself, along with an historical account, was published in 1757. At this time Sir William Johnson, Baronet, was "His Majesty's Sole Agent, and Superintendent of the Affairs of the Six Confederate Nations of Indians, their Allies and Dependents." Sir William was active among the Indians for several years. In the manuscript files, correspondence exists between Sir William and Dr. Henry Barclay, a prominent Anglican clergyman. In a letter to Sir William in 1763, Dr. Barclay was conferring with the commissioner about the possibility of having the *Book of Common Prayer* translated into the Mohawk language. Barclay himself translated the communion service and a portion of the Scriptures into that language.

Proof that the *Book of Common Prayer* was actually translated is evidenced by the fact that a copy is included in the Gilcrease library. However, this particular copy notes on the title page that it was "translated into the Mohawk Language, by Capt. Joseph Brant An Indian of the Mohawk Nation." Gilcrease has in its art collection a lithographic print of Joseph Brant entitled "Joseph Tayadaneega (sic), called the Brant, the Great Captain of the Six Nations." The engraver was H. Smith, after G. Romney, 1779. This is just one small example of the bond that exists among the various collections at Gilcrease: art, library, and anthropology.

As more and more settlers arrived in the New World, more was written about life as they found it. Among some of the most interesting writings are those of the naturalists. We would expect much to have been written by English and Dutch settlers, but there is a two-volume comprehensive work by Peter Kalm, a Swedish naturalist. However, the Bartrams, John and William, father and son, respectively, are among the best known of the naturalists. John Bartram (1699-1777) was "Botanist to His Majesty for The Floridas; upon A Journey from St. Augustine up the River St. John's, as far as the Lakes." Bartram, described as a self-taught botanist, made his home in Philadelphia, and it is noted that his garden was a favorite visiting place of both Benjamin Franklin and George Washington. John Bartram credits a Mr. John Ellis with the "... discovery of the art of preserving seeds during long voyages, ... such as are most likely to be beneficial to his Majesty's col-

onies, [which] does honour to himself, and will render him, I doubt not, a great benefactor to mankind."

The son, William Bartram (1739-1823), published an account of his travels through the southeastern part of the United States looking for plant and animal specimens. His descriptions are vivid and almost melodic:

"Water-fowl, and the various species of land-birds, also abound, most of which are mentioned by Catesby, in his Hist. of Carolina, particularly his painted finch (Emberiza Ceris Linn.) exceeded by none of the feathered tribes, either in variety and splendor of dress, or melody of song."

"Catesby's ground doves are also here in abundance: they are remarkably beautiful, about the size of a sparrow, and their soft and plaintive cooing perfectly enchanting."

Thomas Jefferson, while better known for other feats, penned a book called *Notes on the State of Virginia*. In this book he deals not only with the politics of the state, but describes as well crops that are grown and comments at length on the people, especially the Indians of the area. He describes one young Indian woman thus: "I once saw a young widow, whose husband, a warrior, had died about eight days before, hastening to finish her grief, and who by tearing her hair, beating her breast, and drinking spirits, made the tears flow in great abundance, in order that she might grieve much in a short space of time, and be married that evening to another young warrior."

Later in his book, Jefferson writes:

"Captain [John] Smith, who next to Sir Walter Raleigh may be considered as the founder of our colony, has written its history, from the first adventures to it till the year 1624. He was a member of the council, and afterwards president of the colony; and to his efforts principally may be ascribed its support against the opposition of the natives. He was honest, sensible, and well informed; but his style is barbarous and uncouth. His history, however, is almost the only source from which we derive any knowledge of the infancy of our state."

Again we find a connection to another noted author and explorer as the Gilcrease library has not just the history referred to above, but three other books written by Capt. John Smith.

George Washington's gardening book is a favorite with library visitors. It was written by Batty Langley (1696-1751) who was described by one museum visitor as being the author of a "sort of *Better Homes and Gardens* of its day." Washington also penned a lengthy letter to the Delaware Indians in his own hand in 1779 in which he promises the friendship of the United States to the Indians and tells them to take any grievances they may

Ant. Langley 15.

NEW
PRINCIPLES
OF
GARDENING:

Or, The Laying out and Planting.

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

After a more GRAND and RURAL MANNER, than

G. Washington
1760

Shown above is the title page of a gardening book owned by and signed by George Washington which was written by Batty Langley (1696-1751)

have to Congress. He signs the letter as "Commander in chief of all the Armies in the United States of America." For some unknown reason, a portion of the letter had at some time been carefully cut off. This led to all sorts of speculation about what interesting secret might have been in this missing paragraph that would cause someone to remove it. The answer came by way of a visit to the museum by Mrs. Lawrence Spivak, wife of the Lawrence Spivak who was a member of the panel of "Meet the Press." She was, of course, interested in the letter and wondered aloud, as so many have, how Gilcrease happened to have a letter written by George Washington. Upon her return to

Washington, she went to the Library of Congress and there found another copy of the letter which was intact. She had it photocopied and sent the missing portion to Gilcrease. It was somewhat disappointing to the library staff to discover that it was perfectly harmless, containing no vital classified information that could conceivably injure either the Indians or the Colonists.

In addition to the books and manuscripts by or about the more famous people of their day, Gilcrease has a multitude of other works by relatively unknown authors which provide a fountain of information about the settlement and formation of our country. 🇺🇸

Willard Stone

Wood Sculptor Glances Back And Peeks Ahead

BY WILLIAM J. BUTLER

A blackjack tree shades the small, handmade, carved wooden sign set just across the barrow ditch on a tight curve on state highway 33 about a mile east of Locust Grove, Oklahoma.

The sign reads: Willard Stone, Wood Sculptor.

Back in a grove of trees beyond the sign is a small cluster of buildings. A modest frame house, a wood and stone building set apart in back of the house, and off to the side a metal building.

The grounds of the complex are filled with three automobiles, a pickup truck, bicycles, dogs, ducks, a flock of chickens watched over by a large, wild-eyed rooster, and about a dozen shouting, laughing, playing children.

This is the home and studio of Willard Stone, his wife Sofia, some of their children and grandchildren, their pets, and visiting neighbor children.

It tells a lot about Willard Stone the man, and the artist. It tells you that here is a man with roots close to nature, animals and people.

Willard Stone has been sculpting in wood for approximately 40 years. During that time he has come from a young, footloose part-Indian boy whittling on a piece of wood, to countless honors in the world of art and to what many consider to be America's premier wood sculptor.

After all those years, what would be the thoughts of the artist looking back over his career, and into the future? How does such a talented person work? Who influenced and helped him?

We sat down together in his studio and chatted about old times, people we knew, places and events. Just outside the open door of the studio a small crowd of about ten young boys waited, looking in at the two of us. Finally, one of the lads asked: "Mr. Stone, can we show you our cards now?" Willard explained that they were all there to show him their school report cards because he gave them 50 cents for each "A" on their cards.

Willard told the boys they would have to wait a while longer until he was finished with our meeting. They all dutifully retreated to the other side of

the yard with their bicycles and dogs to await the payoff.

Then we began our story interview, presented here in question and answer style:

Q. — Willard, looking back over your career, what do you consider the highlights, the major points in your career?

A — I guess it was my exhibit in New York City in 1962 at the Kennedy Galleries, and just before that, my one-man show at Gilcrease.

Q. — Tell me about your early art training.

A. — Well, I quit school after getting some of my fingers blown off with firecrackers when I was a kid, and I did nothing for six years. Then along about 1935, I started taking art courses at Bacone Indian school at Muskogee. But, after being out on the farm for six years, school was too confining, I couldn't get used to it. So, after three months I told the principal, Mr. Weeks, that I was going home. He said, You're registered for school here, you can't go home. Well, like I said, I told him I was going home and I hitchhiked back to Okitaha, that was home then. But, I had stepfathers, I didn't feel at home, I felt like excess baggage, so I moved around. I'd stay a week or two at different relatives. I was a lone coyote.

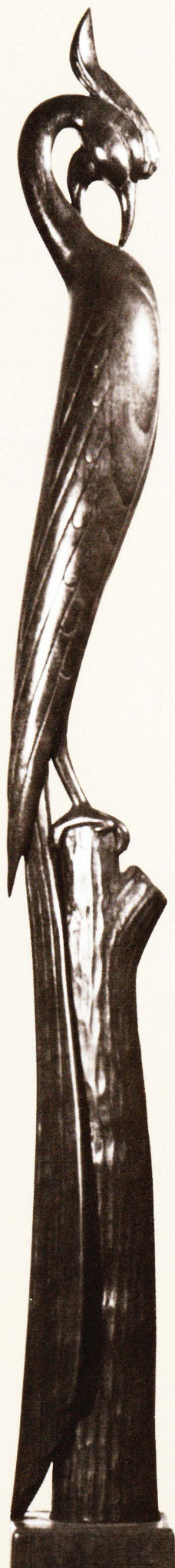
Q. — What happened after you left school?

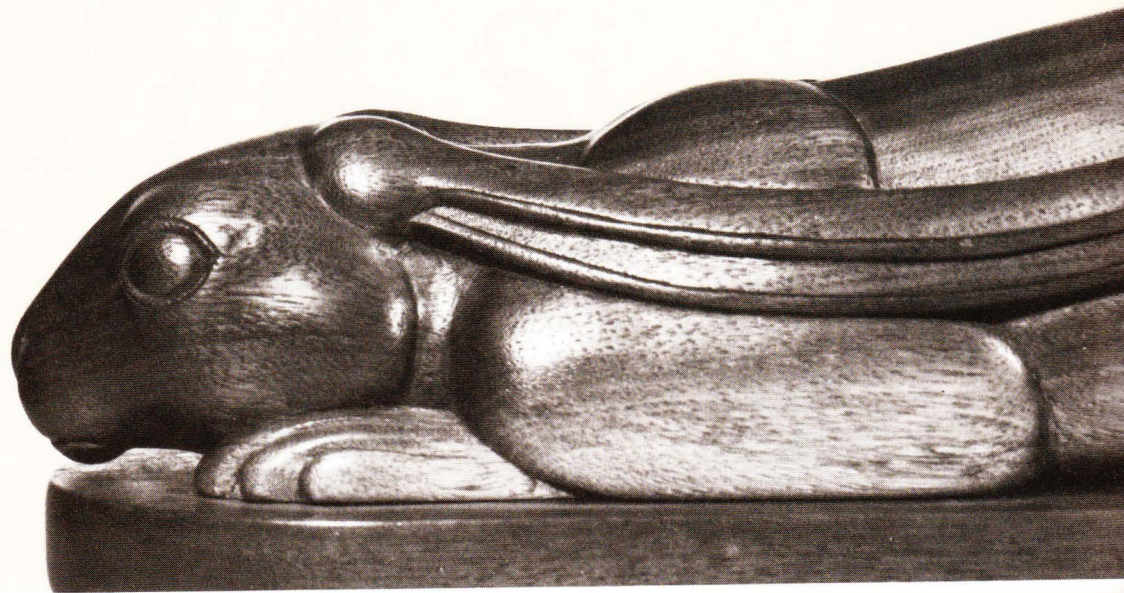
A. — I just fooled around, working on farms. Then Grant Foreman and Mrs. Foreman and Mrs. Wheeler kept writing me letters asking me to come back to school. They had got interested in me when I had won several prizes at the Muskogee Fair. So, I finally decided to try it again. And, while I had been out of school, they had got Acee Blue Eagle as their art director.

Q. — So you went back to school at Bacone and took classes under Acee Blue Eagle?

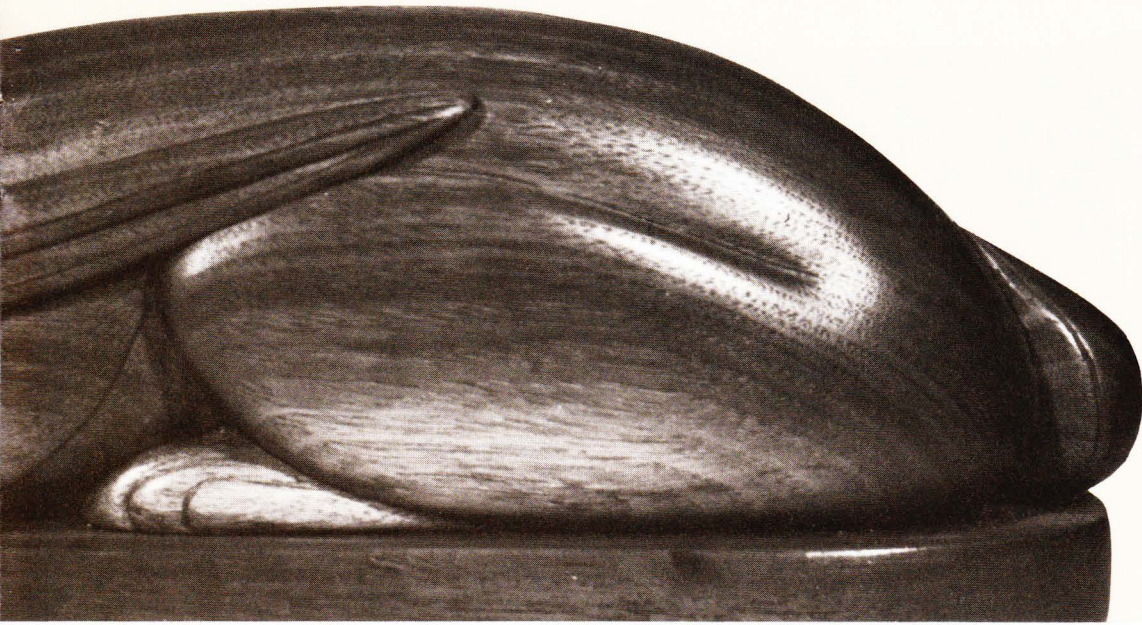
A. — Yeah, I had to go back into the eighth grade.

Wood sculptures by Willard Stone at right are, left to right: Lady of Spring, Bird, and Unity of Purpose





Tense Jackrabbit by Willard Stone



Buffalo Bulls by Willard Stone





Eagle Dancer, wall plaque by Willard Stone



Japanese Prisoner by Willard Stone

Willard Stone . . .

I was embarrassed, but a lot of the Indian kids were behind in school so it wasn't so bad. In fact, one old boy was from a rich Indian family, I won't mention his name, and he had been in the same damn grade for five years, so he was older than I was and that made me feel a little better. I got a lot from Acee Blue Eagle. I learned to draw, learned composition, perspective . . . I was in college art classes with Terry Saul, Solomon McCombs, others, we would all pose for each other in drawing class. That's where I learned to draw, and I draw everything on paper first before I start to carve.

Q. — When did you become associated with Thomas Gilcrease?

A. — About six weeks before I was to graduate from Bacone in 1940, I quit and got married, and I didn't touch art or carving for about six or seven years. I just worked here and there, and in 1944 I moved to Locust Grove and worked at the nearby Dupont plant making powder in the war effort. While at Bacone, I had done several carvings, sold

them to faculty and visitors here and there. I had heard of Gilcrease but had never had any contact with him. Well, in 1947 I got a letter from Thomas Gilcrease and it said, . . . Saw one of your carvings down in Texas . . . He said he was fixing to open a museum in Tulsa and he said in his letter, . . . how about coming over and whittling out something for me. Yeah, that's what he said, how about coming over and whittling out something for me, and he said that if I was interested, then make an appointment to see him.

Q. — What happened then?

A. — Well, of course, I was interested. So I went over to see him and we made a deal for a year at a time. The only condition was that everything I carved went to the museum. Nobody would tell me what to do, or what to carve. He said he wanted the Indian point of view about the 20th century, world conditions, and so forth. He said you won't have any boss, you'll be working on your own. He was going to pay me \$200 a month. At the end of the year, if my work showed promise, he'd pay me a \$600 bonus which made it \$3,000 a year, and back then that was pretty fair wages. No contract or anything, he said, if a man's handshake is not worth anything, his contract on paper wouldn't be either. I went to work and carved several pieces and at the end of the year I got the bonus, and again at the end of the second and third year. I did all my work here in Locust Grove and would take the pieces to Gilcrease.

Q. — What type of man was Thomas Gilcrease?

A. — He was a man of few words. He didn't say much, but when he did it meant something. I liked him. He seemed like an honest guy. During the three years I worked for him, he came over twice. The first time he caught me working and he just stayed a few minutes. The second time he came, he caught me off fishing. He talked to Sofia a little, and left. When I talked to him later, I said well, you caught me fishing, and he said, well a man has to do that once in a while to get his ideas working.

Q. — Have you tried to make some type of state-

ment with your art?

A. — I've tried to be honest, Bill. Everything is something I've lived, or I try to get a point across. I get my ideas from nature, and I have tried to make statements about such things as the ritual of death, life, birth, religion, and politics.

Q. — *Do you have a favorite piece of work?*

A. — Among my favorites are *Lady of Spring*, which is in the Gilcrease Collection, and *Exodus* which was created for the Cherokee Nation. Another is one called *Faith*.

Q. — *Are you still using the same methods and tools in wood carving as you did when you first started?*

A. — Yes, basically, the same. Wood is the perfect medium. You can pick the color of the wood, the grain, it all flows together in the subject.

Q. — *Describe the various steps you go through in producing a piece of work.*

A. — First, of course, you have to get the idea, the thought, religion, politics, something that is bothering you . . . you lay awake at night for a couple of hours. First you've got to think the thing out, once you've got it formulated to a certain degree in your mind, then you make a couple of sketches. But, it's still not right, so maybe you go fishing, the thought still in your mind . . . or maybe you make two dozen sketches, then all at once it comes together and you make a full-scale drawing. Then I decide the size, the kind of wood, then I make an outline, and put it direct onto the wood, then I start the carving. It takes a lot of preliminary work, but, once I get it drawn out, then I can see it finished in my mind. Once I get it on paper, then I know what the finished product will be. I do the work for my fellow man. I know what it is inside my mind, but I have to produce it so others can see it.

Q. — *It's sort of like letting others see inside your mind isn't it?*

A. — Yeah, that's it, Bill.

Q. — *After the piece is carved, what is the process to finish it?*

A. — It's sanding for a smooth finish, and, or finishing with chisel marks, or other types of finish. The last step is hand rubbing with boiled linseed oil. I rub it in by hand and it gives a soft, warm finish.

Q. — *How much of your time now do you spend with your art work?*

A. — I have two or more projects going at a time. I like to work straight through if possible. Sometimes I work for six or eight weeks, day and night, until I get exhausted. I produce 8 to 12 pieces a year. I used to do 40 or 50 pieces a year. People have asked me why I haven't gone to New York or Chicago and made a lot of money. I guess I could make a lot more money, but if I can just make a decent living and pay my bills that's all I want out of



*Guardian by
Willard Stone*

it. I'd go nuts in a city. I couldn't think of anything to do but watch the damn TV. I just like to create things now. I don't like to work on commission, I just do what I want to do now. I can't work with the thought of money in my mind. When it's a creative thing, you've got to see it.

Q. — *What do you plan for the future?*

A. — I just want to do creative things, the things that are in my head. But, I'll have to keep on to pay my bills.

Q. — *Willard, how old are you?*

A. — Sixty-four. I'm no spring colt anymore. But, I'm not ready to turn out to pasture yet, either.

Q. — *Any thoughts on the future of art in America?*

A. — What they are going to have to do is get away from that throwing at the walls painting, and junk sculpture stuff, and back to real painting and sculpture. And, I think the trend is back to realism now. 🐾

Unique Views Of Wild Frontier Offered By Western Panoramists

By David C. Hunt

In the mid-19th century a unique form of entertainment was introduced to American audiences. This was the moveable panorama, a forerunner of the slide show or motion picture documentary, consisting of a series of painted scenes, often life-size or larger, mounted on long strips of canvas and shown in a picture-by-picture sequence by means of a portable mechanism equipped with hand-operated rollers.

Accompanied by lecturers versed in the particulars of subjects thus depicted, panoramas were displayed with increasing success throughout the United States in the 1840s and 50s, views of the American landscape or historical places and events predominating.

Both native and foreign artists contributed to



"On the night of August 19, 1862, a band of Sioux Indians, in full war paint and unclad except for their breech-clouts, war danced until the dawn as they planned their attack . . ."



"On the morning of August 20, in the distance is the house of Mr. Myers . . . who ordered the Indians to leave . . . One raised his gun to shoot him . . ."



". . . another one interposed and said that Myers was a good man and they must not kill him. They then departed for the house of Mr. Hurd."



"This is . . . the killing of Julia Smith and her mother. One raised his gun and fired at the mother, at the same time the daughter sprang forward, and the ball pierced her breast before killing her mother."



"The Indians came sweeping over the prairies as silent as death and as swift as the wind . . . leaving death and desolation in their tracks . . . from house to house, from farm to farm . . ."



". . . Flight of the fugitives in a wagon. Some follow on foot with rifles in hand. Close at hand comes the enemy mounted and ready for the inauguration of a carnival of blood."

these early "moving picture" shows, perhaps the first to do so being the British architectural draftsman Frederick Catherwood, who accompanied the private explorations of John Lloyd Stephens into Central America in 1839-41, and whose later published views of Indian ruins in Yucatan and Honduras astonished the scientific world.

John Banvard (1815-1891), a native New Yorker, was one of the first Americans to exhibit a panorama of contemporary American scenes. Venturing in the 1830s down the Ohio and Mississippi rivers, Banvard afterward produced a picture-documentary of his travels that was taken following its completion in 1846 on an extended tour of the United States and Europe. Even better known in its

day was the Mississippi panorama of English-born Henry Lewis (1819-1904), who worked for a time as a scenic designer in St. Louis, Missouri, where he settled in 1836. Largely self-taught, Lewis traveled the length of the Mississippi River between about 1846 and 1848, and from numerous sketches made at this time produced a panorama first exhibited in the East in 1849 and in Europe the following year. Lewis remained in Europe to study art at Dusseldorf's famed academy, and during this same period prepared a book descriptive of Mississippi towns and scenery intended for publication in both English and German. Neither version was commercially successful, and perhaps 50 copies of the German edition survive today, featuring 78 colored lithographs after Lewis' earlier paintings.

Other artists in Europe and America created both moveable and stationary panoramas depicting religious or historical subjects. Richard Lorenz came to the United States expressly to work on panoramic scenes in Milwaukee, Wisconsin, although these were for the most part stationary productions intended for viewing in place. Another German-born artist, Carl or Charles Wimar, worked on moveable panoramas in St. Louis as an assistant to Leon Pomarede, who had come to America from France in 1830. Pomarede collaborated with Henry Lewis on Lewis' Mississippi panorama, and in 1849 undertook to produce one of his own, journeying with young Wimar to St. Paul, Minnesota, and later exhibiting his *Panorama of the Mississippi River and Indian Life* in New



"This scene, ladies and gentlemen, as you will readily perceive, represents a scene of horror beyond all description. The Indians began killing and torturing in the most horrible manner . . ."



"... Fugitives fighting the Indians from a slough after having abandoned the wagon. The women and children near the center . . . while the men in a circle commenced firing upon the Indians . . ."



"... Gen. Sibley and command in camp, receiving through Red Iron, the half-dead and half-starved prisoners taken at different points during the massacre. All that were taken were given up and the camp was named Camp Release."



Shown here is the complete moveable panorama device, a portable mechanism equipped with hand-operated rollers. This device, The Stevens panorama of the Minnesota Massacre, with accompanying typescript used to explain the pictures, is at Gilcrease.

Orleans and in several Eastern cities. Ohio portraitist Joseph Kyle (1815-1863), a pupil of Thomas Sully and Bass Otis, worked with William Burr in 1848-9 on a moving panorama of the Great Lakes and St. Lawrence River regions, and later assisted other artists in Canada in preparing an illustrated *Pilgrim's Progress* by Bunyan, which was exhibited in Montreal.

Pictures of Western frontier life were popular with the American public. George Heilge's panorama of scenes along the route to California, shown in Philadelphia in 1849, utilized the sketches of several westward traveling artists of the time, including those of Vermont clergyman Walter Colton (1791-1851), who visited California in 1845. Government survey artist John Mix Stanley used his own field sketches in preparing a large panorama of 42 scenes or "episodes" first exhibited in Washington in September, 1854. Two hours were required to view it, and a 23 page booklet entitled *Scenes and Incidents of Stanley's Western Wilds* was sold at the door for ten cents. With the advent of the Civil War, scenes of this conflict also came into demand, and a number of artists devoted themselves to battle subjects, including again, Lorenz and Alfred E. Mathews, who served in the Union Army and made many sketches that were eventually incorporated into a large panorama of campaigns in the South. Mathews later established a studio in Denver, Colorado, where he executed views of Rocky Mountain scenery.

One of the most popular of 19th century panoramas may have been the series painted by John Stevens (1819-1879) of Utica, New York, who settled near the present Rochester, Minnesota, in 1853. Greatly affected by the occurrence of a Sioux Indian uprising in that vicinity in 1862, Stevens produced a panorama depicting the principal characters and events associated with the attack upon a number of white settlers near New Ulm, Minnesota, researching his material first-hand from accounts furnished by survivors of that disaster. The production date of his first effort is not clearly documented; but a second and supposedly more elaborate version begun in 1865 was exhibited at St. Paul, Minnesota, and at La Crosse, Wisconsin, in the early part of 1868. A third panorama was completed in October of 1870, and shown at intervals during the next two years in Rochester. It is be-

lieved that this work was sold to a local patron for about \$2,000.

Stevens afterward bought a farm near Dodge Center, Minnesota, and may have painted yet a fourth version of his panorama, for he again displayed pictures of the Minnesota Sioux affairs in Rochester a little more than a year before his death. Today, at least two of Stevens' panoramas are known to exist. One of these is owned by the Minnesota State Historical Society at St. Paul, together with the original mechanism used in its display. The other, discovered in the possession of one of Stevens' descendants in Binghamton, New York, is in the collection of the Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma. Both consist of 36 individual panels, the later signed by Stevens and dated at Rochester, 1870.

If other moveable panoramas from this period exist today, their exact whereabouts is not known. Banvard visited North Africa and the Near East, and afterward produced panoramas of the Holy Land and of Egypt's Nile Valley. Single pictures from one or the other of these, or of his or Lewis' Mississippi productions, may yet survive. Stanley's *Western Wilds* panorama, like the greater part of his life's work, was lost or destroyed. Washington newspapers gave it good reviews, however, and it was also displayed in Georgetown and Baltimore, before last reported to be on its way to Boston and to London, England, where it disappears from history.

A majority of America's panoramists were itinerant portraitists or sign painters, who tried their skills at panoramic production as a means of making money. Many found, even so, that the effort or the expense involved was often greater than the monetary return realized from exhibiting their work. Most found better employment elsewhere, in time, some in the theatre as scenic painters or designers, others as muralists or as illustrators for various commercial engravers and lithographers. The advent of motion picture photography finally spelled the demise of this peculiar form of picture presentation. Surviving panoramas were not regarded as important either to art or history, and nearly all were disassembled, allowed to deteriorate, or deliberately destroyed. 🏠

BOOK REVIEWS

BY MILDRED D. LADNER

Good things are worth waiting for. This truism is confirmed with *The Natural Man Observed: A Study of Catlin's Indian Gallery* by William H. Truettner (Smithsonian, \$40.)

Truettner, curator of 18th and 19th century painting and sculpture at the National Collection of Fine Arts, has assembled the definitive book on Catlin. He reconstructs the artist's Indian Gallery and provides an illustrated catalogue of its 600 works, distinguishing between field paintings and studio versions, and enlivens his meticulous accounting with fascinating, well-documented biographical material.

In his preface to this book, which has been years in the making, Truettner pays tribute to the "splendid cooperation" received from former Gilcrease staff members David C. Hunt, Carolyn Bradshaw and Marie Keene.

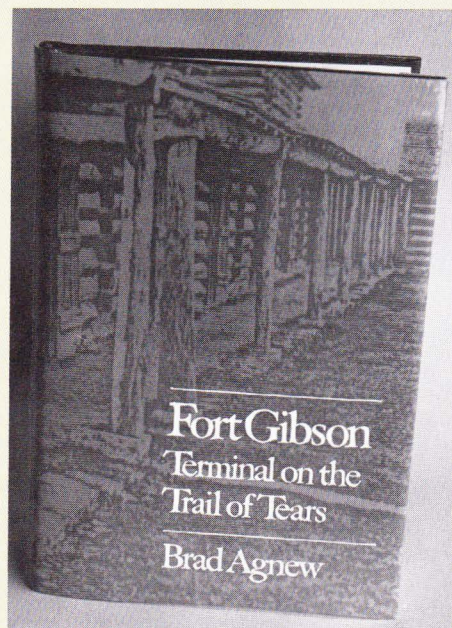
This sound piece of scholarship will be used by historians for years to come as they attempt to confirm impressions and bits of information concerning native American life in the early 19th century.



Frederick Turner synthesizes the theme of his thought-provoking new book in its title: *Beyond Geography – The Western Spirit Against the Wilderness* (Viking, \$16.95).

Turner dates Western man's venture beyond his own known world from the 11th century, which marked the beginning of a concerted attempt to leave European shores to discover and conquer the wilderness of the Americas and launch lasting settlements, and by so doing, to reshape the globe in the image of Europe.

In tracing man's groping development of the Western spirit through his act of pushing through new frontiers as a means to spiritual contentment, Turner contrasts the terror with which Europeans regarded the strangeness of the huge, untamed New World with the natives' attempts "to emulate the



herioc figures of myth," which brought contentment to the Indians.

Only when the New World had been pruned and leveled so that none need fear becoming lost in it, and its remnant natives had been disarmed and corralled, could Europeans begin to rest easy in their possession. And it was at that moment in our history that we began to experience the spiritual enormity of what had been done here.

This is a deep book, and a memorable one.



Spirit Woman, the diaries and paintings of Bonita Wa Wa Galachaw Ninez, edited by Stan Steiner (Harper & Row, \$12.95), focuses on the work and views of an Indian woman who was relinquished by her mother following her birth in California and reared in a Manhattan household of a bachelor psychiatrist and his spinster sister.

Although she was adopted by the Duggans, the primitive fashion in which Wa Wa Chaw writes indicates that the Indian girl was not accepted without reservation into this sophisticated and socially prominent menage.

Wa Wa Chaw became a feminist, a

writer on Indian rights, a spiritualist and a painter reminiscent of Rivera. In her later years (she died in 1972 at 84) she was a friend of Gilcrease Registrar Jeanne Snodgrass King.

The reproductions of Wa Wa Chaw's work, in color and black and white, will intrigue readers.



The American Indian – Prehistory to the Present (D. C. Heath, \$15.95), a college text by a popular lecturer at Gilcrease and University of Oklahoma professor Arrell M. Gibson, belongs on the bookshelf of all who believe in self-education. Gibson crosses academic disciplines to focus on the archeology, anthropology, sociology and social psychology of native Americans in their 50,000-year-old genetic and cultural residency in the Western Hemisphere. This is a basic book in the search for greater understanding.



Among significant new publications from the University of Oklahoma Press are *Fort Gibson – Terminal on the Trail of Tears* (\$14.95), for which Brad Agnew of Northeastern Oklahoma State University researched at Gilcrease; *William H. Ashley – Enterprise and Politics in the Trans-Mississippi West* (\$18.95), concerned with the manager of the first successful fur-gathering enterprise in the central Rockies, and *Comparative Frontiers* (\$10.95) by Jerome O. Steffen of the University of Oklahoma history department.

Under a new University of Oklahoma Press policy, dozens of longtime favorites are being issued this season in paperback for the first time. Among them: Grace Steele Woodward's *Pocahontas* (\$5.95); Angie Debo's *A History of the Creek Indians*; George Frederick Ruxton's *Life in the Far West* (\$4.95) and a collection of Blackfoot tales, *Why Gone These Times?* (\$6.50) by James Willard Schultz. 

PEOPLE & PERSONALITIES



Western Artist Joe Beeler, left, and William Butler, Gilcrease director of communications, pause during the opening of the Beeler exhibit at the museum.



Muzzle loading rifle matches were a popular feature of this year's Gilcrease Rendezvous.



This "mountain man" tries his hand at balancing a tomahawk at the Rendezvous event on the museum grounds.



A picnic lunch on the museum grounds and the varied activities of Rendezvous drew more than 4,000 visitors to Gilcrease in one afternoon.



Square dancers demonstrated their fancy steps for Rendezvous visitors.



Indian dancers, singers and drummers were crowd pleasers during the fun-filled Rendezvous event at Gilcrease.



Richard Barber, center, welcomes guests to the Joe Beeler auction/sale and exhibit. Mr. Barber served as co-chairman of the event.



Chris Schenkel, left, ABC television sportscaster, Lindsay L. Alexander, center, Gilcrease association director emeritus, and Fred Myers, museum director, discuss the Beeler exhibition.



MESSAGE FROM THE DIRECTOR

By Fred Myers

Old timers at Gilcrease know the meaning of a very obscure word. The word is Gillie; the meaning is guide. In Scotland and Ireland, the land of its origin, the word is used to designate the person who guides you to the choicest hunting or fishing, the gillie presumably most often being a weather-beaten man.

At Gilcrease the word gillie is used to designate the person who guides you through the galleries calling your attention to masterpieces and oddities, the Gilcrease Gillie most often being an attractive, energetic young woman. Of course, in the last several years, perhaps as backlash of women's liberation, the Gilcrease Gillie organization has been integrated to include a few grizzled men.

These brave men, along with many of the women Gillies function as docents. Another new word for you? It is used by museums to describe people who teach (from the Latin *docere*, "to teach") by explaining the rationale of exhibitions. Not all Gilcrease Gillies, and there are 160 of them are docents, however.

Other tasks undertaken by Gillies are: research, particularly of Indian artifacts; registration, i.e. detailed recording of items in the collection; cataloguing; membership office work; mail processing; and special events like *Rendezvous* and the student art exhibition.

Now a new thing has been laid on the backs of the faithful Gillie volunteers — clerking in the gift shop. Actually a small group of Gillies has been helping out in the Gilcrease Gift Shop for years. However, the new gift shop, opened the first of May, is five times as big as the old one. Although there eventually will be, there is not yet five times as much merchandise as in the old one, nor five times as many customers. Meanwhile, there are five times as many steps to be taken, and guess whose feet the director recently asked, in his most reasonable but persuasive way, to tread those steps.

If you said, the Gillies' feet, you got it. And in usual fashion the Gillies responded magnificently. Enough volunteers stepped forward to provide three extra sales clerks during the shop's busiest times each day.

That is a lot of volunteer steps. Also a lot of volunteer help with opportunity to aid a potential customer in his book selection or to talk to a customer about how silver and turquoise jewelry is made.

Museums have been relying for years on enthusiastic volunteer workers, particularly for docent programs and special events. Because of our frenetic times there is great demand on volunteers, and it is my belief that because of the women's rights movement volunteers are more discriminating about how they put in their time.

It is particularly gratifying then that so many of the Gillies are willing to commit more hours to the Gilcrease Gift Shop.

Bless you ladies! Now the next thing you can do is bring more customers — five times more. 🙏

Mustang, wood sculpture by Willard Stone



