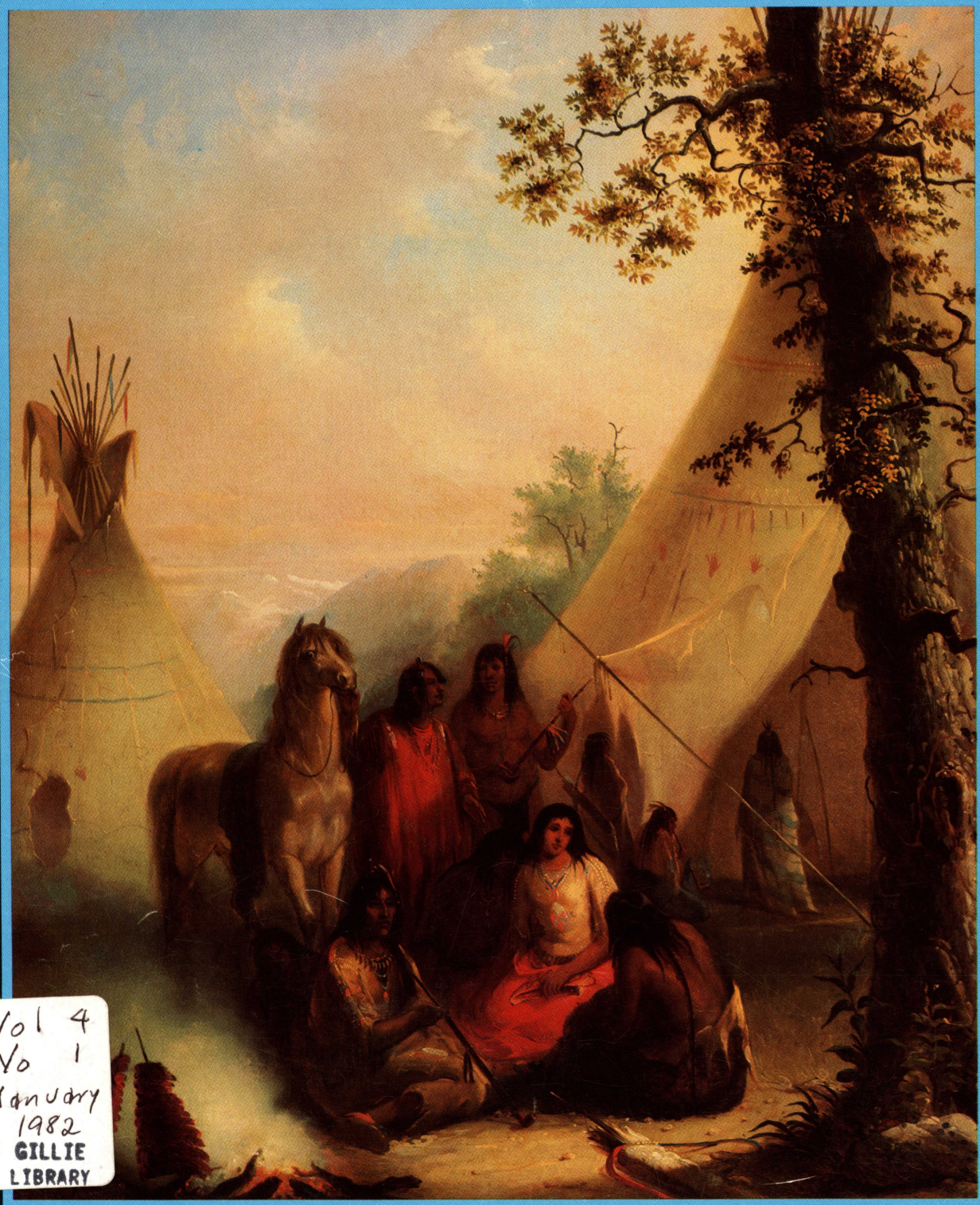


THE GILCREASE

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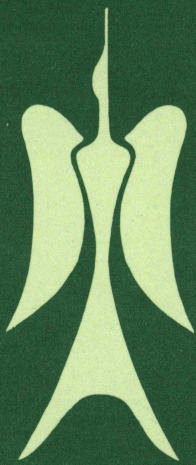
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Miller was the first artist to travel the historic Oregon Trail and the only one to know and visit the Rocky Mountains during the era of the mountain man. His vivid pictures record the first wave of white expansion into the Rocky Mountain region. The paintings of the West as seen by Miller record an integral part of the past, a way of life based on the buffalo and the horse, the beaver, and fur-trading system which was to fall victim to the development of the American West.

Alfred Jacob Miller was a romantic painter. Through his brush, he gave us a fresh glimpse of the new world of the West in his magnificent scenery, Indian girls and warriors, hunters, fur trappers, and powerful beasts, and in a unique form that presented both the real world and the world of the spirit. His watercolors, gouaches and oils of the scenery and Indians of the West remain valuable documents as well as works of art.

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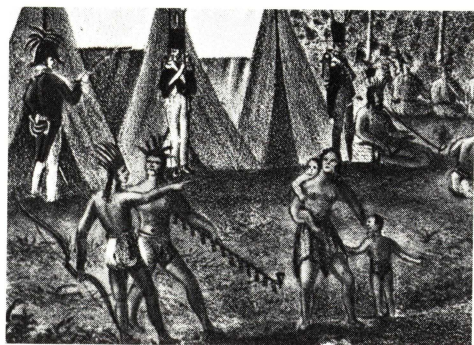
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William J. Butler
Senior Editor

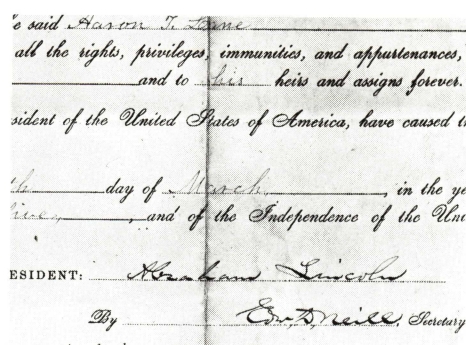
FROM THE EDITOR'S DESK



Miller



Lewis



Lincoln

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ALFRED JACOB MILLER

By Ron Tyler

Romantic Artist Captured Rocky Mountain Fur Trade Episodes With Trip West

Alfred Jacob Miller was a raw greenhorn when he went west in 1837. He had achieved some prominence as a portrait painter in his native Baltimore, and he had recently returned from a year and one half of study in Paris and Rome. But he had never been further west than his second-floor studio at 26 Chartres Street in New Orleans when Captain William Drummond Stewart, retired, of the British Army asked him to accompany an expedition to the Rocky Mountains as the official artist.

Miller knew little of Captain Stewart, the man who had employed him to accompany the group, but he learned quickly, for Stewart was well acquainted



Snake and Sioux Indians on the Warpath, oil, by A. J. Miller

Miller . . .

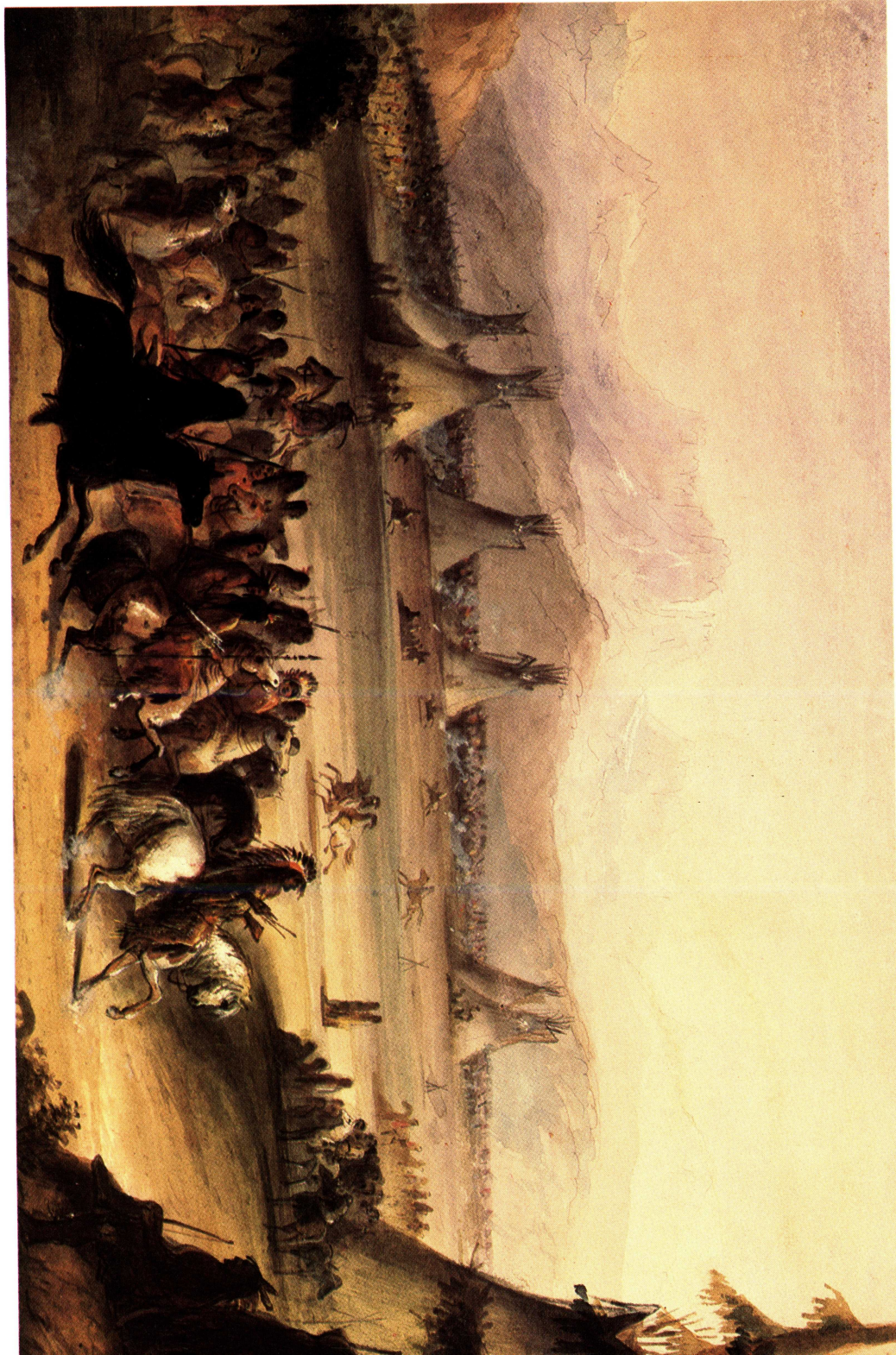
among New Orleans society. The British consul, John Crawford, confirmed to Miller that Stewart was the second son of a wealthy Scottish nobleman, Sir George Stewart, and a bored veteran of Wellington's peninsular campaigns and of the victory at Waterloo. Trapped in an unhappy marriage to a farm girl and retired on half pay, Stewart had come to America in 1832 following a furious fight with his older brother, Sir John Stewart, the heir of the family title and estates, and had sworn never again to sleep under the roof of Murthly Castle, the family home in Perthshire, Scotland. He had come to America "for the sole purpose of penetrating the great wilderness of the West," something that had become fashionable among European nobility anxious for the thrill of a Western hunt. After visiting Niagara Falls in 1832, Stewart headed for New Orleans and a warmer climate for the winter. It was probably there that he learned of the American Fur Company's caravan to the rendezvous in the Rocky Mountains, which was one of the true spectacles that the West had to offer in 1833.

This would be Stewart's fifth trip to the rendezvous, and he had employed Miller to document it for him. Miller probably had never heard of this annual affair that had originated in the 1820s when William H. Ashley, a St. Louis politician and businessman, had confronted the difficulty of sending out trappers each year. The trappers lost much of their time in transit. They spent months getting to the mountains and es-

Self portrait, oil, by A. J. Miller



Portrait of W. D. Stewart and Antoine, watercolor, by A. J. Miller
Rendezvous-Honoring General W. D. Stewart, watercolor, by A. J. Miller



Miller . . .



*Buffalo Head, watercolor,
by A. J. Miller*

tablishing themselves, then had very little time to trap before having to pack up and return to civilization. Ashley solved the problem by advertising for 100 "Enterprising Young Men" who would remain in the mountains for two or three years. He supplied them each summer with a caravan of goods and brought back the pelts, leaving the trappers in the mountains to continue their work year around.

But by 1837 the rendezvous had become much more. Usually held in a spectacular valley in or near the Wind River Mountains, it was attended by hundreds of trappers and Indians. The trappers came to trade their year's catch for supplies and to get letters and newspapers from home, so they could find out what had been going on while they had been in the mountains. By 1837 the rendezvous was a celebration of the end of one year and the beginning of another one in the mountains. The Britisher George Frederick Ruxton called it a "saturnalia," "one continued scene of drunkenness, gambling, and brawling and fighting, as long as the money and credit of the trappers lasted!" It reminded David L. Brown, one of the members of the caravan, of the "storied wonders of my childhood and early youth . . . pouring over the delightful pages of Scott and Froissart . . ." This was the event that Stewart had employed Miller to document. Miller did



*W. D. Stewart With Indian Chiefs,
oil, by A. J. Miller*

Miller . . .



*Indian Portrait, watercolor,
by A. J. Miller*

not know it at the time, but no other artist would have the chance.

Miller was a fortunate choice, for his lively and colorful watercolors contained the charm and romanticism necessary to provide Stewart with glorious mementos of his years in the mountains. The young artist closed his New Orleans studio and packed his bags. He arrived in St. Louis with high hopes. Heading up the Missouri River to Independence and Westport (now completely engulfed by Kansas City), he joined the American Fur Company caravan under the command of Thomas “Broken Hand” Fitzpatrick, a veteran trapper who probably had attended all of the rendezvous and who got his nickname when he accidentally shot himself while trying to escape from a hostile band of Blackfeet the previous year.

From Westport, the caravan headed up the Kansas River, then turned northwestward up the Little Blue River to the Platte. Miller made literally hundreds of watercolor sketches and drawings as they traveled along what became known as the Oregon Trail. Miller painted Chimney Rock and Scott’s Bluffs, two of the more dramatic landmarks along the way. He, along with the other travelers, could not resist the urge to add their names to the already distinguished roster inscribed there when they came to Independence Rock.

Miller created an unparalleled record, from the beginning of the march at Westport, through the Platte River country, into the Rocky Mountains. It is true that George Catlin and Karl Bodmer preceded him into many areas, but they traversed the Upper Mis-

souri River and did not go as far west as Miller, who provided the only known pictures of the first Fort Laramie, the post that William Sublette and Robert Campbell had established on the Laramie Fork of the Platte in 1834. Nor did Catlin or Bodmer document the fur trade or the mountains themselves. Miller was also the first artist to depict South Pass, that point on the Continental Divide where thousands of emigrants on their way to Oregon would cross in later years.

The arrival at the rendezvous, which this year was held near Horse Creek, a tributary of the Green River, was an occasion. By 1837 Stewart had become quite a personality in the mountains. He always brought delicacies such as sardines and other canned goods from St. Louis, as well as great quantities of good porter and wine. He also brought stories of adventure in Egypt and Greece, places undreamed of by the mountain men who, in turn, had seen places that Stewart yearned to visit. They exchanged their stories around the campfire, under the red and white glow of Stewart’s striped tent, and passed the calumet, an Indian ceremonial pipe, around the circle. It made a “prime after dinner story for England,” recalled Miller, as well as a good picture.

No one was surprised that the lordly Stewart had brought an artist with him, hence Miller was free to roam about the camps and sketch at will. The result is a thorough record of the rendezvous and many of the personalities, both Indians and trappers, who visited it. In his autobiographical novel of the trip West, Al-



Trapper's Bride, watercolor, by A. J. Miller

Miller . . .



Kansas Indian, watercolor, by A. J. Miller

towan, Stewart described a scene in which Miller and Ma-wo-ma, chief of the Snake Indians and also an artist of merit, exchanged pictures. Miller commented that the Indian's stick figures hardly deserved to be called art, while Mo-wo-ma condemned Miller's pictures as inferior to those produced by a looking-glass.

The rendezvous of 1837 was a pivotal event for many trappers. The fur trade was on the decline; beaver hats had gone out of fashion, and neither the American Fur Company nor the rival Rocky Mountain Fur Company were buying as many pelts or paying as much per pelt. The trappers were in a "bad fix," recalled Isaac P. Rose, one who had remained in the mountains for the winter. "Their blankets were worn out, and their ammunition was getting low . . ." The timely arrival of the caravan from St. Louis gave them hope, and Stewart's presence seemed symbolic. "Laughter, fun and frolic were once more the order of the day," said Rose.

Miller, meanwhile, was dazzled by the proceedings. The highlight of the rendezvous was the cavalcade of the Snake Indians, led by Chief Ma-wo-ma, who demanded that all else stop while they paraded around the grounds in their best dress. Miller watched entranced as one of the Indians sold his daughter to a trapper for the equivalent of \$600 in guns, blankets, red flannel, alcohol, tobacco, and beads. He later chose that scene as the subject of one of his largest paintings, which he considered to be one of his best pictures. Miller painted virtually every aspect of the rendezvous, perhaps realizing that there would be no



Indians on Green River, oil, by A. J. Miller

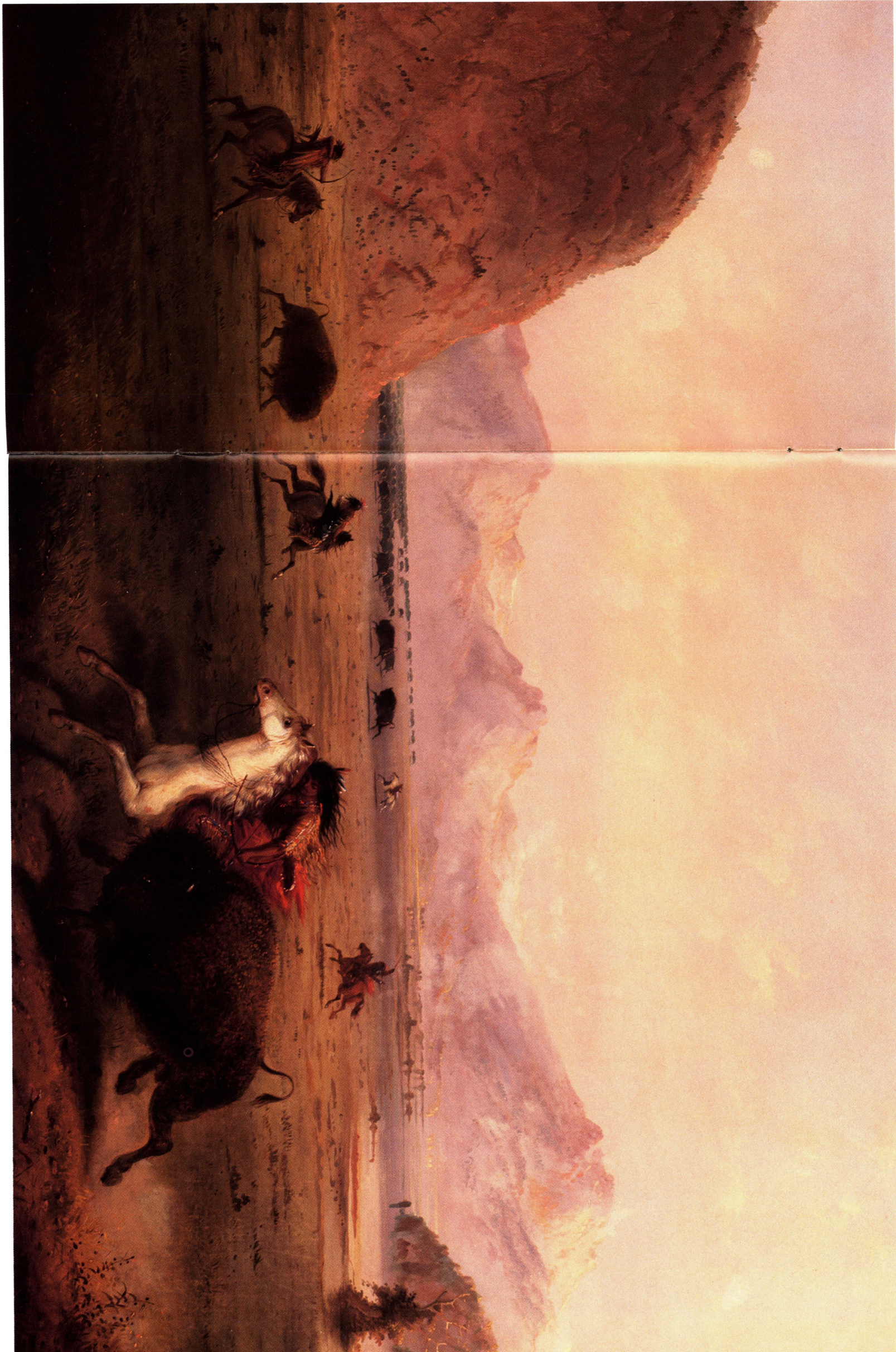
Miller . . .

second chance. The Gilcrease collection contains dozens of these sketches: Indians relaxing around the camp, competitions such as races and marksmanship, and councils.

As the activities began to draw to a close, Stewart planned his annual hunting trip. Taking his favorite hunter Antoine Clement, Miller, and several other friends, Stewart set out north, probably visiting the region that is today Bridger National Forest, for Miller painted a series of lake scenes — his tribute to the splendor of the mountains although he admitted that could not do justice to them — that could only be Fremont, Boulder, Willow, and New Fork lakes.

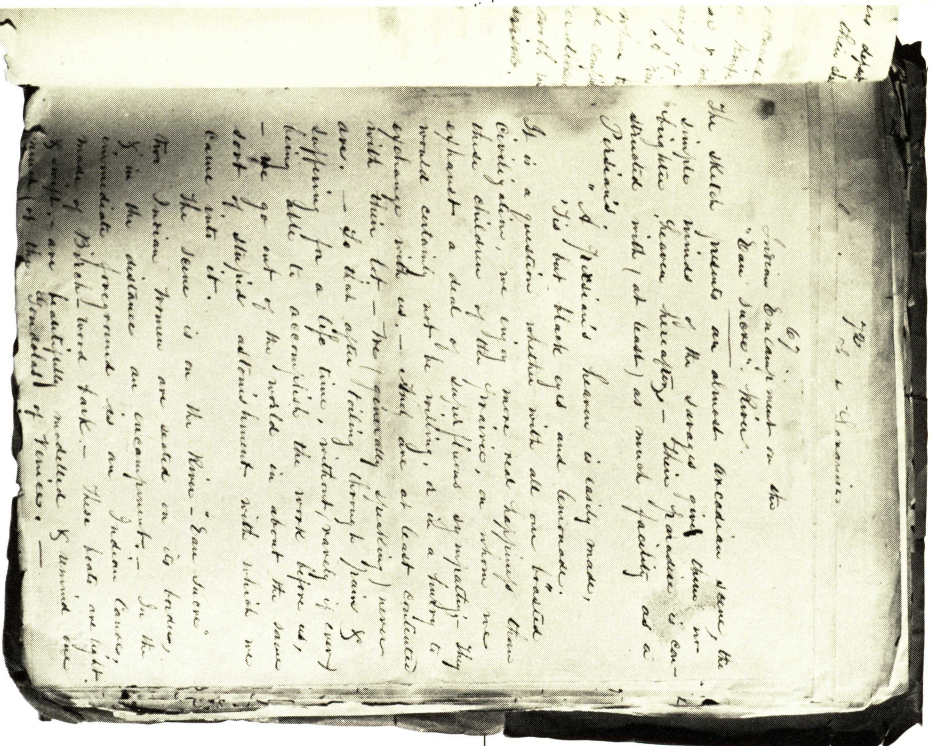
Thus Miller's Western adventure drew to a close. Stewart sent him back to New Orleans with instructions to begin working his sketches into finished oil paintings. British Consul Crawford, Stewart's friend and business associate, confirmed that Miller had returned by late fall and was hard at work: "I was agreeably surprised to see our friend Mr. Miller, who seems all the better for his travels in the Mountains," Crawford wrote Stewart November 18, 1837.

While Stewart was attending the rendezvous of 1838, Miller began his move back to Baltimore. He took the pictures he had finished thus far and showed them in an exhibition, which was presented at the same time George Catlin was lecturing in the city. While the Baltimore critics were restrained in their



The Buffalo Hunt, oil, by A. J. Miller

Miller . . .



A page from Miller's field journal.

praise, they recognized Miller's talent as well as the uniqueness of the images that he had brought back. One reporter noted that Miller would bring the city "much honor," while another had no "hesitation in saying that in him the country possesses an artist whose talents are calculated to reflect an enduring reputation in his native land."

Miller returned to New Orleans to complete work on the pictures that Stewart had commissioned about the time Stewart got back from the rendezvous. Stewart's brother John had died in Paris the previous spring, meaning that Stewart had inherited the family title and estates. It probably was only then that he commissioned Miller to work on some of the larger paintings, some as large as six by eight feet, with specific places in Murthly Castle in mind for each of them.

By the spring of 1839 Miller had finished 18 oil paintings and shipped them to Stewart in New York City. Stewart's friend J. Watson Webb arranged to have them exhibited at the Apollo Gallery before they were loaded on the packet and sent on to Liverpool. New York was starving for information about the Far West. Lewis and Clark, Stephen H. Long, and other explorers after them had whetted the appetites of the country with their reports of Indian civilizations. George Catlin had exhibited his first paintings there in 1837, only two years before Miller presented his, but



Fort Laramie, oil, by A. J. Miller

Miller . . .

Crossing to the North Fork of the Platte River, watercolor, by A. J. Miller



Catlin had not seen the Rocky Mountains or the rendezvous. The subject matter in Miller's huge although somewhat awkward paintings was new, and the pictures were well received by critics who were much more demanding of the works of other painters far superior to Miller in terms of composition and painterly skill.

The *Morning Herald* reported that, "For several days and evenings the town has been delighted with the pictures painted by Alfred J. Miller." After listing and describing the 18 pictures on exhibit, the reporter went on to note "the slight rawness in the coloring," but concluded that the "principle merit of these works is their originality — boldness and accuracy of drawing and perspective."

This exhibition did not complete Miller's work for Stewart. Soon after Stewart returned to Scotland, he invited Miller to join him at Murthly Castle and continue his work there. Miller sailed for Scotland in the summer of 1840 and by mid-October was writing his brother that he was safely ensconced in Murthly Castle in a delightful studio and had already completed two pictures.

Miller was pleased to see how Stewart used his paintings. Sir William had decorated his lodge, in the south corner of the garden, with mementos of his Western trip, including several of Miller's paintings. At least one of these paintings, *Greeting the Trappers*, is now in the Gilcrease collection. Stewart also kept a portfolio of wash and watercolor sketches in a handsomely bound portfolio in the drawing room. Mean-

while, Miller set to work on another oversized canvas, *The Attack of the Crow Indians*, which was the only Miller picture to be included in a family history that Sir William commissioned several years later, *The Red Book of Grandtully*.

Miller liked his situation at Murthly. He spent time in the library and on walks to the River Tay, which is located only a few hundred yards north of the castle. He acted as host when Sir William was away and, in general, was accepted, along with Stewart's son and his hunter, Antoine Clement, as a member of the household.

Miller left Murthly in November, 1842. He continued to paint on commission from Sir William, even after he had returned to Baltimore. He also kept his original sketches and continued to produce finished watercolors and oils from them almost until his death in 1874. Miller and Stewart continued their correspondence and, when Stewart was in the States for his last trip to the mountains in 1843, he probably invited Miller to go along with him. But Miller had by then developed what apparently was almost crippling rheumatism and declined. He might have just as well have refused because he had already created a free and spontaneous record of the fur trade before its demise, a record that now stands as a unique document of one of the West's truly remarkable episodes. Miller was not the historian that Catlin was, or the scientist that Bodmer was. But he was a romantic artist who perfectly pictured one of the most romantic periods in Western history. 



Above, Dakota Mother Fondling a Papoose, watercolor, by A. J. Miller



Sketch from Nature, watercolor, by A. J. Miller



THE LITTLE CROW
Lithograph by J. O. Lewis

Rare Portfolio Gives Unique View Of Early American Indian

By David C. Hunt

Among the rarer items in the Gilcrease Library's collection of oversized books and folios is the *Aboriginal Portfolio* of James Otto Lewis. Initially produced in ten separate parts, this item, now bound into a single volume, is the earliest publication of its kind ever issued on the subject of the American Indian.

graphs by the Philadelphia printing firm of Lehman and Duval, the series still retains the individual paper covers in which each of the parts was issued by subscription during the years of 1835-6. As such, it is one of the few copies of the *Aboriginal Portfolio* known to exist today in its complete and original form.

An engraver and painter of western subjects, James

Otto Lewis was born in 1799 at Philadelphia, where in 1815 he began his career as an engraver. In 1819 he made the first of several excursions into the frontier West with Governor Lewis Cass of Michigan Territory, and from 1823-34 was officially employed by the U.S. Government to produce Indian portraits.

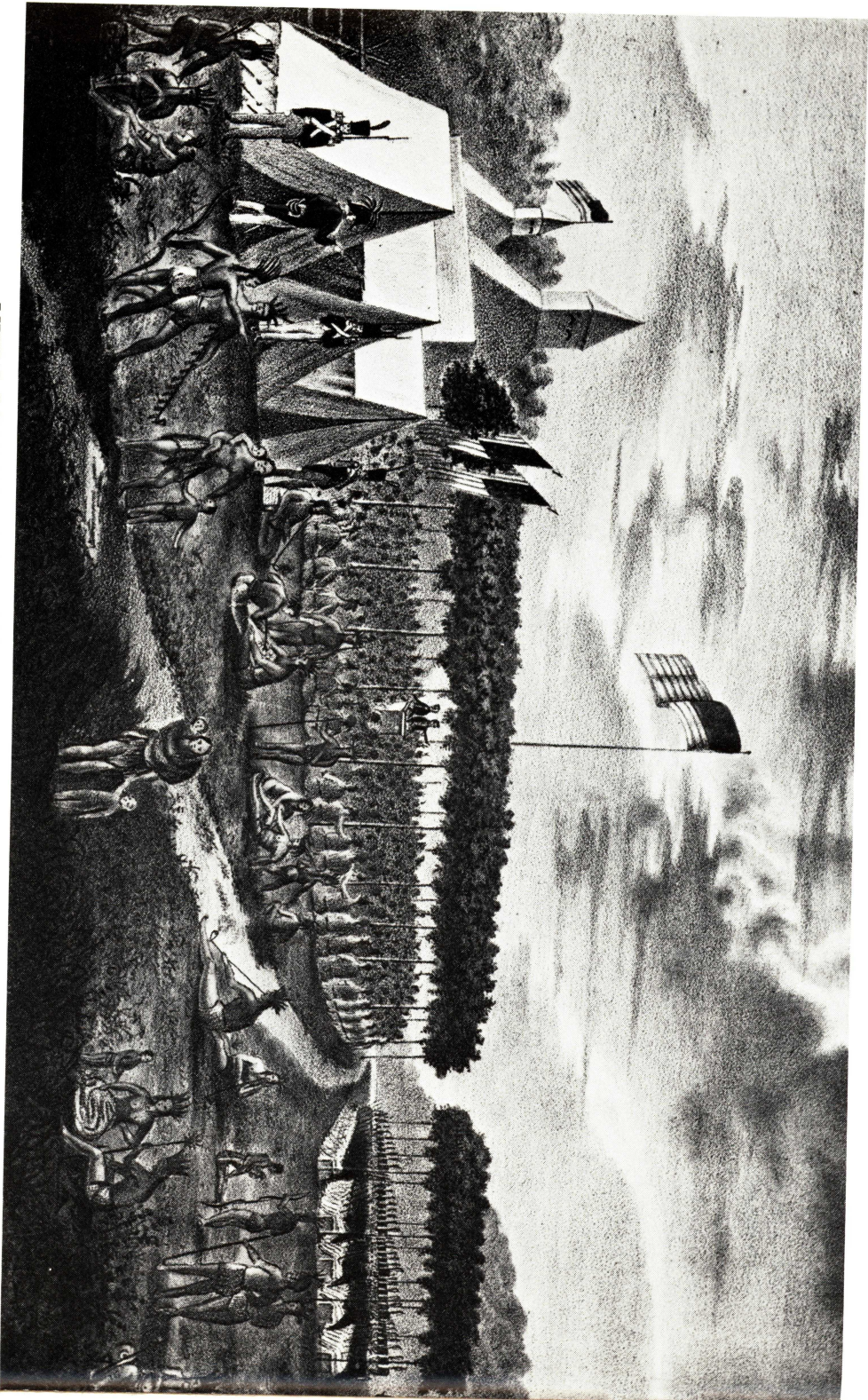
Lewis is known to have attended a number of Indian councils in what are now Indiana and Wisconsin during this period, and certainly accompanied Thomas L. McKenney, then Secretary of War, to Lake Superior in 1826 to negotiate a treaty with the Chippewa, of whom at that time Henry R. Schoolcraft was agent. The terms of this treaty and attending observations were published by McKenney the following year in his *Sketches of a Tour to the Lakes* (Baltimore, 1827),

featuring about a dozen illustrations credited to Lewis. Other of Lewis's pictures, chiefly portraits, were copied by a Washington printer for McKenney and James Hall's three-volume *History of the Indian Tribes of North America* (Philadelphia, 1837-44). Some of these same subjects also are found in Lewis's own *Aboriginal Portfolio*, issued earlier.

Lewis's efforts to follow the initial publication of his *Portfolio* with editions in New York and London proved unsuccessful, his work largely overshadowed by that of Charles Bird King, whose Indian portraits are so prominently featured in McKenney and Hall's *History*. Frederick Webb Hodge remarks in the preface to his edition of the McKenney and Hall (Edinburgh, 1933), referring to the delineations of Lewis, that most



CHIPPEWAY SQUAWS
Lithograph by J. O. Lewis



VIEW OF THE GREAT TREATY HELD AT PRAIRIE DU CHIEN

Lithograph by J. O. Lewis

of them “are no better than caricatures.” Ethnologist Martin Weitenkamp, on the other hand, in a pamphlet entitled “*Early Pictures of North American Indians*” (New York, 1950), says that Lewis’s work represents “by far the finest and largest effort to portray the Indian of the Central West to that time,” adding with reference to the *Port-folio* that “the only disadvantage to the book, historically speaking, is that the Indians are dressed up to have their pictures painted . . . and probably never looked that way again.”

Lewis himself describes the inconveniences under which he labored as a frontier artist in the foreword to his work. Attempting to justify the quality of his collection of portraits to his subscribers, he explains that:

The great and constantly recurring disadvantages to which the artist is necessarily subject, while traveling through a wilderness, far removed from the abodes of civilization, and in “pencil[ing] by the way” with the rude materials he may be able to pick up in the course of his progress, will, he hopes, secure for

him the approbation, not only of the critic, but of the connoisseur.

And when it is recollected, that the time for holding Indian treaties is generally very limited, that the deep-felt anxieties of the artist to possess a large collection must be no small impediment in the way of his bestowing any considerable share of his time or attention on any one production, together with the rapidity with which he is obliged to labour – he confidently believes, as they are issued in their original state, that whatever imperfections may be discoverable, will be kindly ascribed to the proper and inevitable cause.

So far as is known, none of Lewis’s original portraits are now available for study, and nearly all of his surviving work is known in the form of lithographs in various states, produced by different lithographic artists for different printers. Twenty-nine watercolors after original field sketches by Lewis, believed to have been made during his tour of the lakes with McKenney, are preserved in the collection of the American

Philosophical Society. Perhaps executed by Lewis, himself, or else copied by another artist, these were reproduced by Meriden Gravure Company for Barre Publishers of Barre, Massachusetts, in 1972 to illustrate a reprinting of McKenney’s *Sketches of a Tour to the Lakes*.

J. O. Lewis never achieved widespread recognition for his efforts. He did some engraving at St. Louis, Missouri, and later settled in Detroit, where he painted portraits and did copperplate printing. His final years were spent in relative obscurity in New York City, where he died in 1858. 



THE SON — A MIAMI CHIEF

Lithograph by J. O. Lewis



Abraham Lincoln

Documents Reveal His Great Love Of Mankind

By Ernest F. Darling

During most of his presidency Abraham Lincoln did not enjoy a high degree of popularity. He was roundly criticized for being too hesitant, too bumbling, and too indecisive. Detractors referred to him as "that country bumpkin." More reserved critics accused him of making poor choices for cabinet members, as well as poor military commanders. As a chief executive he may have been lacking in administrative and sophisticated political maneuvering, but Lincoln had something more precious to offer — many deep rooted intrinsic qualities. Foresight, patience, compassion, and humility head the list.

Historians generally regard Lincoln as one of our greatest presidents, if not the greatest. For a man with his humble background and his meager formal education to have risen to such heights surely implies a degree of genius.

The Thomas Gilcrease Museum of American History and Art furnishes a fair sampling of Lincoln memorabilia. Other than a bronze bust by Augustus Saint-Gaudens, another by George Edwin Bissell, plus a life mask and casting of his hands, the Rare Books and Documents Collection contains a half-dozen different official papers carrying the original signature of the president.

The earliest reproductions of Lincoln's likeness, besides pictures and photos, were the life mask and hands done by Leonard Wells Volk, a Chicago sculptor of the mid-1800s. From studying the castings Volk made both full statues and busts, and from these came many replicas. One has found its way to Hingham, England, the Lincoln ancestral home. These castings have served as models for many later sculptors and artists in their research of this incomparable personage.

Volk told of the early acquaintance with Lincoln in the December 1881, "Century Magazine." By chance they were introduced during the famous senatorial campaign in which Lincoln was debating Stephen A. Douglas. When the sculptor extended his right hand, it was grasped by both Lincoln's hands in a vise-like grip. This had such an impression on Volk that he immediately suggested making a bust of the candidate, to which there was a casual agreement.

It was two years later while Lincoln was in Chicago trying a law suit, and shortly after being nominated for the presidency, that Volk reminded him of the earlier promise. A schedule of meetings was worked out for the morning hours before the opening of court.

The first step was applying the plaster mask which the sculptor would use later in making a bust. The subject didn't complain until he lost some of his beard during the removal of the mold, saying, "— it was more uncompromising than any court case." Volk came to Springfield a few weeks later with a replica of the bust, and to make a cast of the hands. He wanted the right hand to be gripping some object, so Mr. Lincoln went to his woodshed and cut a piece of broom handle which served the purpose.

Augustus Saint-Gaudens eventually came into possession of the Volk castings and used them in his bronzes of Lincoln. Gutzon Borglum, who planned and started the Mount Rushmore Memorial, said, after studying the castings, "Lincoln possessed traits that will make him the subject of inspired art, long

after Napoleon is but a name."

The Emancipation Proclamation has to be one of the most history-making acts of all time. It not only freed the slaves, but freed America. It brought the United States a step closer to the doctrine of the Declaration of Independence "that all men are created equal." With the Union's first victory at Antietam, September 17, 1862, the president, using his uncanny sense of timing, chose to issue this famous document. He had planned the action for some time, but needed the military victory for psychological effect. "The moment came," he told his cabinet, "When I felt that slavery must die that the nation might live." The next day a preliminary proclamation was published declaring, "that upon January 1, 1863, all slaves within any state then in rebellion against the United States, shall be, then, thenceforward, and forever free." In 1865 the Thirteenth Amendment to the Constitution outlawed slavery in all states.

As was customary a few extra copies were signed by Lincoln and countersigned by William H. Seward, secretary of state. Some of these were donated to a sale for raising funds on behalf of wounded soldiers. One such copy is included in the Gilcrease Collection.

A rather unique addendum to the Emancipation Proclamation exists with the collection's John Ross Papers. The Cherokee Chief was a personal friend of Lincoln. Following the proclamation the president sent a message of pardon and amnesty to the various Indian Nations explaining his views and stand on their participation in the war.

True to his philosophy the president speaks of love and friendship, of hope and understanding. The directive is in the Cherokee language, but in 1968 a person of that tribe made a translation which now accompanies it. Firmly it asks that an oath be taken, "— I'm to be included by the United States laws, and must obey those in command of the laws." The translation ends with, "If I hold workers (slaves), they are to be freed. What the president has written must be done. For each and every one he has given pardon."

Lincoln did not live to see his amnesty program out. As we know, a more harsh and vengeful program was placed upon the Indians.

Another document has a double reason for being prized. It was signed with President Lincoln's full name, a rarity, since he usually signed only, "A. Lincoln." This 1862 "power to receive" authorizes the

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA.

A Proclamation.

Whereas, on the twenty-second day of September, in the year of our Lord one thousand eight hundred and sixty-two, a proclamation was issued by the President of the United States, containing, among other things, the following, to wit:

"That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever, free; and the Executive government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom.

"That the Executive will, on the first day of January aforesaid, by proclamation, designate the States and parts of States, if any, in which the people thereof, respectively, shall then be in rebellion against the United States; and the fact that any State, or the people thereof, shall on that day be in good faith represented in the Congress of the United States, by members chosen thereto at elections wherein a majority of the qualified voters of such State shall have participated, shall, in the absence of strong countervailing testimony, be deemed conclusive evidence that such State, and the people thereof, are not then in rebellion against the United States."

Now, therefore, I, ABRAHAM LINCOLN, PRESIDENT OF THE UNITED STATES, by virtue of the power in me vested as commander-in-chief of the army and navy of the United States, in time of actual armed rebellion against the authority and government of the United States, and as a fit and necessary war measure for suppressing said rebellion, do, on this first day of January, in the year of our Lord one thousand eight hundred and sixty-three, and in accordance with my purpose so to do, publicly proclaimed for the full period of one hundred days from the day first above mentioned, order and designate as the States and parts of States wherein the people thereof, respectively, are this day in rebellion against the United States, the following, to wit: ARKANSAS, TEXAS, LOUISIANA, (except the Parishes of St. Bernard, Plaquemines, Jefferson, St. John, St. Charles, St. James, Ascension, Assumption, Terre Bonne, Lafourche, St. Mary, St. Martin, and Orleans, including the City of New Orleans), MISSISSIPPI, ALABAMA, FLORIDA, GEORGIA, SOUTH CAROLINA, NORTH CAROLINA, and VIRGINIA, (except the forty-eight counties designated as West Virginia, and also the counties of Berkeley, Accomac, Northampton, Elizabeth City, York, Princess Ann, and Norfolk, including the cities of Norfolk and Portsmouth,) and which excepted parts are for the present left precisely as if this proclamation were not issued.

And by virtue of the power and for the purpose aforesaid, I do order and declare that all persons held as slaves within said designated States and parts of States are and henceforward shall be free; and that the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

And I hereby enjoin upon the people so declared to be free to abstain from all violence, unless in necessary self-defence; and I recommend to them that, in all cases when allowed, they labor faithfully for reasonable wages.

And I further declare and make known that such persons, of suitable condition, will be received into the armed service of the United States, to garrison forts, positions, stations, and other places, and to man vessels of all sorts in said service.

And upon this act, sincerely believed to be an act of justice warranted by the Constitution upon military necessity, I invoke the considerate judgment of mankind and the gracious favor of Almighty God.

In witness whereof I have hereunto set my hand and caused the seal of the United States to be affixed.

Done at the City of Washington this first day of January, in the year of our Lord one thousand eight hundred and sixty-three, and of the Independence of the United States of America the eighty-seventh.

[L. S.]

By the President:

Abraham Lincoln

Wm. H. Seward Secretary of State.

A true copy, with the autograph signatures of the President and the Secretary of State.

Printed by the President.

Lincoln . . .

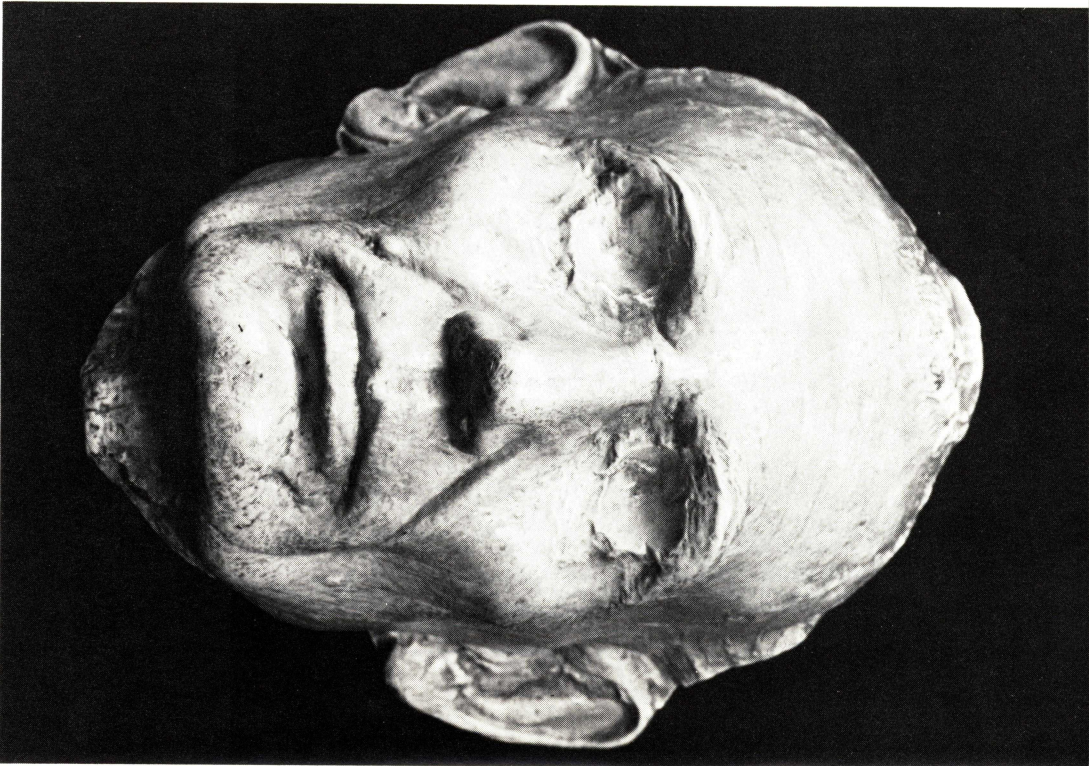
Smithsonian Institution's agents in London to recover the remaining portion of James Smithson's bequest to the United States in 1829. It is an odd will, and a brief study is both interesting and enlightening.

To many, James Smithson is still an enigma. He was born in France of wealthy English parentage, but biographers are not agreed on his legitimacy. Later he became a naturalized Britisher. A much older half-brother was the 2nd duke of Northumberland, and an officer in the Battle of Lexington. James was a brilliant student at Oxford in chemistry and mineralogy, and was a fellow of the Royal Scientific Society. He was a 'lone wolf' and never married. He never visited America, and died in Italy in 1829. Smithson's will bequeathed the whole of his substantial fortune to an unmarried nephew, with the proviso that if the relative died without children, the property should pass to the United States of America, "— to found an establishment for the increase and diffusion of knowledge among men."

When the nephew died in 1835 without heirs, his mother contested the claim of the United States, but declared she would be satisfied with a small pension. A court of chancery awarded the U.S. over 100,000 pounds sterling, and a small annuity to the aging lady. Congress debated the situation for three years, then sent a messenger to England for the gift. He returned with 105 bags of gold sovereigns. It took even longer to decide what kind of an institution to establish, but in 1846 the members agreed upon a museum, a chemistry laboratory, a reference collection of scientific materials, an art gallery, and a library.

In 1862 the nephew's mother died leaving about 5,000 pounds of the original legacy. (The Gilcrease document is concerned with the recovery of this share). The institution's secretary, Joseph Henry, was sent as intermediary. Professor Henry had become a personal friend of Lincoln as the following passage explains, "During the Civil War Henry was a member of a commission to examine various signaling experiments for the army. Many of the tests were conducted at night-time from the top of the great tower of the institution, and many a time the professor's companion in these studies was the president, glad to leave the scene of turmoil, and to seek rest in the quiet relationship with such a man."

A note at the bottom margin of the document is signed by Charles Dodd and refers to the affidavit in chancery of Charles Francis Adams, United States



Life mask by Leonard Wells Volk, donated to Gilcrease by the R. L. Jones family.

Minister to England. It was his father, John Quincy Adams, who championed in congress the acceptance of the earlier portion.

Today the Smithsonian Institution has grown to be the world's greatest complex of museums.

A land grant deed tells us that one Aaron T. Lane bought a quarter section of land (160 acres) for \$1.75 per acre at a Kansas Indian land sale at Junction City, Kansas, on December 20, 1864. By virtue of being Indian trust land, the president of the United States "caused this letter to be made patent, and the seal of the General Land Office to be hereunto affixed."

Signed, "A. Lincoln."

Finally, in the collection we come to a fragment torn from the back of a used envelope. Simply and tersely is this hand-written, five-word command, "Let this Indian be discharged." Signed, "A. Lincoln." No date, no place, no name. Who was this person? What was the change? Discharged from prison? From a hospital? From a job? Or the army? Whatever, one can safely assume it was an order from the heart of one filled with understanding, sympathy, and a love of mankind. 1

General Land Office,
Oct. 16th, 1864.
Dist. Oct. 16th.

THE UNITED STATES OF AMERICA,

To all to whom these presents shall come, greeting:

Whereas there has been deposited in the GENERAL LAND OFFICE OF THE UNITED STATES an order bearing date October 20th, 1864, from the Secretary of the Interior, accompanied by a Schedule marked No. 1, containing a list of sales of KANSAS INDIAN TRUST LANDS, and payment to the 1st of the said order, concluded on the 5th day of October, 1864, with the Kansas State of Indians, and the 1st article of the said order concluded on the 1st day of October, 1864, with the same title, whereby it appears that Aaron T. Lane has made payment at the rate of \$1.75 per acre, amounting to \$280, for the south-east quarter of section thirteen in Township 27 North, Range 18 East, and in the district of lands subject to patent from the United States, containing one hundred and sixty acres.

According to the original plat of the survey of said lands returned to the General Land Office by the Surveyor General, and that Aaron T. Lane is designated on said schedule as the person to whom the patent is to issue:

Now, know all, That the United States of America, in consideration of the premises, and in conformity with the Statute of the "Order" and "Schedule" aforesaid, HAVE GIVEN AND GRANTED, and by these presents DO GIVE AND GRANT, unto the said Aaron T. Lane, and to his heirs, the said tract above described: TO HAVE AND TO HOLD the same, together with all the rights, privileges, immunities, and appurtenances, of whatever nature, thence in anywise belonging, unto the said Aaron T. Lane, and to his heirs and assigns forever.

In Testimony Whereof, J. A. Smith, Secretary of the Interior, has caused these Letters to be made Patent, and the seal of the General Land Office to be hereunto affixed.

Given under my hand, at the City of Washington, the 16th day of October, 1864, and of the Independence of the United States the eighteenth.

BY THE PRESIDENT, *Abraham Lincoln*

Martha Bull
Acting Secretary of the General Land Office, at instance.
Record Room Dist. Oct. 16th, 1864.

Smithsonian General Land Office document

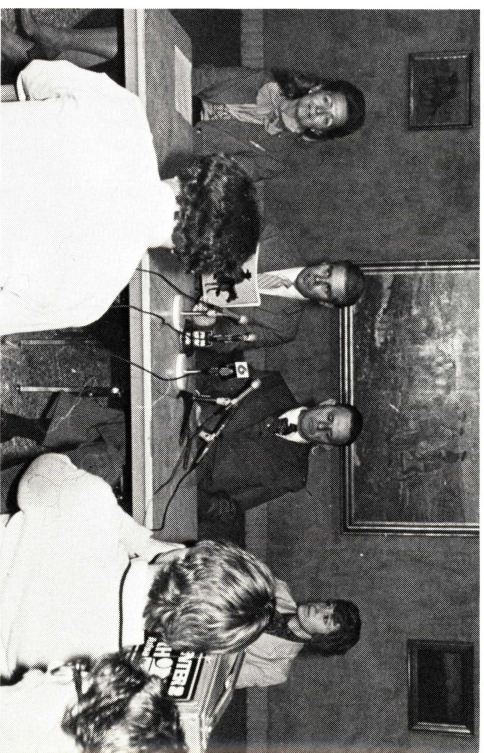
Let this Indian be
discharged,
A. Lincoln
Jan 18, 1864

Note written by Lincoln on part of an envelope which reads "Let this Indian be discharged."

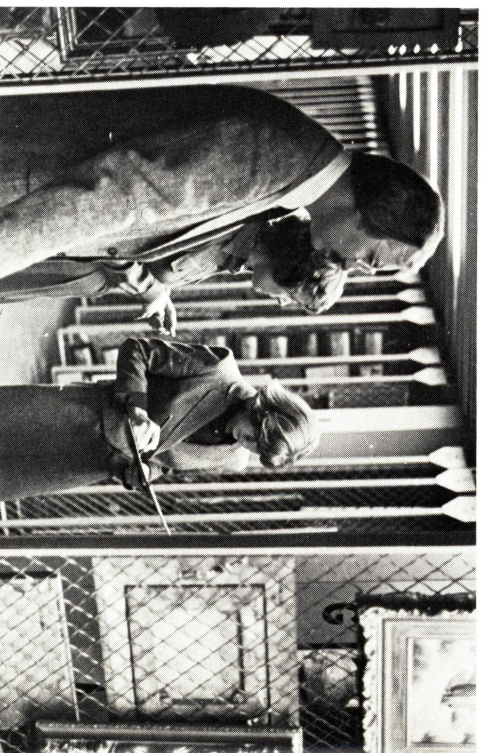
PEOPLE AND PERSONALITIES



Gilcrease Director Fred Myers explains a Remington bronze to a delegation from the city of Kaohsiung, Republic of China who recently visited the museum. At center is Chung-Ling Wu, speaker of the Kaohsiung City Council, while Quentin Fitzgerald, right, from the Oklahoma Lieutenant Governors office looks on.



Joan Stauffer, president of the museum association, left, Gilcrease Director Fred Myers, Robert J. Riggs, Jr., chairman of the board of trustees, and Jan Muhliert, director of the Amon Carter Museum, answered questions from media members at a special news conference to announce the Gilcrease-Carter Exchange Exhibition.



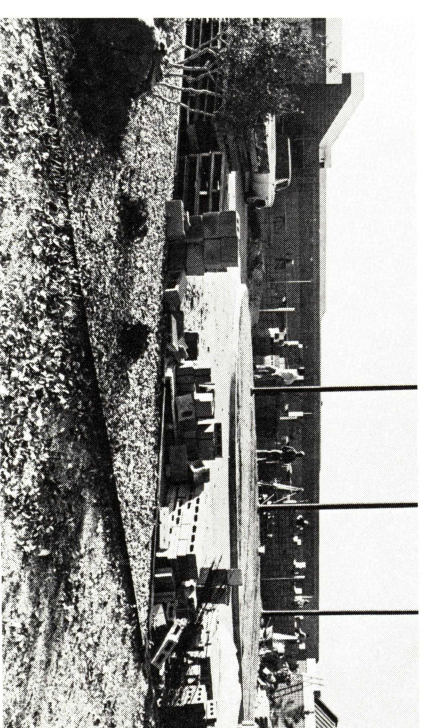
Ron Tyler, left, Jan Muhliert, center, and Carol Clark, all staff members of the Amon Carter Museum in Fort Worth, Texas, make a list of objects for the upcoming exchange exhibition between Carter and Gilcrease Museums during a visit to Gilcrease's vaults.



Janice Daniel, chairperson of the Holiday at Gilcrease social event and Tulsa Public Schools Art Exhibition, pauses with one of the art winners, Chelsea Vaughn.



Gilcrease's Ann Roden tells visitor Claude Dambreville, a painter and writer from Haiti about the treasures in the Gilcrease vaults.



Construction work continues at a fast pace on the new gallery extending from the front entrance to the educational wing of Gilcrease Museum.

BOOK REVIEWS

By Mildred D. Ladner

Perhaps the most significant of the Western-oriented books to come out in the past few months is Volume I of *Kiowa Voices* by Maurice Boyd

(Texas Christian University Press).

The Kiowa Tribal Council, with grant help, made contact with Kiowa elders to preserve the old oral traditions, threatened with obliteration. The results are being published in three volumes.

Ceremonial dances and rituals are the subject of the first of these, dedicated to revealing the relationship between Kiowa culture beliefs and values, dances and songs, art and folklore. Tribal calendars, artifacts, old photographs, paintings and drawings, manuscript collections and tapes are being used in this collective effort.



Indian Clothing Before Cortes - MesoAmerican Costumes from the Codices by Patricia Rieff Anawalt (University of Oklahoma Press, \$35) is an incredibly detailed analysis of garments worn in pre-Hispanic MesoAmerica in a culture where dress was identity.

Focusing on six major groups for which a substantial body of data is available, the author explains that an individual's clothing "immediately

designated not only cultural affiliation but rank and status as well."

Since each Indian group dressed in a distinctive and characteristic manner, a great deal of ethnographic and historical information is contained in depictions of their clothing.

Accompanied by 350 illustrations and charts, this masterful and scholarly work is by the consulting curator of costumes and textiles the UCLA's Museum of Cultural History. It is Volume 156 in the O. U. Press Civilization of the American Indian Series.



Many of the new releases of books about the West are in paperback, the product of university presses. A notable exception is the commercial printed softback, *The Women Who Made the West*. (Avon, \$2.95) written by the Western Writers of America for Doubleday in its original edition.

The collection contains 18 profiles of remarkable frontier women, written by accomplished historians and biographers. The stories of these subjects deserve to be better known; each is stranger in its truth than most fiction.



Dee Brown's *The Gentle Tamers - Women of the Old West* first came out in 1958. Now in the University of Nebraska's Bison Books Series, this exploration of the life endured by pioneer women is written in the clear narrative form that makes Brown so readable. He draws from records of the westward movement and jour-

nals kept by women who were part of that movement to discuss all aspects of frontier life, from covered wagon travel and homemaking under conditions of incredible hardship to the recreations and social customs current among the settlers. Fascinating reading.

Also in paperback from the Nebraska Press is *Traditional Literatures of the American Indian* (\$5.95), compiled and edited by Karl Kroeber, a collection of tales to "illuminate both the range and power of the literary achievement of the first Americans." An interesting counterpoint is the Harper & Row paperback edition of "*Carriers of the Dream Wheel*," (\$9.95), an anthology of contemporary Native American poetry which includes the work of Oklahoma-born Jim Barnes, Lance Henson and N. Scott Momaday, strikingly illustrated in color by Wendy Rose, one of the poets included.



John R. Erickson's *Panhandle Cowboy*, his account of managing a ranch in Beaver County, Oklahoma, was one of the University of Nebraska's most popular books last season. Now Erickson has written *The Modern Cowboy*, (\$15.95), an attempt to shed the myth of the cowboy with a realistic description of his life in the 20th century. Good reading.

Gilcrease Magazine, Editor Honored

For the second year running Gilcrease Magazine and its Editor William Butler have been honored for outstanding achievement by the International Association of Business Communicators.

Two Bronze Quill awards were presented to Bill recently, one for the overall excellence of the magazine itself, and another for the feature story Bill wrote on 1981 Gilcrease Rendezvous artist Gordon Sndow.

More than 300 works were entered in this year's competition. These were

judged by experts from Dallas, Los Angeles, and Kansas City on the basis of such criteria as creativity and accuracy in writing, layout and design in magazine format, and planning and measurable communication results.

Judges comments on Butler's Best Feature Story: "Good contrast of a man in a stark environment who splashed color around him through his personality and artwork. Gives empathy for artist as well as understanding of his work. Thorough reporting — probing questions were asked. Writer has firm understanding of the subject matter".

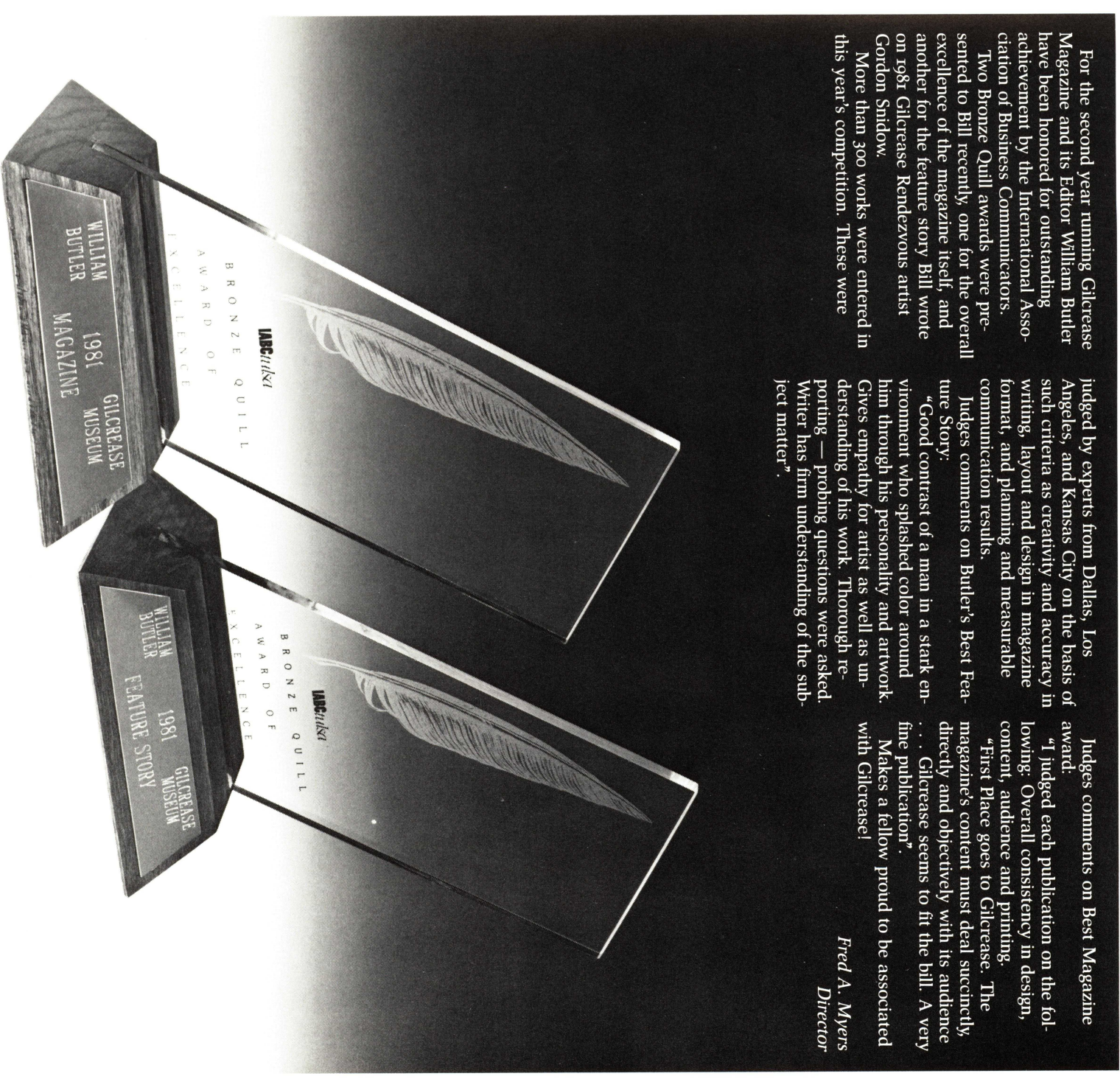
Judges comments on Best Magazine award:

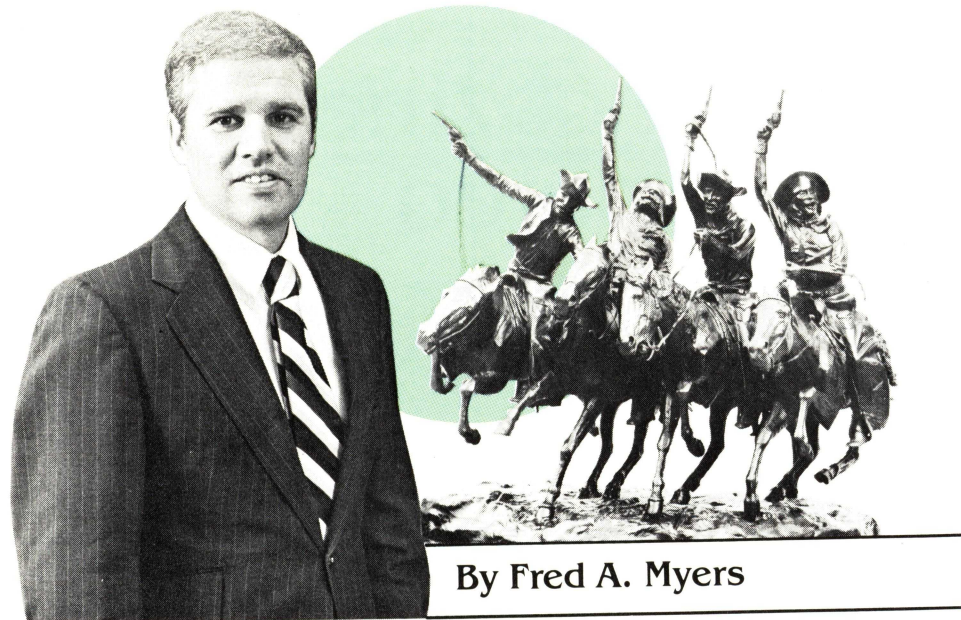
"I judged each publication on the following: Overall consistency in design, content, audience and printing.

"First Place goes to Gilcrease. The magazine's content must deal succinctly, directly and objectively with its audience . . . Gilcrease seems to fit the bill. A very fine publication".

Makes a fellow proud to be associated with Gilcrease!

Fred A. Myers
Director





By Fred A. Myers

MESSAGE FROM THE DIRECTOR

A new phenomenon has made its appearance at Gilcrease Museum — a schedule of changing exhibitions. Such exhibitions are the backbone of displays in many museums in our country. This has not been the case with Gilcrease Museum, however, the main reason being that the Gilcrease collection itself is capable of more than filling the galleries. As a matter of fact, even when the galleries are filled there is still ample material to put together “changing” exhibitions from the collection itself.

As regular gallery goers and especially tour guides can testify there has always been a program of changing what is on view at Gilcrease. Particularly the latter, the tour guides, have been aware that on occasion when they have begun to say “And on this wall, you will notice . . .” that some nameless member of the museum staff may have removed an old standard and slipped a different work into the display. Guides, therefore, are not usually in favor of changing exhibitions.

Museum directors are. For one thing, the changes convey the im-

pression that something is going on at the museum, for the very good reason that is. Public Relations directors like them because of the “line” provided for a new round in courting the press. Gift Shop managers like them because merchandise can be featured appropriate to the exhibition of the moment.

The legitimizing reason for the effort and expenditure of changing exhibitions, however, is that the public is offered an expanded range of experiences at the museum. Rather than seeing the same displays each time some relative comes to visit and you spend an afternoon in the galleries, there is something different and hopefully intriguing and enjoyable.

Changing exhibitions at Gilcrease are being selected on the basis that they in some way expand upon the basic collection itself. They will deal with such subjects as American exploration, settlement, ways of making a living, and Indian cultures, but deal with them in more depth or from a different point of view than that furnished by the collection itself.

Herewith, an indication of things to come:

In February and March, two specialized exhibitions —

“Crossroads of Empire: Early Printed Maps of Texas and the Southwest, 1500-1900”. This exhibition, which was organized by the Amon Carter Museum in Ft. Worth, is composed of 50 old maps — the actual things, not reprints — that document the complex cultural and political history of the Spanish/English tussle for our area.

“The Shell Game”. This display deals with the ancient engraved shells that were dug up in the 1930s from Spiro Mound near Ft. Gibson, Ok. The explanatory panels were developed by Peabody Museum at Harvard University, growing out of a luxurious, many-volumed book on the Spiro shells. The artifacts themselves come from the Gilcrease collection, the largest extant.

The Rendezvous exhibition in May and June this year will feature the paintings of Eric Sloane and the bronze sculptures of Glenna Goodacre. Sloane is basically a landscape — more specifically a cloudscape — painter who takes as his subjects the areas around his two dwelling places, one in Connecticut and one in Santa Fe. Goodacre is a comer in the field of Western sculpture whose bronzes have a distinctive satin-like finish. As with previous Rendezvous exhibitions, some of the art works on view will be for sale.

Then comes in late summer our big exchange exhibition with the Amon Carter Museum. In a first-time-ever exhibit a number of Gilcrease art works will be on display at an important sister museum, while the best of the Carter collection will be on display in our galleries in Tulsa.

The plans for changing exhibitions go beyond these mentioned, but the Carter/Gilcrease exchange can stand, for the time being, as the epitome of what we are trying to do . . . all for your edification and enjoyment. 



Thomas Gilcrease Museum Association
1400 North 25th West Avenue, Tulsa, Oklahoma 74127



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