

THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART



Vol. 5
No. 1
January
1983

GILLIE
LIBRARY

Vol. 5 No. 1, January, 1983 *The Gilcrease Magazine of American History and Art* is published quarterly and copyrighted by the Thomas Gilcrease Museum Association, an Oklahoma corporation. All illustrations, unless otherwise noted, are taken from the collection. Editorial offices, 1400 N. 25th West Ave., Tulsa, Oklahoma, 74127 (918) 582-3122. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited. No responsibility is assumed for unsolicited material.

Louisa B. Collett
Director of Development

Barbara Carlisle
Contributing Editor

Mark Haynes
Photographer

Bill Patterson
Art Director

James M. Inhofe
Mayor, City of Tulsa

Fred A. Myers
*Director, Thomas Gilcrease
Institute of American History
and Art*

THE BOARD OF TRUSTEES OF
THE THOMAS GILCREASE
INSTITUTE OF AMERICAN
HISTORY AND ART

Robert J. Riggs, Jr.
Chairman of the Board

Robert I. Mayes
Vice Chairman of the Board

David Carlson

James M. Inhofe

Dean Sigle

Ken Davis
Legal Counselor

THE BOARD OF DIRECTORS AND OFFICERS OF THE THOMAS GILCREASE MUSEUM ASSOCIATION

Joan Stauffer
Chairman of the Board

Charles E. Thornton
President

Burt B. Holmes
1st Vice President

Priscilla C. Cotton
Vice President

Richard Barber
Vice President

Robert Parker
Vice President

Roxana R. Lorton
Secretary

Mary Brett
Assistant Secretary

Patricia W. Wheeler
Treasurer

John Rooney
Assistant Treasurer

Stephen S. Adams
Lawrence Bernhardt
William Bowen
Donald L. Brawner, M.D.
Mary Ann Burdett
Brenda B. Davis
Robert Failing
William F. Fisher, Jr.
Gregory J. Flanagan
Lucia Freeman
Barry J. Galt
Homer D. Hardy, M.D.

Peggy Helmerich
Bonnie Henke
Barbara G. Heyman
Susan Izard
Patsy L. Lyon
Celia Rosenberger
Wayne Rumley
Charles Schnake
Beverly Sipes
L.K. Smith
Gerock H. Swanson
N.L. Swinson
William L. Schloss, III
Carole Van Straten
J. Paschal Twyman
Charles J. Waidelich

DIRECTORS EMERITUS

Alfred E. Aaronson
Lindsay L. Alexander
William S. Bailey
Robert F. Biolchini
Marian R. Bovaird
George H. Bowen
Corwin D. Denney
Jean Devlin
Barton Gilcrease
Grace Gilcrease
Otha H. Grimes
Gordon T. Hicks
Paul H. Johnson
James C. Leake
David R. Milsten
Eudotia Teenor
Jack Zarrow

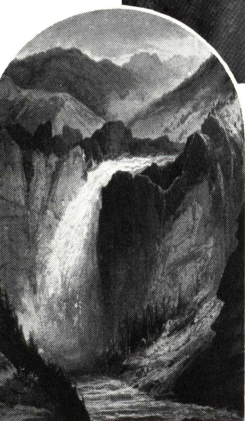
THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

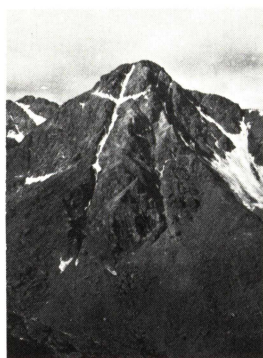
Volume 5, No. 1, January 1983



Moran



Yellowstone



Jackson

- 2 The Art of Thomas Moran
An outstanding American painter
by Dr. Harry A. Broadb

- 12 Moran and the Yellowstone
The beginning of a relationship
by Anne Morand

- 16 William Henry Jackson: Photographer of the West
He blazed a trail to follow
by David Ringer

- 24 How Printing Came to the New World
The sword alone did not conquer
by Ernest F. Darling

- 29 Book Reviews
by Mildred Ladner

- 30 People and Personalities

- 32 Glimpses of Gilcrease

- 33 Message from the Director

Front Cover — *Tower Falls*, watercolor, by Thomas Moran

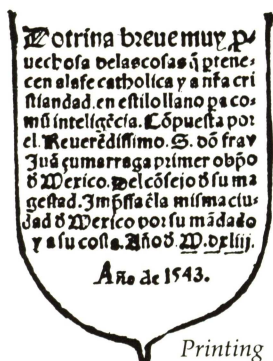
Back Cover — Colophon from the *Doctrina Breve*

Upcoming Events

January 23 - February 26 WICHITA MEMORIES Gallery 14. Photographs and artifacts representing the Wichita tribe. Organized by the Stovall Museum and the University of Oklahoma.

February 3 - March 17 ROMANCE & REALISM: SPIRIT OF THE WEST Gena Gilcrease Gallery. Carl Bodmer and other early Western artists. Organized by the InterNorth Corporation from their collections.

February 11 - May 1 ART OF THE YELLOWSTONE, 1870-72 Trappers and Traders Gallery. Early field sketches and 14 black and white washes by Thomas Moran.



Printing

The Art of Thomas Moran

by Harry A. Broadb

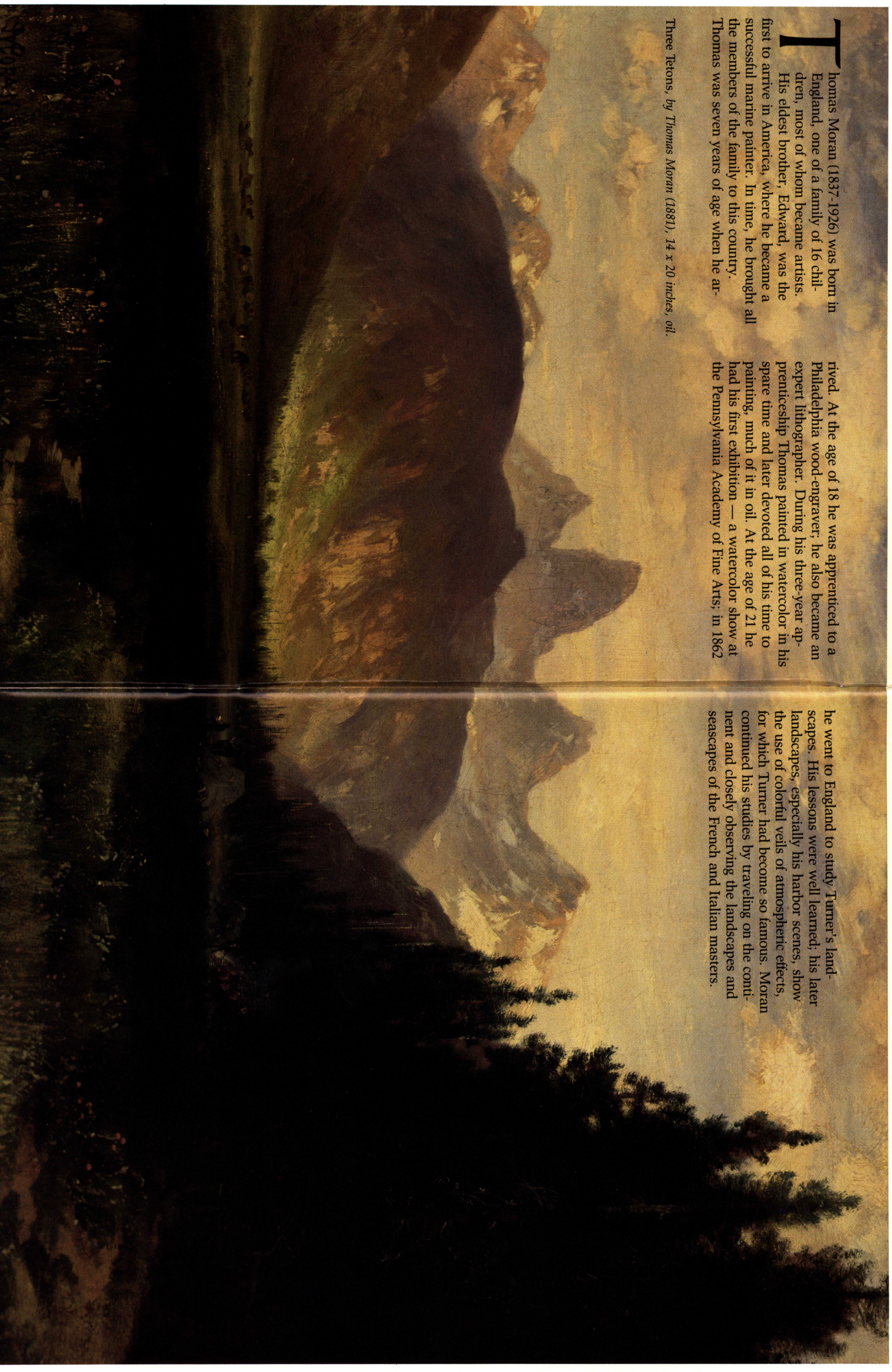
Thomas Moran (1837-1926) was born in England, one of a family of 16 children, most of whom became artists.

His eldest brother, Edward, was the first to arrive in America, where he became a successful marine painter. In time, he brought all the members of the family to this country. Thomas was seven years of age when he ar-

rived. At the age of 18 he was apprenticed to a Philadelphia wood-engraver; he also became an expert lithographer. During his three-year apprenticeship Thomas painted in watercolor in his spare time and later devoted all of his time to painting, much of it in oil. At the age of 21 he had his first exhibition — a watercolor show at the Pennsylvania Academy of Fine Arts; in 1862

he went to England to study Turner's landscapes. His lessons were well learned; his later landscapes, especially his harbor scenes, show the use of colorful veils of atmospheric effects, for which Turner had become so famous. Moran continued his studies by traveling on the continent and closely observing the landscapes and seascapes of the French and Italian masters.

Three Tetons, by Thomas Moran (1881), 14 x 20 inches, oil.





Moran . . .

In his long career Moran painted eight areas which Congress later set aside as National Parks. His motive and incentive was, as he put it, "to be true to our own country in the interpretation of that beautiful and glorious scenery with which Nature has so lavishly endowed our land." He held fast to this precept until his death on August 25, 1926, at the age of 89. Perhaps more than any other artist, except for Albert Bierstadt, he opened the eyes of the American people to the magnificence of the beauties in their country. His dramatizations of grandiose western scenery were very popular. People of new wealth were building baronial castles in all parts of the nation, and they bought large paintings of the vastness of America as showpieces. In some cases the paintings revealed the great natural resources that were the font of their wealth. Museums sought these imposing landscapes because they not only portrayed the wild beauty of the West as it was, but because with the eye of prophecy, it was recognized that some time in the future much of that beauty would disappear forever.

Over 1,000 works of Thomas Moran are in the collection of Gilcrease Museum. Many prime examples of this style are evident in the works hanging in the galleries. *Three Tetons*, 1881, is one of Moran's smaller versions, measuring about 12" x 20", of a subject he painted several times. Unfortunately, visitors often merely glance at this work, so small that its impact dissolves in the presence of his *Shoshone Falls*, in the center of the same wall at Gilcrease. Despite the small size, a sensitive and interested viewer will find many items of great interest in the work, in addition to the feeling of grandeur, as the eye moves across the dark foreground speckled with a few flashes of lighter green. The middle plane shows a mass of low, wooded hills rising majestically to the top of the painting, as the pines seem to pierce the sky against the atmospherically blue-veiled mountains



This 1915 photograph of Thomas Moran was shot in his East Hampton studio by Henry Havelock Pierce of New York.

The Devil's Den on Cascade Creek, (1872) by Thomas Moran, 13 1/8 x 9 5/8 inches, watercolor.

Moran . . .

in the far distance. As the dark mass falls swiftly in a graceful arc to the meadow at the left, there is again a contrast with the sun-drenched base of the butte slightly left of the center of the painting. The sky, filled with the movement of clouds, suggests a turbulence in the air, perhaps portending a storm rising in the distance. If the painting had no more of interest than that described above, it would have been sufficient esthetically, but there are a few details that are enormously interesting, surely missed by most viewers, since their discovery requires intense looking and concentration. For example, to the right, on the open space of the meadow, in front of the rising pines, we see an encampment with perhaps a half dozen tiny figures suggested. Several yards to the left of the encampment there are figures of the same size, one standing next to a seated man with a pad of white paper on his lap; he is quite obviously sketching the running and grazing animals still farther to the left in this meadow.

Who is this man sketching? The artist, of course! How can we be so sure? The lower left corner of the painting reveals an inscription, after Moran's signature and the date, 1881, "To Mrs. Aug. H. Bainbridge, Fort Hall." Thuman Wilkins, in his book, *Thomas Moran, Artist of the Mountains*, explained the dedication:

One day in the third week of August, the two (Thomas Moran and his brother Peter) arrived at Fort Hall, after a stagecoach journey that duplicated part of Moran's trip to Hayden's camp in 1871 . . . The garrison there — Company A, of the 14th U.S. Infantry — commanded by Captain Augustus H. Bainbridge, to whom Moran delivered a letter that read "this will introduce to the commanding officer at Fort Hall, Idaho Territory, Mr. Thomas Moran, a distinguished American artist for whom I bespeak such attentions and courtesies as he would extend to myself." It was written on a White House letterhead and signed, 'Sincerely, R.B. Hayes.'

The letter produced an instant response. Captain Bainbridge put himself on leave and arranged an ex-



Spectres From The North, by Thomas Moran (1890), 74½ x 118¼ inches, oil.



Great Hot Springs, Yellowstone Park, by Thomas Moran (1893), 20½ x 30½ inches, oil.

Moran . . .

pedition for the Tetons . . . the party, swelled by an escort of twenty soldiers . . . with two wagons filled with gear and provisions . . . less than two years after his appearance at Fort Hall, in the spring of 1881, he painted a small canvas with the Tetons silhouetted in the background. It was given as a recompense for her (Mrs. Bainbridge) having been left alone while the Captain took the painter into the mountains. When Capt. John G. Bourke, soldier and scholar, saw it hanging on her parlor wall, he jotted in his journal . . . "a gem of drawing and color."

Moran never got back to the Tetons and never saw them from the east, their most impressive side, and, therefore, "never saw the image of the peak that bore his name reflected in the blue waters of Jackson Lake."

Spectres from the North, 1890, is a huge canvas, 6' x 10', which dominates the center of a long wall at Gilcrease. It reminds us that Moran was not only a painter of landscapes, but seascapes as well, and that

in this he received a good deal of training from his brother, Edward. The work is atmospheric, and conveys the dangers of the huge icebergs, with most of their mass submerged, moving, shifting, often quite suddenly, with the surges of the rolling waves. The whole effect of the painting on the viewer is a feeling of intense cold, coupled with a recognition of the tragedy suggested in the wrecked and storm-tossed boat in the foreground, over which a gull swoops. It is a somber, melancholy, terrifying picture of the changing moods of Nature, and her disastrous effects on insignificant Man, yet the faint arc of a rainbow on the far right suggests the always-present hope for humankind.

Grand Canyon of the Yellowstone River was painted between 1893-1901, and purchased by Congress after the National Park had been established. Now in the National Collection of the Fine Arts, Washington, D.C., it is particularly impressive, not only because of its intrinsic beauty in color and atmospheric effects, but for its size, slightly over 8' x 14'. Great size was not typical of most of Moran's work,



Yellowstone River, by Thomas Moran (1872), 13 x 9 inches, watercolor.

Moran . . .

*Photograph of Thomas
Moran by Napoleon
Sarony, circa 1870-80.*



but the walls of public institutions and mansions of the wealthy made it the fashion of the times.

The painting was true to his impressions of the place, but was not a literal rendition of the facts. He wrote that every member of the expedition could recognize the exact place from which he had painted the work. His aim, as he stated it, was to bring before the public the character of that region, rather than an exact replica of a certain view.

Mention has been made of Moran's mastery of the watercolor medium, and the Gilcrease Museum has many beautiful examples on display. His *Yellowstone River*, 1872, is characteristically small, only 8" x 12", but it is a masterpiece of discernment and execution. It has a spare quality, that is, much is omitted, but the effect of the suggested vegetation and the light shimmering across the water must inevitably evoke memories of Oriental painting.

He painted about 300 watercolors; they are incredibly beautiful in drawing and unusually delicate in color, be they representations of the Grand Canyon, Yellowstone, or scenes in Europe. Gilcrease has a larger number of these than any other museum.

His works in etching and lithography, all superb examples, are also to be found on the walls of Gilcrease.

Moran expressed his philosophy of art aptly and succinctly when he said, "I have always held that the grandest, most beautiful, or wonderful in Nature, would in capable hands make the grandest most beautiful pictures." 

Harry A. Broadd, Ph.D., is a painter, art historian, and writer. He is now semi-retired, serving as adjunct professor of art at Oral Roberts University. He has published over 50 articles and is a contributing editor to Arts & Activities Magazine.



The Grand Canyon, by Thomas Moran (1913), 30 x 40 inches, oil.

Moran and the Yellowstone

by Anne Morand

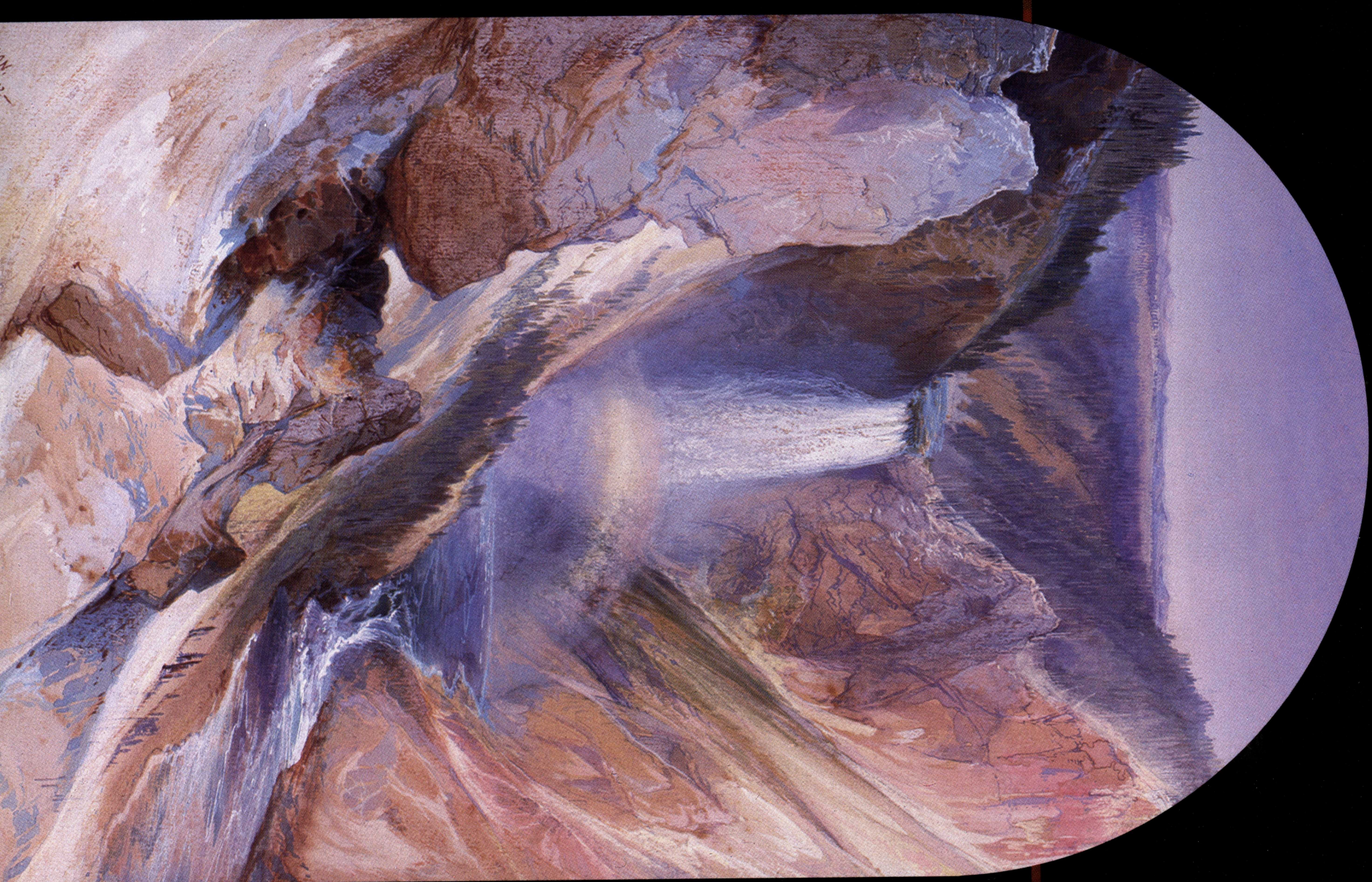
Thomas Moran and the Yellowstone region have long been synonymous. However, the origin of Moran's interest in the area is not well-known.

Moran became involved with the West in 1870, a year before he actually traveled there, as a result of an expedition undertaken by Nathaniel P. Langford. He went to the Yellowstone on an expedition headed by the newly appointed surveyor general of Montana Territory, Henry Washburn. The group of 19 men, including a small military escort under Lieutenant Gustavus Doane, was not an official government expedition, and was more of a sight-seeing adventure than a scientific study. Some measurements were taken for research, but most often the group would divide once a specific area was reached and each man pursued his own interest. There was no trained artist or photographer along, but, fortunately, two of the party, Trumbull and Moore, made crude pencil sketches of some of the astounding sights.

After the expedition ended, several members wrote articles for newspapers and magazines. Langford prepared one for the newly formed *Scribner's Monthly* magazine that would run in two parts. The magazine was established in November 1870, and the owners intended to illustrate as many of the articles as possible with high quality wood engravings in order to compete with other successful periodicals of the day. The sketches of Trumbull and Moore were simply too

crude to be used, so the job of redoing the sketches into work suitable for illustration went to a newly hired artist, Thomas Moran. He worked from the sketches and descriptions provided him by Langford. Moran produced a series of black and white washes which were published as wood engravings illustrating Langford's article.

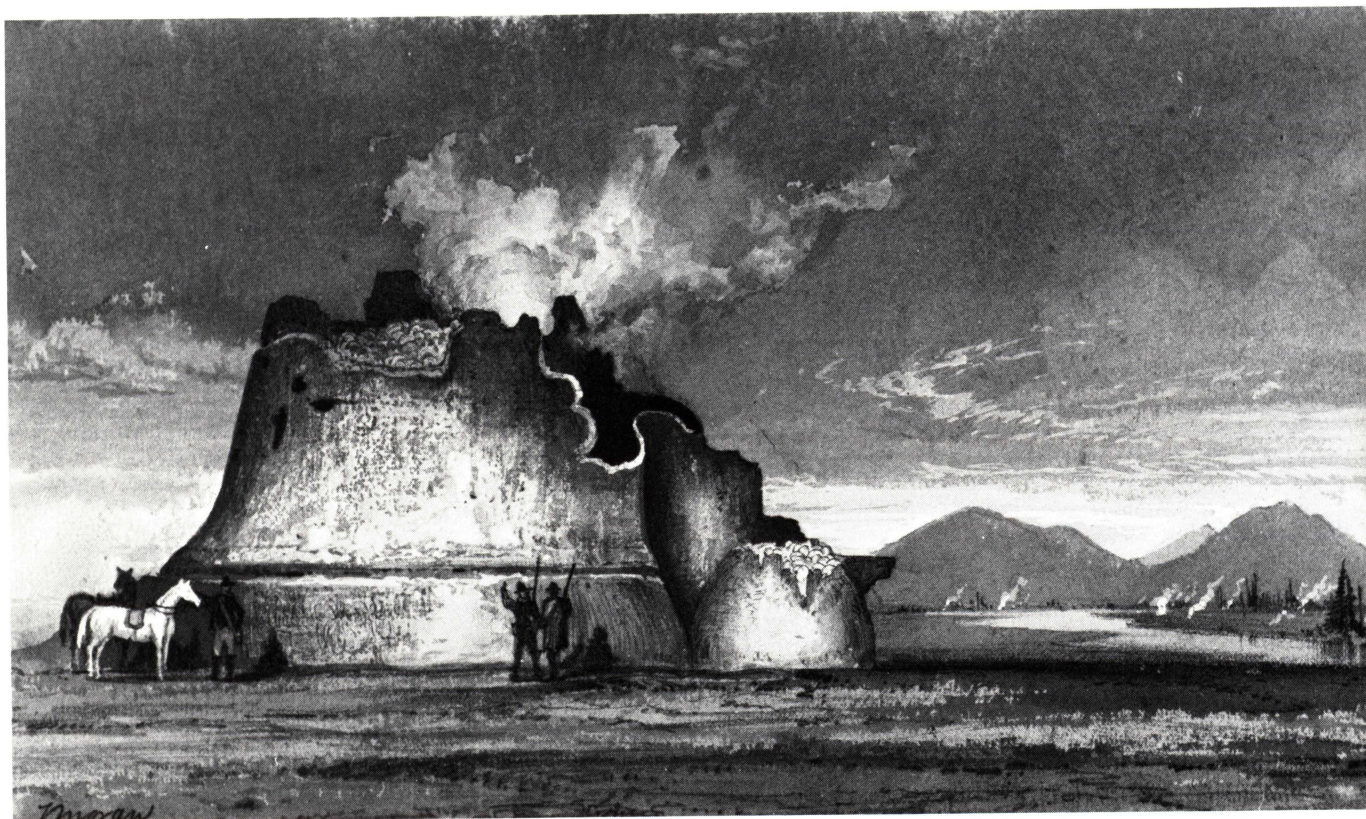
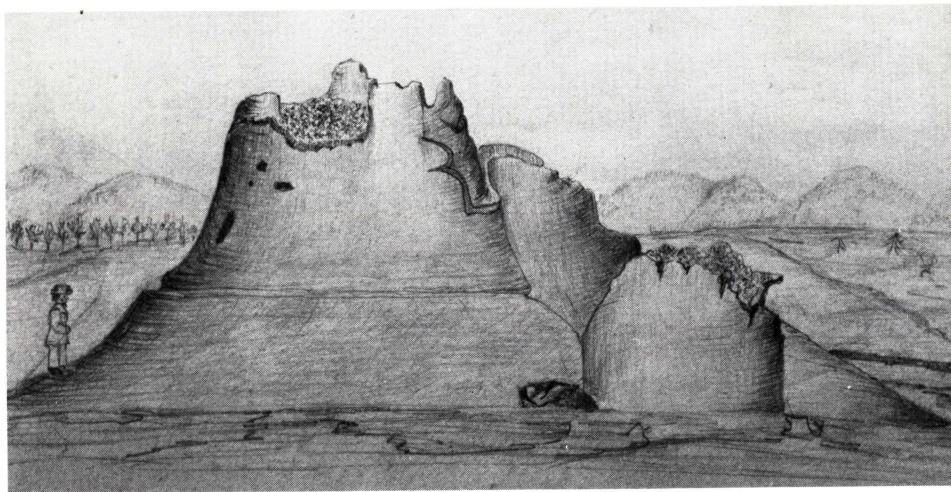
The washes subsequently disappeared, and little had been known of these early works until the owner of the unsigned paintings contacted Gilcrease Museum in 1980 for help in identifying them. From a search through the wealth of material available at Gilcrease, distinct similarities were found between the paintings and certain wood engravings, signed by Moran, published as illustrations for an article in the May and June 1871 issues of *Scribner's Monthly*. The article was "The Wonders of the Yellowstone" by Nathaniel P. Langford, who traveled with an expedition to the Yellowstone in 1870. Research also revealed similarities between these works and crude field sketches by Charles Moore and Walter Trumbull of the same expedition. Further investigation confirmed these links. This discovery has, for the first time, revealed Moran's early connection with the Yellowstone, and accounts for his desire to see it. Through Langford, Moran learned of another expedition to the West headed by Dr. Ferdinand V. Hayden. Langford planned to accompany this expedition also and to write a second article for *Scribner's*



Wyoming Falls, Yellowstone River, by Thomas Moran (1872), watercolor.

Yellowstone . . .

Photo Courtesy, National Park Service



Monthly. Moran hoped to illustrate the article, this time from his own sketches. Unfortunately, Moran was not in a financial situation to afford the trip. It apparently never occurred to him to ask *Scribner's* to pay his expenses. Instead he secured loans from one of the owners of the magazine and from Jay Cooke, one of the owners of the Northern Pacific Railroad, pledging his artwork as collateral in both cases. Moran was able to go, though not as an official member, and joined the expedition in the summer of 1871.

At the close of the trip Moran returned to his home in Philadelphia to prepare paintings from the sketches

he had made (now in the collection of the Yellowstone National Park) and to illustrate an article for *Scribner's Monthly* written by Hayden, as Langford was not able to accompany the group after all.

Though he had some measure of success prior to his trip, with this journey Moran embarked on the great phase of his career which would last until his death. From the year 1871 he would be known as Thomas "Yellowstone" Moran. 

Anne Morand is curator of art for the Thomas Gilcrease Institute of American History and Art.

with it, about forty feet distant, expels dense masses of vapor fifty or sixty feet high, accompanied by loud, sharp reports, during the time the geyser is in action.

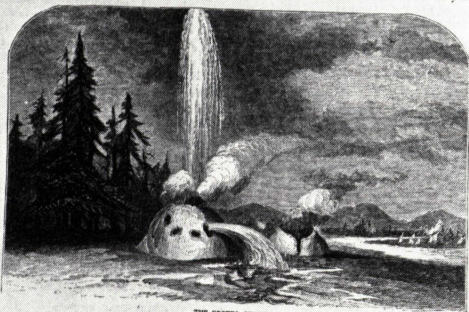
"The Grotto" was so named from its singular crater of vitrified sinter, full of large, sinuous apertures. Through one of these, on our first visit, one of our company crawled to the discharging orifice; and when, a few hours afterwards, he saw a volume of boiling water, four feet in diameter, shooting through it to the height of sixty feet, and a scalding stream of two hundred inches flowing from the aperture he had entered a short time before, he concluded he had narrowly escaped being smothered. The discharge of this geyser continued for nearly half an hour.

"The Castle," situated on the summit of an incrustated mound, has a turreted crater through which a large volume of water is expelled at intervals of two or three hours to the height of fifty feet, from a discharging orifice about three feet in diameter. The architectural features of the silicious sinter surrounding it, which is very massive and compact, indicating that at some former period the flow of water must have been much greater than at present, suggested its name. A vent near it is constantly discharging a large stream of boiling water,

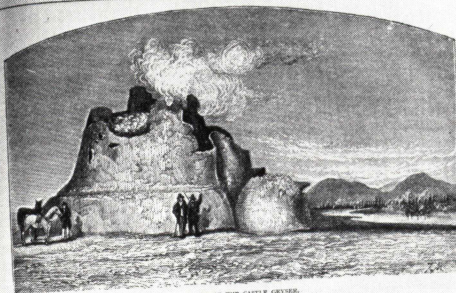
and when the geyser is in action the water in this vent boils and bubbles with great fierceness.

"The Giant" has a rugged crater, ten feet in diameter on the outside, with an irregular orifice five or six feet in diameter. It discharges a vast body of water, and the only time we saw it in eruption the flow of water in a column five feet in diameter, and one hundred and forty feet in vertical height, continued uninterruptedly for nearly three hours. The crater resembles a miniature model of the Coliseum.

Our search for new wonders leading us across the Fire Hole River, we ascended a gentle incrustated slope, and came suddenly upon a large oval aperture with scalloped edges, the diameters of which were eighteen and twenty-five feet, the sides corrugated and covered with a grayish-white silicious deposit, which was distinctly visible at the depth of one hundred feet below the surface. No water could be discovered, but we could distinctly hear it gurgling and boiling at a great distance below. Suddenly it began to rise, boiling and spluttering, and sending out huge masses of steam, causing a general stampede of our company, driving us some distance from our point of observation. When within about forty feet



THE GROTTA GEYSER.



CRATER OF THE CASTLE GEYSER.

of the surface it became stationary, and we returned to look down upon it. It was foaming and surging at a terrible rate, occasionally emitting small jets of hot water nearly to the mouth of the orifice. All at once it seemed seized with a fearful spasm, and rose with incredible rapidity, hardly affording us time to flee to a safe distance, when it burst from the orifice with terrific momentum, rising in a column the full size of this immense aperture to the height of sixty feet; and through and out of the apex of this vast aqueous mass, five or six lesser jets or round columns of water, varying in size from six to fifteen inches in diameter, were projected to the marvellous height of two hundred and fifty feet. These lesser jets, so much higher than the main column, and shooting through it, doubtless proceed from auxiliary pipes leading into the principal orifice near the bottom, where the explosive force is greater. If the theory that water by constant boiling becomes explosive when freed from air be true, this theory rationally accounts for all irregularities in the eruptions of the geysers.

This grand eruption continued for twenty minutes, and was the most magnificent sight we ever witnessed. We were standing on the side of the geyser nearest the sun, the gleams of which filled the sparkling column of water and spray with myriads of rainbows, whose

arches were constantly changing—dipping and fluttering hither and thither, and disappearing only to be succeeded by others, again and again, amid the aqueous column, while the minute globules into which the spent jets were diffused when falling sparkled like a shower of diamonds, and around every shadow which the denser clouds of vapor, interrupting the sun's rays, cast upon the column, could be seen a luminous circle radiant with all the colors of the prism, and resembling the halo of glory represented in paintings as encircling the head of Divinity. All that we had previously witnessed seemed tame in comparison with the perfect grandeur and beauty of this display. Two of these wonderful eruptions occurred during the twenty-two hours we remained in the valley. This geyser we named "The Giantess."

A hundred yards distant from The Giantess was a silicious cone, very symmetrical but slightly corrugated upon its exterior surface, three feet in height and five feet in diameter at its base, and having an oval orifice twenty-four by thirty-six and one-half inches in diameter, with scalloped edges. Not one of our company supposed that it was a geyser; and among so many wonders it had almost escaped notice. While we were at breakfast upon the morning of our departure a column of water, entirely filling the crater, shot from it, which,

Scribner's Monthly, June 1871. The illustrations are by Thomas Moran for "Wonders of the Yellowstone" showing the Grotto Geyser and the Castle Geyser.

Upper left, Castle Geyser Cone by Walter Trumbull (1870), pencil on paper. Collection of Yellowstone National Park.

Left, The Castle Geyser, Montana by Thomas Moran (1870), black and white wash on paper. Private collection.

"The Art of the Yellowstone, 1870-1872" is an innovation in the history of exhibitions by the Gilcrease Institute. For the first time an exhibition and catalogue supported by a grant from the National Endowment for the Arts will be presented. The exhibition will feature the work of Thomas Moran, an artist who for years has been a favorite with Gilcrease visitors. However, the show will highlight 14 black and white wash paintings from a private collection which have never before been presented publicly in original form.

The exhibition also includes nine field sketches

(generously lent from the collection of Yellowstone National Park), and copies of the May and June 1871 *Scribner's Monthly*. While at the Gilcrease, February 11 - May 1, these materials will be supplemented with items from the collection: Moran's 1872 watercolors of the Yellowstone, later sketches and oil paintings of the area, maps and writings by Hayden and photographs by expedition photographer William Henry Jackson. The exhibition will travel to Yellowstone Park's Albright Visitors Center, for display from May 15 to October 15. There it will be supplemented by material from their collection, particularly the 1871 field sketches by Moran.

WILLIAM HENRY JACKSON

Photographer of the West

by David Ringer

“If any work that I have done should have value beyond my own lifetime, I believe it will be the happy labors of the decade 1869-1878.” Such was William Henry Jackson’s reflection in his autobiography, *Time Exposure*, and many people have agreed with him. For during this decade he photographed scenes which had rarely been seen by white men, and in most cases, never photographed. Some of the scenes, especially of Indian life, vanished shortly after he photographed them, or were permanently altered, so that his photographs remain among the primary “documents” of a vanished America.

Jackson was born in New York in 1843. His mother was a painter; she taught him to sketch and paint and helped sharpen both his skill and his eye. His father experimented with daguerreotypy during Jackson’s childhood. In *The Pioneer Photographer*, which he



Mammoth, Hot Springs (1871).





Jackson . . .

Tower Falls (1871).

wrote with Howard R. Driggs, Jackson says "I remember, as a small child, having had parts of a camera as playthings. Picture making was therefore a kind of inheritance; but never, even in my wildest boyhood imagination, did I dream that the desire to sketch and to paint pictures would carry me finally into every part of our country and over most of the world."

Perhaps his desire would not have led beyond a photography studio in Omaha, Nebraska, had he not met Dr. F.V. Hayden in the summer of 1869. Hayden was surveying Nebraska that year. In 1870, when he returned to the West from his academic post at the University of Pennsylvania, he approached Jackson

about going with him to Wyoming. Mollie, Jackson's first wife, happily consented and operated the Omaha studio in Jackson's two months absence. "This, my first survey trip," wrote Jackson in his autobiography, "began with our departure from Camp Carlin on August 7 . . . For Dr. Hayden and the veterans it was more or less routine and nothing of striking value was unearthed. But for me the expedition was priceless — it gave me a career." Dr. Hayden hired Jackson as a "permanent — and salaried — member of Hayden's staff."

The following year, 1871, Hayden led a survey team into Yellowstone. Jackson, and the artist Thomas

Great Falls of the Yellowstone (1871).



GREAT FALLS OF THE YELLOWSTONE

Jackson . . .

Moran, went along. The beauty and wonders of Yellowstone had been reported, but never photographed. Consequently, the reports were widely discounted as exaggerations. Hayden, however, had been into the Lower Yellowstone in the early 1860s and was eager to convince the American people that these lands should be set aside for the use and enjoyment of future generations. Jackson's photographs and Moran's paintings did the job, and in 1872 Yellowstone became the first National Park.

Photographing the wonders of Yellowstone provided Jackson with much joy and much hardship. The party arrived near Mammoth Hot Springs in late afternoon, July 29, 1871. "We were, so far as records show," he wrote, "the first white men ever to see those bubbling caldrons of nature, and I found myself excited by the knowledge that the next day I was to photograph them for the first time." And that day, July 21, was a most "fortunate" one. Jackson found that the 160° F water of the springs was excellent for the final washing of his plates, cutting "the drying time more than half." Other days, however, brought difficulties.

In order to photograph Tower Falls from the nearly 200-foot deep ravine into which it drops, Jackson had to — well, let him tell us. "After setting up and focusing my camera at the bottom of the gorge, I would prepare a plate, back the holder with wet blotting paper, then slip and slide and tumble down to my camera and make the exposure. After taking my picture, I had to climb to the top carrying the exposed plate wrapped up in a moist towel. With Dixon, (Jackson's assistant during the expedition) to help, cleaning and washing the plates, I succeeded in repeating the procedure four or five times. The end of the day found us exhausted but very proud; and we had reason to be pleased with ourselves, for not a single one of our



106. MOUNTAIN OF THE HOLY CROSS



Mountain of the Holy Cross (1873).

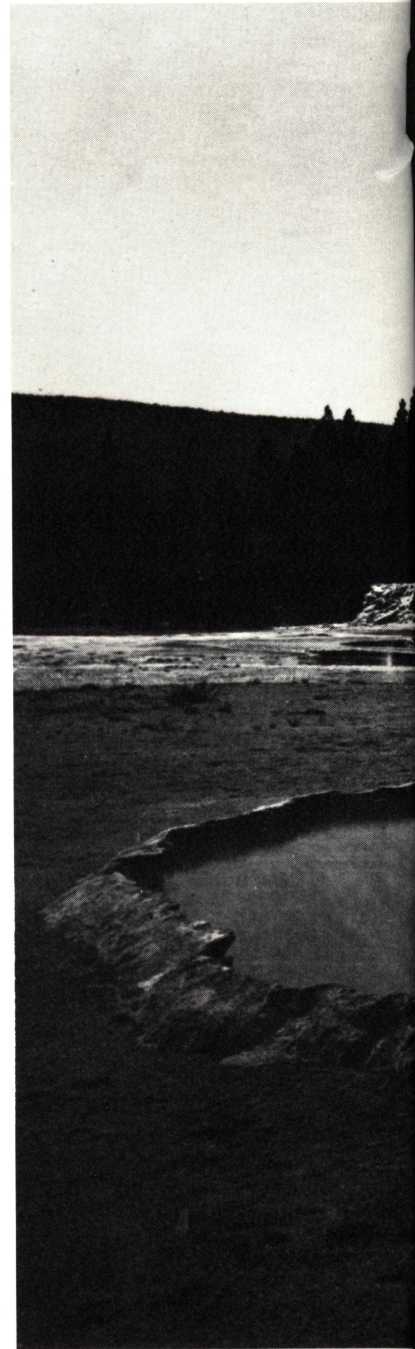
Jackson . . .

plates had dried out before being developed.”

The publication of these photographs made Jackson famous. Two other photographers had been at work in Yellowstone that summer: J. Crissman of Bozeman, Montana, and T.J. Hine of Chicago. Crissman's photographs never got beyond his local market. All of Hine's work was lost down to the last negative in the great Chicago fire of 1871. The publication of Hine's work may have meant that Jackson would have had to share his fame but would not have detracted from the importance of his work.

Jackson himself seemed in later years to place more emphasis on two other things which came from that trip: his 55 year friendship with Thomas Moran and Moran's painting of the falls and canyon, *Grand Canyon of the Yellowstone*, 1893. Of this work Jackson said, “I never tire of looking at this marvelous representation of one of nature's greatest handiworks.” 🏠

David Ringer is a professor of history at Oral Roberts University and a free-lance writer.



Crater of the Castle Geyser (1871).

Crater of the Castle Geyser (1871).
This is a detail of the geyser in the photograph above.



All Photographs are by W.H. Jackson from the Gilcrease Museum collection.

How Printing Came to the New World

by Ernest F. Darling



ne of the most discussed prelates of the early Church in the New World was the first bishop of Mexico. Fray Juan de Zumárraga was appointed to his newly established and extensive diocese in 1527 by the explicit order of the Spanish king.

This assignment also carried the title "Protector of the Indians," although with vague and dubious authority. Nevertheless, Zumárraga took it all quite seriously and set about immediately building schools and missions throughout the land. To the fervent bishop's great foresight in realizing the effectiveness of the printed word we are indebted for the first printing press in the Americas.

From the beginning the patriarch met with opposition and difficulty at all levels of government. The civil officers, the conquistadors and their followers, and many of the churchmen were exploiting their positions, greedily seizing any personal gains, economic and otherwise.

An illustration from The Family Tree and History of Juan Tirado and his descendants (1527-1678), opposite.



CEDULA

de Privilegio de Armas de
Agustin Tirado dela Torre
Torres y Bohorques y de mas
sus hermanos y descendientes

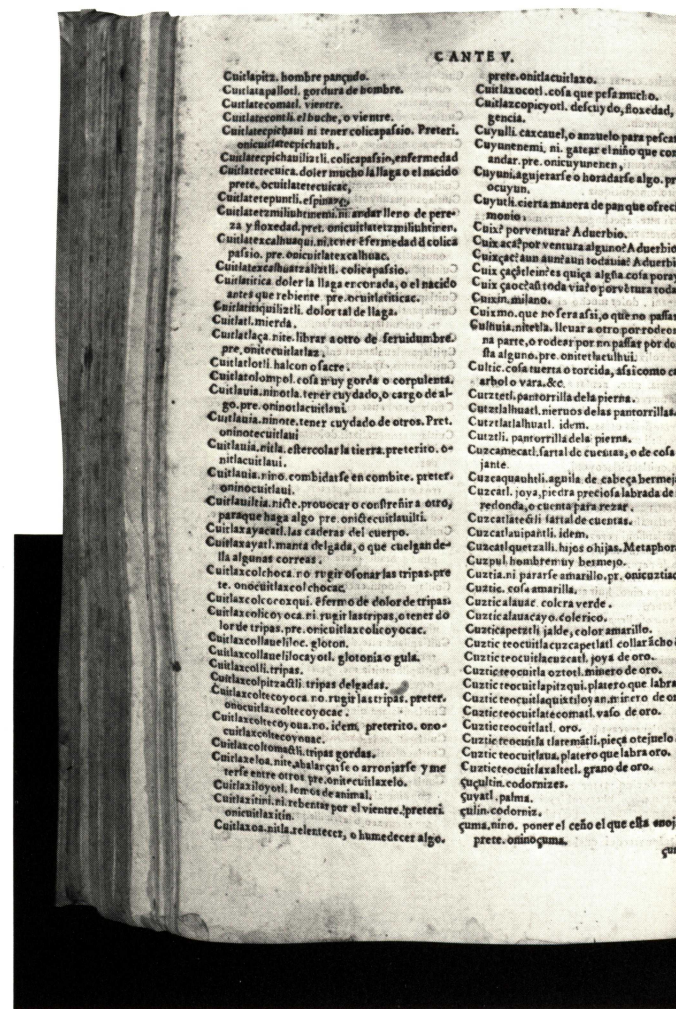
The first governmental affairs of New Spain were in the hands of a small ruling body call the "audiencia," with its chairman, or president, and three members who held office by royal appointment. Nuño de Guzman was the president with whom Zumárraga immediately locked horns. In letters to Spain he called Guzman "a lawless plunderer," and accused him of shameful mistreatment of the Indians, but the mis-sives were confiscated by the civil officials. The fiery bishop, using his implied powers, excommunicated the officials and placed Mexico City under interdict.

The head of the Church was recalled to Spain for an explanation, where he succeeded in defending himself against his enemies' charges, many of them slanderous. Satisfied by the vindication, the king invited his friend to receive the episcopal consecration, a ceremonial part of the office not yet performed. Now Zumárraga was a full bishop.

Fortified by his victories, the bishop made arrangements before returning to Mexico to take a printing press with him. He managed to bring to the New World a small press and even a printer by trade, one Esteban Martin. Information on the progress of the printing venture during the next five years (1534-1539) is scanty and controversial. There was a limited supply of type and a great scarcity of paper, plus an unclearly defined rule of the printer's guild about a five year residential requirement.

During this time there appeared the debatable "Escala Espiritual," the "Catecismo Mexicano," and possibly other works of which no copies have been found. It is known that various works were sent out of Mexico to be printed in Europe, especially in Spain, as late as 1539.

In the meantime Zumárraga did find a much more compatible situation for carrying out his goals. A benevolent viceroy, Antonio de Mendoza, had replaced



Sample pages from the Vocabulario en Castellana y Mexicana (1547)

Guzman. With the cooperation of the equally conscientious Mendoza a different groundwork for civilization in New Spain was now laid. These two, after Cortes, are said to be the creators of Spanish Mexico. The bishop applied himself strenuously to the enormous task of strengthening Church discipline, continuing the fanatical drive for conversions to the faith, and founding of schools and colleges for Indian children of both sexes. He and Mendoza built the first seminary and high school in the New World, the Colegio de la Santa Cruz de Santiago Tlatelolco in Mexico City, 1536. Hospitals were also built and their use extended to Indians.

As a full bishop Zumárraga began exercising the difficult office of inquisitor, although that infamous institution — Inquisition — was dying out in Europe. In his great zeal to clear the path for Christianity he has been accused of allowing the destruction as heretical of many Aztec temples, idols, and writings. He went

gumale, fátudo y lleno de coraje.

DE LOS QUE COMIENÇAN EN E.

Eacacaztli moxador.

Eacacoayo mixtli, mu-

ue tempestuosa y có-

manga.

Eacacoatl, manga tal.

Eacamalacotl, remoli-

no de viento.

Eacamecayutl, platica

larga.

Eacamecatl, platica lar-

ga y proliza de diuersas materias.

Ecapahuila, monte de laureles.

Ecapahuila, laurel.

Ecapayacatl, ayre delgado fresco y manso.

Ecapetia, nin, amoxacifco moxador, o hazer

ayre conel, o conpañio de manos. preterito.

onitecapetui.

Ecapetia, nite, hazer ayre de esta manera a otro.

Preterito, onitecapetui.

Ecapetia, ayre fofil y delgado.

Ecaquetza, nita, auentar trigo, o cosa femejante

Preterito, onitecaquetza.

Ecatiepac, encima del ayre.

Ecatococ, n. lleuarme por ay el viento. Preterito.

onitecatococ.

Ecatzacuila, n. abrigarse del viento. Preterito.

onitecatzacuili.

Ecatzacuila, nite, abrigar a otro del viento. Pre-

terito, onitecatzacuili.

Ecatzacuila, n. abrigar, o guardar algo del vien-

to, preterito, onitecatzacuili.

Ecauaza, n. idem. Preterito, onitecauazu.

Ecauaza, nita, orear algo, poniendolo al ayre.

onitecauaza.

Ecauaztli, escalera de palo para alçar algo.

Ecauho, cosa que haze sombra.

Ecauhyotia, n. tener fombra. Preterito, onitecauhyotia.

Ecauhyotl, fombra.

Ecauila, n. ponerse ala fombra. Preterito, onite-

cauila.

Ecauillotl, n. ala fombra, o debajo dela fombra.

Ecauillotl, fombra.

Ecauotl, ayre fofil y delgado.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

Ecauotl, n. conpañio de aduerfacion.

the first printed dictionary in the new world in Spanish and Nahuatl.

much further when he condemned to death a man charged with idolatry. This brought censorship from the Royal Court and his release as inquisitor.

If it had not been for the difficulties and delays of his printing project, perhaps Zumárraga's ardor might have been channeled into more rational and humane courses. His chance came again in 1539 with the help of Mendoza. The printing firm of Juan Cromberger of Seville, Spain, agreed to set up a branch in Mexico City. Soon there arrived a new press, type, paper, ink, and other equipment, along with a pressman and his black assistant. The operation was established in a house across the street from the residence of the bishop. Work began immediately and before the end of the year the "Breve y Mas Compendiosa," a quarto volume of twelve leaves was issued. This was the first production of the press in Mexico of which we have definite notice, yet the only known copy has disappeared and no one has seen it since first described.

The second piece was the "Manuel de Adultos," printed in 1540, of which only three pages are known. A third item to appear was the "Relacion de Espantable Terremoto," in 1541, an account of a violent storm in Guatemala City which killed many, including the widow of the conquistador, Don Pedro de Alvarado. Of this first news broadside printed in America only a fragment now remains.

A complete lull in the activity of the press marks the year 1542. Perhaps a shortage of paper or other supplies was the cause. However, in early 1543 the "Doctrina Christiana Breve" by Zumárraga, was printed, but no existing copy of that book is known.

In the latter part of 1543 the "Doctrina Breve Muy Provehosa" by Zumárraga was begun. In the colophon, it is unequivocally stated that the book was finished in June 1544. This book has the signal distinction of being the oldest one in the Americas. Today nine copies are known, of which two are quite defective. Of the seven complete ones, four are in Europe, one in the Library of Congress, one in the Library of the University of Texas, and one in the Gilcrease Institute of American History and Art.

The title of this rarity was cut by hand on a single block, and placed in position of the shield used as a frame for the frontpiece. The lettering, too, is all hand-cut and out of alignment at times, but otherwise good craftsmanship is shown. It has 84 leaves. No doubt Indians helped ink the leather pads with a supply made from boiled linseed oil and burned-pitch soot. The printer was paid only for perfect pages, a big incentive to do a professional job.

The "Doctrina Breve" was issued for the priests of the diocese. It is an apostolic brief of instruction on the tenets of Christian faith. It contains Erasmus' remedies against vices and certain sections of his humanistic writings. The use of these quotations in-

Printing . . .

cited the wrath of Zumárraga's successor, Archbishop Montufar. The new archbishop and his Inquisition in 1550 declared the work heretical, and we do not know how many copies were destroyed.

We are reminded that the "Doctrina Breve" made its appearance about fifty years after Columbus' first trip to America. It was about the same time that Martin Luther nailed his Reforms to the Wittenberg Church door, Henry VIII was living with his sixth wife, and Coronado was looking for gold in what is now Oklahoma and Kansas. Jamestown was still some sixty years in the future.

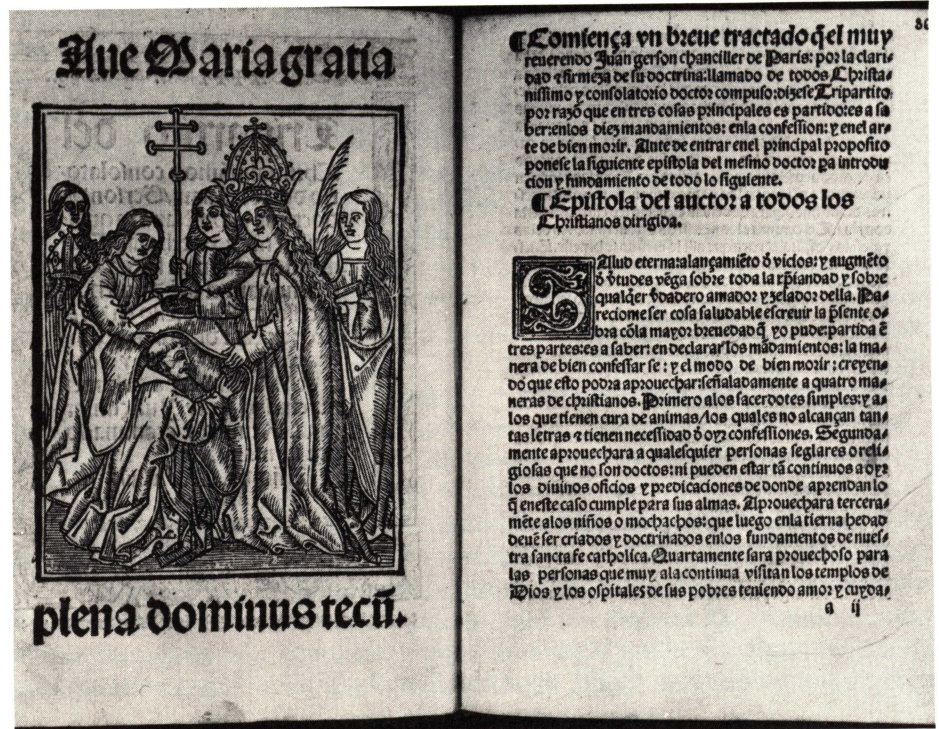
The bulk of other printed matter at this time was made up of works on Christian doctrine, catechisms, and books of religious instruction. Then came books on philosophy, history, arithmetic, military science, law, and songbooks. It is creditable to note that Indian grammars, vocabularies, and dictionaries were written in the indigenous languages for benefit of both missionaries and natives.

Zumárraga was promoted to archbishop in July of 1548, but he had died in June. The sword alone did not conquer the New World, the cross and the printed word played a momentous part. 

Ernest F. Darling is a retired Tulsa history teacher and a free-lance writer.

The frontispiece from the *Doctrina Breve* clearly shows the year 1543, marking it as the earliest known publication in the new world. There is a great attention to detail in this book of instruction on the Catholic faith.

An illustration from one of the earliest printed books in Mexico, *Tripartito del Christianissimo y Consolatorio* (1544) by Jean Charlier de Gerson.



BOOK REVIEWS

by Mildred D. Ladner

Chances are no one cares much about Myra Maybelle Shirley and her daughter Rosie Lee, but mention Belle Starr and her Pearl and watch flags of interest spring up.

Oklahoma historian Glenn Shirley tackled the job of sifting fact from myth and came up with truth every bit as interesting as fiction in his *"Belle Starr and Her Times — The Literature, The Facts, and The Legends"* (University of Oklahoma Press, \$19.95).

This is a book that's hard to dip into — or rather, to pull out of. For Shirley has approached his material with so much zest and sound scholarship that one is immediately intrigued.

The real Belle Starr was an avid reader, a woman who imported a piano and insisted her children take lessons.

According to Shirley, much of the legend surrounding Belle resulted from a down-at-the-heel free-lancer for the Police Gazette being told of the murder

of a "bandit queen." From then on, the story snowballed.

Good reading for those into western outlaw lore.



From the University of Nebraska Press comes *Wolves for the Blue Soldiers*, Thomas W. Dunlay's treatment of the use by the U.S. Army of Indian scouts in the period after the Civil War.

Dunlay's extensive research probes the reasons for the affiliation of the scouts with the military men in the context of Indian-white interaction, contending that many scouts in later life considered their service with the Army their happiest association with white Americans.



Two recent books about Arizona command attention. Bert M. Fireman, a

founding member of the Western History Association, is the author of *Arizona — Historic Land* (Knopf, \$16.95) and C.L. Sonnichsen has written an exhaustive history of a city's growth in *Tucson: The Life and Times of an American City* (University of Oklahoma Press, \$29.95).



Recent paperbacks of interest to western aficionados include Alice Cromie's *Tour Guide to the Old West* (Times Books, \$9.95), which lists settlements, forts and museums; Joanna L. Stratton's *Pioneer Women — Voices from the Kansas Frontier* (Touchstone, \$8.95); and a reprint of *Oklahoma Run: A Historical Novel* by Alberta Wilson Constant (Oklahoma Historical Society, \$9.95). Originally published in 1955 by Thomas Y. Crowell Co., the novel contains an introduction by Oklahoma historian A.M. Gibson.



WIEGHORST LIMITED EDITION PRINTS

A Limited Edition offset lithograph in color of the painting *Opening of the Cherokee Strip* by Olaf Wieghorst is available for sale in the Gilcrease Museum Gift Shop. Each print, measuring 25 by 39 inches, is \$150 and is signed in pencil by the artist. The original oil painting is on display during the Olaf Wieghorst exhibit at Gilcrease through January 30, 1983.

PEOPLE & PERSONALITIES



Mayor James Inhofe and artist Olaf Wieghorst exchange comments during the preview of Mr. Wieghorst's works on November 19th.

Assisting at the drawing of works for sale by Olaf Wieghorst was Mr. Wieghorst's granddaughter along with Board member, Dick Barber and Director Fred Myers (right).



Attending the preview party for the Olaf Wieghorst exhibition were (left to right) Board of Directors members John Rooney, Priscilla Cotton, Patricia Wheeler and Doyle Cotton.

Designer Mary McFadden toured Gilcrease with Bill Fisher (left), member of the Board of Directors, and Dan McPike, Senior Curator, during her visit to Tulsa in November.



Two well-known contemporary artists, Joe Beeler (left) and Olaf Wieghorst, pause for a moment at the preview of Mr. Wieghorst's works on exhibit through January.

A recent visitor to Gilcrease was Kurt Adler, Conductor from San Francisco, who was accompanied by Eleonora Barson, Gilcrease Association member.



Present at opening of the exhibition of works by Oscar Howe in October were Margaret Quintal (far left) and John A. Day (far right), organizers of the exhibit which was shown at Gilcrease through November.

Clare Boothe Luce was enthralled with a Remington sculpture during a tour of Gilcrease in October.



GLIMPSES of GILCREASE

Holidays at Gilcrease

The 1982 Holidays at Gilcrease exhibition proved to be the latest in a long line of successful children's exhibits. The origin of the exhibition, which features the artwork of the Tulsa Public School children, goes back to 1955 when Thomas Gilcrease was still living. Always interested in the community and its children, Gilcrease made a place for young, developing talents to be recognized.

This year the show, which is a cooperative effort between the Education Service Center and the museum, featured drawings, paintings, ceramic pieces, soft sculpture, papier-mache sculpture, jewelry, Christmas tree ornaments, and a friendship quilt by children from kindergarten to high school age, representing 28 Tulsa schools. Each year, the Tulsa Public School art teachers are invited to submit works of their students. The works are judged and final selections made for hanging and awards.



First place winners (left to right) Stephanie Stevens, Andy Anderson, Valerie Duckett and Emily Eaton (front).

Judges from Tulsa's arts community make the selections.

An awards presentation in early December opens the Holidays at Gilcrease show to the public. Along with opening is special entertainment for the

children and their families. This year chairman of the Board of Directors of the Thomas Gilcrease Museum Association, Joan Stauffer, appeared as a pioneer Oklahoma woman.

— Anne Morand

Americana in the Big Apple

"Gilcrease Travel can check off another winner!" was the unanimous approval of members of the Museum Association's Expedition No. 4 to New York City December 1 through 5.

The trip provided a cultural bonanza starting with the "behind-the-scenes" experience at the world-renowned Christie's art auction. This included viewing the notable American paintings about to go on the block, including Homers, Cassatts, Inness, O'Keefes, Bierstadts.

At the Chase Manhattan Bank the Tulsans enjoyed a private viewing of some of the world's best known corporate collection of contemporary Americana. At the Metropolitan Museum of Art the visitors chose to concentrate on the American Wing and to visit the outstanding Greek artifact exhibit: "Search for Alexander."

History as well as art was emphasized in a tour of the New York Historical Society's fine collection of folk art, portraits, and landscapes. The Gilcrease members were particularly interested in the entire gallery of magnificent Audubons. Equally impressive was the visit to

the Museum of the American Indian, which documents the entire story of the Indian from east to west coast, from Tierra del Fuego to the Arctic Ocean.

The trip was also a gustatory delight: from the opening gourmet feast to all the luncheons - at Le Champignon in the restored Wanamaker House, at the charming Tavern on the Green, at the famous 21 Club with its many Remingtons, and ending at Windows-on-the-World high atop the World Trade Center.

A highlight of the trip was a morning walking tour of historic Lower Manhattan from the Battery to Wall Street with the expert guidance of Peter Salwen, an authority on New York architectural history.

Extracurricular evening activities were many and varied. Some tour members chose popular musical shows, such as "Cats" and "Forty-second Street" - others went night-clubbing. Some chose to hear Wagner at the Metropolitan Opera.

The five-day trip was enjoyable, enlightening - and yes, exhausting. Now the question is: "Where - and when - do we go next?"

— Janice Daniels

February-March Film Features

One of the benefits of belonging to the Thomas Gilcrease Museum Association is free admission to the Weekend Movie Series. The museum presents classics of the American cinema every Saturday and Sunday at 2:30 p.m. in the 250-seat Tom Gilcrease, Jr. Auditorium.

The series is based on monthly themes with great romantic films set for February. The February 5th and 6th feature is "An American in Paris" (1951) starring Gene Kelly and Leslie Caron; on the 12th and 13th "Casablanca" (1943) with Humphrey Bogart and Ingrid Bergman; on the 19th and 20th "Waterloo Bridge" (1940) with Vivien Leigh and Robert Taylor; and on the 26th and 27th "High Society" (1956) with Bing Crosby and Grace Kelly.

"The Best Bad Guys" is the theme for March. On March 5th and 6th will be "Little Caesar" (1931) starring Edward G. Robinson; on the 12th and 13th "White Heat" (1949) starring James Cagney; on the 19th and 20th "High Sierra" (1941) starring Humphrey Bogart; and on the 26th and 27th "Mutiny on the Bounty" (1935) starring Charles Laughton and Clark Gable.



MESSAGE FROM THE DIRECTOR

By Fred A. Myers

My mind has been running on Remington a lot recently, undoubtedly stimulated by a reading of the new biography of the premier painter of the Old West. Written by the husband and wife team, Harold and Peggy Samuels, *Frederic Remington — A Biography* is the most exhaustive Remington book to date. (Vol. 4, No. 4, Oct. 1982, of *Gilcrease Magazine* included a book review of the Samuels' work by Mildred D. Ladner.) Unlike the succinct dictionary entries of western artists previously published by the Samuels, the most obvious fact about the new book is its prolixity. In the vernacular, short it ain't. But it seems to me that it is awfully good.

For the first 100 pages or so — and there are 537 pages in all — you might get the feeling you are being exposed to more Remington detail than you need. What emerges, however, is a many-faceted view of Remington. I, for one, came away from the book feeling that I knew him quite well and having more respect for Remington than ever before.

One thing that strikes me is how hard

he worked. He was, of course, very successful and made a good deal of money from his art, but it is clear that he slaved at it. The illustration game, where he had his initial success, was predicated on establishing working relationships with publishers. From the artists' point of view, there really were not all that many potential prestigious outlets for their work and intrafraternity competition for magazine space was keen. Cultivating continuing business relationships, meeting deadlines, and staying ahead of the competition were daily concerns.

Remington came to bronze making as a diversification from illustration. He gave it his usual energy, perseverance, and, by the bye, talent. It is remarkable to me how skillful as a work of art is Remington's very first effort, the *Bronco Buster*. Always interested in getting the feel of action into his art, Remington seems to have found in bronze a medium very natural to his concerns. He had a remarkable facility in simulating the flow of action, choosing frozen instants that suggest what came before and what was likely to follow. His attention to the casting process and his willingness to touch up the waxes individually are other expressions of his professional thoroughness.

Then came his effort to use color in his paintings in an impressionistic way. The Samuels suggest that his many moonlight scenes were made as part of his years-long effort to loosen up his drawing, to

rely more on color and less on line. You really get the feeling that his death as a relatively young man deprived the world of a "new" Remington.

What he gave us during his busy career, it has always seemed to me, is the definitive vision of how things were in the Old West. He knew that the West of the cowboy and the untamed Indian was changing fast, about to disappear. His heroic view of this life established the tone for subsequent painters, movie makers, and TV mavens. Without Remington we would be hard pressed to imagine how the Old West looked and felt.

An important new Remington for *Gilcrease* is *The Old Dragoons of 1850*. An example of this large and scarce bronze is now in Gallery 6, our Remington Gallery. The sculpture is in Tulsa through a generous long-term loan from the Amon Carter Museum. Its presence is a reminder of the happy experience we had in the exchange exhibition with our sister museum in Ft. Worth. It is now possible to see in our gallery an example of each edition of western bronzes that Remington ever created. 🗿



MRS C E RIGGS
3415 S 85TH E AVE
TULSA

D4

OK 74145

¶ A hōra y alabanga de nro señor Jesu xpo y dela glia
la virgē sancta Maria su madre: aq se acaba el presen
te tratado. El qual fue visto y examinado y corregi
do por mādado dl. R. S. Dō fray Juan Cumar
raga: primer Obispo de Mexico: y del cōsejo
d su Magestad. &c. Imprimiose en esta grā ciu
dad de Tenuchtitlā Mexico desta nueva
España: en casa de Juā cróberger por
mādado dl mismo señor obpo Dō
fray Juā Cumarraga y a su costa
Acabo se de imprimira. rliij.
días del mes de Junio: del
año de. M. d. quarē
ta y qtro años.



Año de 1544.