

THE GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART



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GILLIE
LIBRARY

Rediscover America with a

A new Audio Tour of Gilcrease Museum is now available in the Museum Shop for visitors. Join us now for an introduction to the Gilcrease collection with Director Fred A. Myers, as he describes it on the Audio Tour.



Hiram Powers, "Benjamin Franklin," 18½ inches x 12 inches, marble



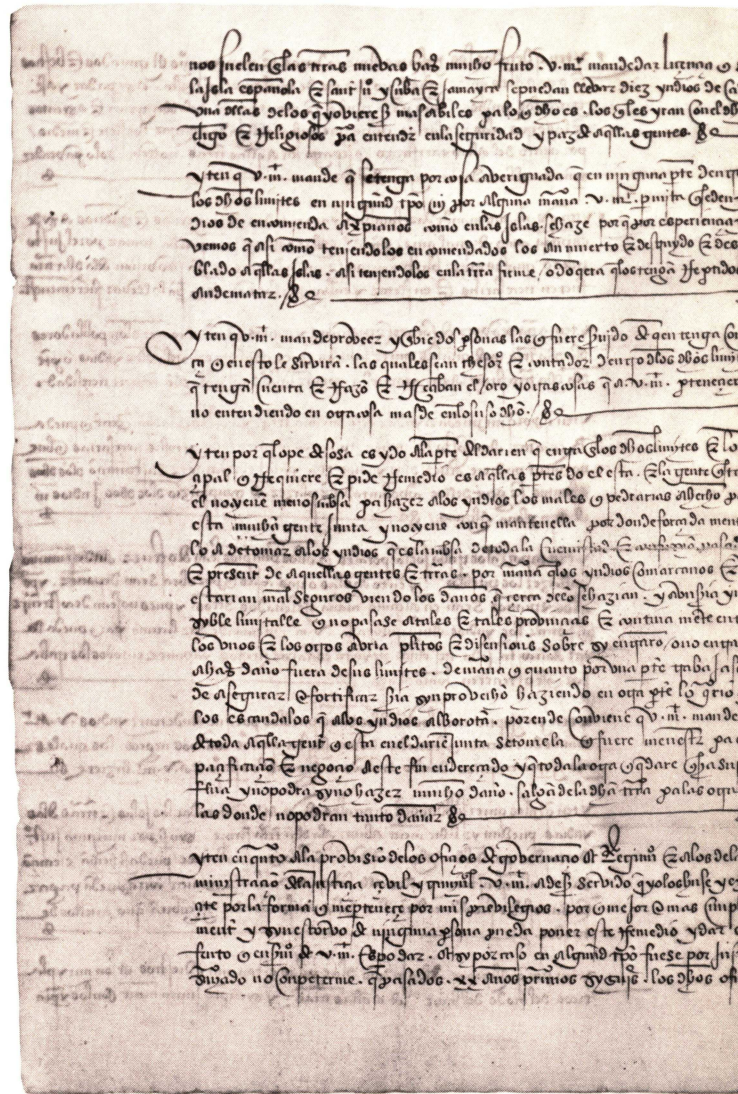
Thomas Moran, "Lower Falls, Yellowstone Park" (1893), 40½ inches by 60¼ inches

Tour of Gilcrease Museum



oil on canvas

Letter written by Diego Columbus to Archbishop Cisneros, January 12, 1512. This letter written by the son of the famous discoverer of the Indies is possibly the first written from the New World which survives to the present time.



Welcome to the Thomas Gilcrease Institute of American History and Art, and our tour of some of its many treasures.

We have well over 1,000 objects on view in the museum — too many to inspect on a single tour. Our tour will begin with a sample of the Gilcrease Museum archive collection located in the room immediately to your left at the bottom of the stairs. The material in this room is all related to the Spanish period of New World history — especially the years of exploration and conquest.

The letter of 1512, on the right in the case, was dictated and signed by Diego Columbus, the son of Christopher Columbus, just twenty years after the first trip to the New World. We believe it to be the first letter written from the New World which survives to the present time.

A second Diego Columbus letter of 1519, on the left, outlines the author's plans for the future colonization of the Spanish Indies. A very important paragraph in this letter carries his request for authority to import African slaves into Spanish territory. This is the earliest reference to the introduction of blacks into America to be found among contemporary Spanish manuscripts.

The Cortez Decree of 1521, also on the left, was issued after the fall of the Aztec capital of Tenochtitlan and consists of directions to arrest and search all natives for any gold, silver, or precious jewels in their possession. It is perhaps the oldest surviving military order issued in America.

Before you leave here you might like to inspect some of the books and other documents in this room, then move to the darkened alcove opposite.

Among the great treasures of the Gilcrease Archive collection are certified copies of the Declaration of Independence and the Articles of Confederation. They were made on the order of Benjamin Franklin for presentation to Frederick the Great of Prussia. Franklin's signature is what "certifies" the authenticity of the documents. To the left is the letter transmitting them to Frederick. It is assumed that other copies of the Declaration of Independence were made; however, the Gilcrease copy is the only certified copy known to survive.

One of the most intriguing manuscripts in the entire collection, on the far left, is the letter written by Thomas Jefferson. Dated July 1 and 2, 1776, the importance of the letter rests on the fact that in it Jefferson states that his country will soon have his political creed through the medium of "a declaration which I was lately directed to draw."

The tour continues in the room to your right.

¶ Lo qual todo en este Memorial Conteydo Digo qmediant nro amor e nel aynda
e favor q n. v. m. sup. me de lohare y cumplir como en este Contiene. p lo
qual y por el cumplimiento de todo cesso me obligo e quiero poner toda mi bazienda e
bienos

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



Winslow Homer, "Watching the Breakers" (1891), 30 inches by 40 inches, oil on canvas

kiva, or underground religious center. Cushing posed for the portrait dressed as a member of a Zuni secret society.

In the opposite direction from the Eakins painting, towards the other end of this gallery and on your left, you will find "Nocturne" by James Whistler.

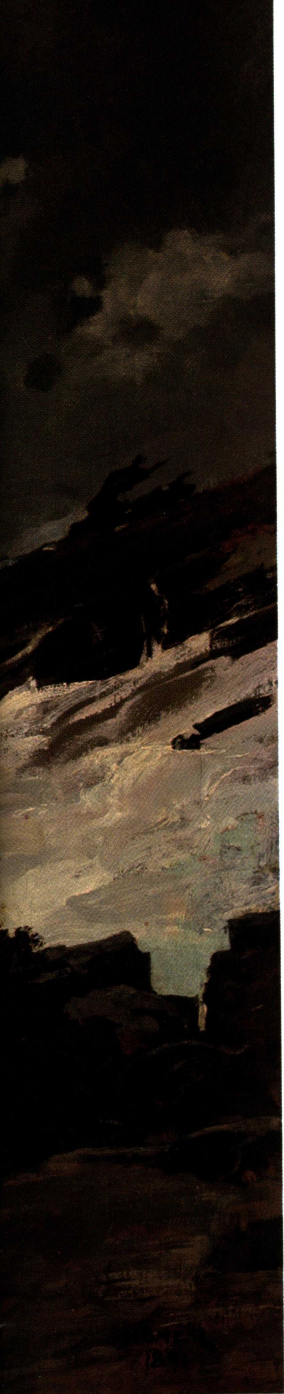
He left the United States in 1855 after failing at West Point and went to France to study art. After five years in France he moved to England where he settled more or less permanently. His paintings were sharply criticized at first for their lack of detail, but have come to be appreciated for the mood they convey.

Next on the left is a painting that is typical of the American artist, Winslow Homer. When this painting was

made, Homer had put behind his period of making illustrations for magazines. He had moved to the coast of Maine and had become immersed in painting the elemental power of the sea. The stately female figures are typical of Homer. To me the painting is expressive of man's bravery in the face of the power of nature.

At the other end of this room, near the first painting we looked at, is the entrance to what we call the Wilderness Gallery. The American wilderness presented varying aspects to different people at different times.

To the Spanish, as depicted by the European painting on your left as you enter, the wilderness was what thwarted Columbus's voyage to India. Columbus thought he had



indeed reached India, and therefore referred to its inhabitants as Indians and their islands as the Indies.

To the English, as depicted by the painting of the landing of John Smith, the wilderness was the tidewater region of what is now Virginia.

The Spanish had come to the wilderness looking for spices and found gold. You might say that the English came looking for gold and found a new way of life.

To the early settlers on the East Coast, the wilderness was the “dark and bloody ground” across the Appalachian Mountains. They went there looking for homes, and they found not only the Indians, but also the British, French, and Spanish still claiming the land. It took many wars, treaties, and explorations to find, map, and secure what was there. What you see in the rest of this gallery is some of that record.

To my mind, the single most important painting in this room is the large depiction of a wild turkey by John James Audubon (see back cover). It is painted in oil which is a rarity for this artist who usually worked in watercolor. Audubon, who was a pioneering naturalist as well as a painter, felt that the wild turkey should be our national symbol. Even though Benjamin Franklin shared this opinion, the turkey lost out — as we all know — to the bald eagle.

On your right in the middle of the wall is our most important painting by Albert Bierstadt. It is “Sierra Nevada Morning.”

Bierstadt was the first artist who treated the awesome scenery of the American West in a grand artistic manner. Dramatic vistas, such as this one, won him huge popularity in his own time.

Browse our Wilderness Galley, and then move to the next room, another theme gallery which we call The Missouri River/Trappers and Traders.

The paintings, and artifacts in this room reflect not only the lives of the original inhabitants of the wilderness,



Albert Bierstadt, “Sierra Nevada Morning” (1870), 46 inches by 84 inches, oil on canvas

but the attractions that motivated many to journey up the Missouri River.

To the artist-explorers like George Catlin the principal attractions were the people, the Indians of the Plains. Everything about Indian Life was fascinating to these artists who traveled extensively (and at great personal risk) from the 1820s to the 1850s. Their intent was to capture on canvas a vanishing civilization. Examples of Catlin's work can be found on your left as you enter.

The first wave of Americans to penetrate the wilderness, before the artist-explorers, indeed before the government expeditions, were the mountain men or free trappers — people like Jim Bridger and Jedediah Smith. Their backgrounds were as varied as the country they lived in, but common denominators seem to have been physical courage to the ultimate degree, an empathetic intelligence about wilderness ways, and a strong sense of self-reliance.

The trappers went into the mountains during the prime hunting seasons, which were late fall and early spring. Their equipment was well-adapted to an environment of mountain and plains. The objects in this room gives you some insight into their lives.

The trappers' stock in trade, beaver skins, were first traded in the East, then at specially constructed trading posts, and finally at huge gatherings of traders, Indians, and free trappers, called by the French word, "rendezvous." Alfred Jacob Miller was the first trained artist who visited and depicted the rendezvous. His paintings are on the wall to the right.

The change in European fashion from beaver felt to silk hats put the free trappers out of business and forced the traders to trade in buffalo hides. The traders made a handsome, if somewhat precarious living, and the mountain men later became guides for government expeditions which penetrated the region. The largest painting in the room — of Shoshone Falls on the Snake River — was made by Thomas Moran. He was successor to Bierstadt in making dramatic vistas of western scenery.

The painting just to the left of Shoshone Falls, which depicts the upper falls of the Yellowstone River, is also by Moran. Moran first became acquainted with the Yellowstone area in 1871 when he was part of a government expedition to explore and document the area. His paintings, and the photographs of William Henry Jackson, were used to convince Congress to set aside the Yellowstone area as our first National Park — a rare example of art directly used to influence government action.

Look around as much as you like, then proceed to the next room. This is the Remington Gallery. Everything in this room — oils, watercolors, and bronzes — was created by



Alfred Jacob Miller, "Sir William Drummond Stewart Meeting Indian Chief," 33 in.



Powder Horn, ornamented. Animal horns made very satisfactory powder containers and had the additional advantage of conforming to the body of the wearer.



42½ inches, oil on canvas



Iron Knife. The iron knife was essential to the white trapper and equally valued by the Indian.



George Catlin, "Notch-ee-ning-a, No Heart, Called White Cloud" (1836), 9½ inches by 8 inches, watercolor on paper



George Catlin, "Sha-ko'-ka, Mint" (1832), 5¾ inches by 4⅞ inches, watercolor on paper



Pipe Tomahawk. Described by Lt. Henry Timberlake among the Cherokees of North Carolina and Tennessee in the 1750s, pipe tomahawks probably date at least to the very early part of the eighteenth century.



Thomas Moran, "Shoshone Falls on the Snake River" (1900), 71 inches by 132 inches, oil on canvas



Frederic Remington, "Indian Warfare" (1908), 29½ inches by 50 inches, oil on canvas

Frederic Remington,
"The Buffalo Horse"
(1907), 35⅞ inches by
11 inches, bronze



Frederic Remington. Remington was a native of northern New York state. He went to Yale University to study art. A big, athletic youth who loved action and excitement, Remington left college in his second year and went west looking for adventure. After several years, partly on a sheep ranch in Kansas, he returned to the East and became an illustrator for magazines and books. This is why the paintings which line the right wall as you enter were done in black and white only. Since they were designed for illustration during a time when color printing could not be mass-produced, Remington used only printer's shades of black and grey.

It took him great effort to make the transition from black and white illustration to painting in full color. But you can see how well he accomplished this in such paintings as "The Stampede," on the left wall, and "Indian Warfare," on the right wall. The action, the tension, and the drama of these paintings is hard to top anywhere.

In the early 1890s Remington started making sculpture out of bronze. "The Bronco Buster," towards the entrance of this room against the left wall, was his first attempt at sculpture. It was a successful effort, artistically and monetarily, and led to 21 other bronzes that he brought out during his lifetime. Examples of all but one of these bronzes are on view in this gallery.

"The Norther," a smallish sculpture in the middle of the gallery, is extremely rare and so realistic you can feel cold by looking at it.

What is perhaps Remington's masterpiece in bronze, the four cowboys on horseback, is called "Coming Through the Rye." In it is revealed Remington's knowledge of the horse, a knowledge in which he took a great deal of pride. One of the horses has all four hooves off the ground, a position that was first documented in Remington's own day by stop-action photography. The cowboys epitomized Remington's favorite subject, in his words, "men with the bark on."

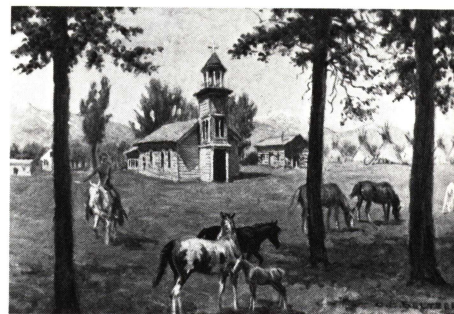
When you've finished browsing, go to the next room for a visit in the gallery devoted to Charles Russell.

Frederic Remington, "The Norther" (1900), 22 inches by 8 inches, bronze





Charles M. Russell, "The Buffalo Hunt" (1900), 48 inches by 72 inches, oil on canvas



Olaf C. Seltzer, "Saint Mary's Mission In the Bitter Root Valley About 1841," 4 inches by 6 inches, oil on board



Unlike Remington who studied, at least for a short time, to be an artist, Charlie Russell wanted nothing more than to be a cowboy. He left his prosperous home in St. Louis when he was 16 and headed to the West of his dreams. He got jobs doing exactly the sorts of things you see in these paintings, working as a cowboy for about 11 years — at only a dollar a day in wages.

The sights he saw all stuck in his memory, and he began sketching, then painting in watercolors and oils. He also made models of things he saw in clay, beeswax, and, much later, in bronze.

Russell is — in my view — a storyteller who uses paint — perhaps the greatest such painter who ever lived. The titles of his paintings often set the stage for the story, expressing his humorous view of cowboy life and his empathy with the American Indian and the world of nature. Do try to enjoy some of his stories by looking carefully at a few paintings before you leave this room.

Also note the largest painting in the room, “The Buffalo Hunt,” for it has special significance for Gilcrease Museum. It was the first painting acquired by a man named Philip Cole. Cole was from Montana but had to live in New York City for business reasons. In his house there he recreated the Old West by covering his walls with paintings by Russell, Remington, Seltzer, Schreyvogel, and other early western artists. In the mid-1940s, Thomas Gilcrease acquired the entire Cole collection — 624 items in all. It was one of the great collecting coups of all time. These prime western works now form the backbone of our collection here at the museum.

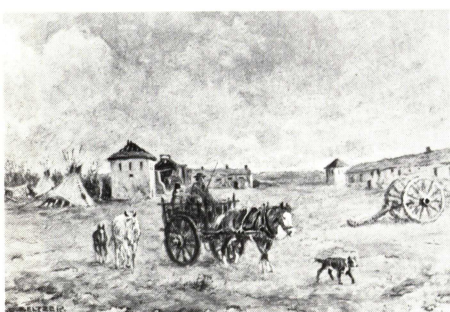
When you are finished dreaming of the Old West with Russell, proceed to the Seltzer Gallery which is the room just out the door and to the left.

Everything you see here was created by Olaf Seltzer. He was an acquaintance of Russell's. His paintings are like an encyclopedia of the Old West. In accurate detail are depicted typical western animals, people, and activities.

They were made on order from Philip Cole, and most reflect Cole's interest in the history of Montana. The letters in the case in the center of the room were written to Cole by Seltzer who decorated them with drawings for his patron's amusement.

Now let's visit the Vista Room. As you leave this gallery, it is just through the doorway on your left.

This room is a memorial to DesCygne Gilcrease Denney,



Olaf C. Seltzer, “Red River Carts at Old Fort Benton,” 4 inches by 6 inches, oil on board



John Vanderlyn, "Washington and Lafayette at the Battle of Brandywine," 42 inches by 57 inches, oil on canvas

*John Wesley Jarvis, "Black Hawk and His Son, Whirling Thunder,"
23¼ inches by 30 inches, oil
on canvas*



daughter of Thomas Gilcrease. When you look out the windows here you see a scene similar to so many of our paintings. It is Osage County — near its border with what were formerly Cherokee and Creek tribal lands.

When you are ready to continue, go through the door at the far end of the room to the American Government Gallery where we have some of our paintings of early presidents and statesmen.

"Well, Dr. Franklin, what is it to be? Have you given us a monarchy or a republic?"

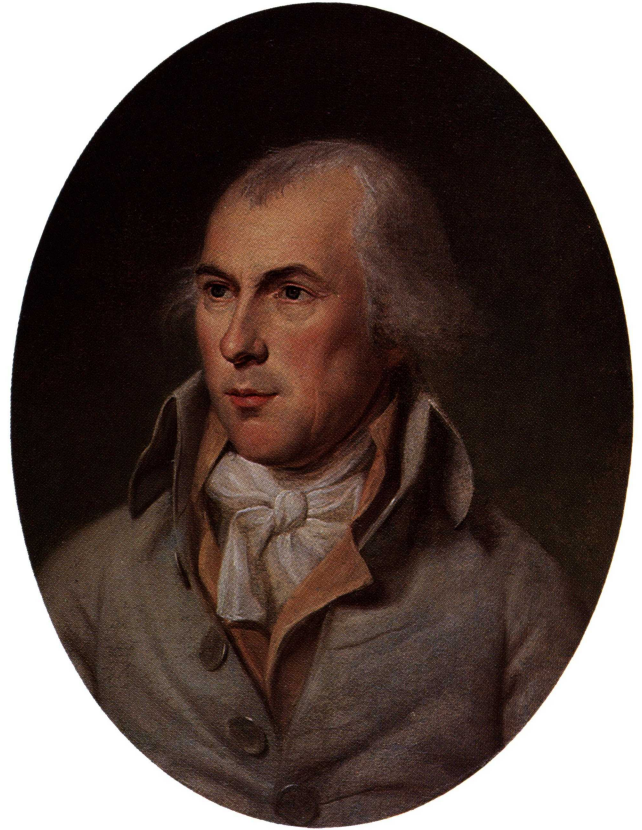
To which question Franklin replied "A republic, if you can keep it."

The framers of the Constitution envisioned the purpose of government to be the guarantor of life, liberty, and the pursuit of happiness. They felt that whenever a government became destructive to those ends it was the right of the people to alter or abolish that government. Keeping the government a republic and keeping it within the bounds of the Constitution has been a two-century long struggle by the governed. The first hundred years or so of that struggle are illustrated in this gallery.

The big painting of Washington and Lafayette on horseback by Vanderlyn — on the far wall as you enter — relates to the Battle of Brandywine, a defeat for Washington's forces. This is an ambitious painting for an American artist to attempt in the first part of the nineteenth century. It is more like the history paintings of Europe than like most of the other portraits in this room which are typical of our earliest American paintings. Rather than the sober fidelity of those portraits, Vanderlyn's vision of Washington and Lafayette emphasizes the glamor of historical war heroes.

Among the portraits of presidents and statesmen in the room are several very interesting portraits of American Indians. The oldest is the portrait of a large man in a red cloak painted by Sir Joshua Reynolds. It is on the left as you enter. Reynolds, an Englishman, was official painter for King George the Third of England. He made this portrait in London, of all places, where this Cherokee Chief had been taken in an effort to win his support for the English cause. The robe and medals he is wearing were presented to him in the name of the King in an attempt to buy his good will — a practice which the American government later made use of as well.

The double portrait of an Indian father and son at the other end of the room, on the right, was painted under similar circumstances in our country by Jarvis. Black Hawk and his son had been taken to the East as prisoners, where the portrait was created. The artist's sympathy with his subjects, the nobility of the faces, the contrasts in age and ways of dressing — all contribute to a haunting depiction of Indian leaders. The painting dates to 1833, and is thus one of the earliest Indian portraits made in the studio of an American artist.



*Charles Willson Peale, "James Madison,"
23¼ inches by 19 inches, oil on canvas*

Our next stop will be the Leigh Studio Gallery. It is Gallery number 18 and is the first stop on our return to the front of the museum.

William Robinson Leigh is usually considered to be part of a triumvirate of western artists composed of Remington, Russell, and Leigh. Painting up until the 1950s in his studio in New York, Leigh created a tremendous body of work, much of it with western subjects, and a great deal of which is here at Gilcrease Museum.

The materials in his studio, recreated here in our gallery, illustrate Leigh's way of making a painting. After having studied art in Baltimore, Leigh honed his skills with six years of study and travel in Europe. Before attempting a big painting, such as the one entitled "A Close Call," which is displayed on his old easel, Leigh made detailed pencil sketches like those on the drawing table. Then he further developed his ideas by making sketches in oil such as those of the dogs at the base of the easel. He then worked out the composition and did a complete black and white charcoal drawing of the whole scene right on the canvas. You can see such a canvas with the drawing of a pueblo woman on the left wall. Only then did he get to the business of putting oil paint on the canvas, filling in the drawing with vibrant color.

While you are here, don't fail to inspect some of the other western pieces in this room, notably the nighttime cowboy scenes by Frank Tenney Johnson. In the next gallery, gallery 19 through the far door, we have a collection of contemporary Indian art.

Indian art is as contemporary as today and as old as man in America. In its twentieth century expression, it is the product of several distinct cultural groups and has strong ties to the past.

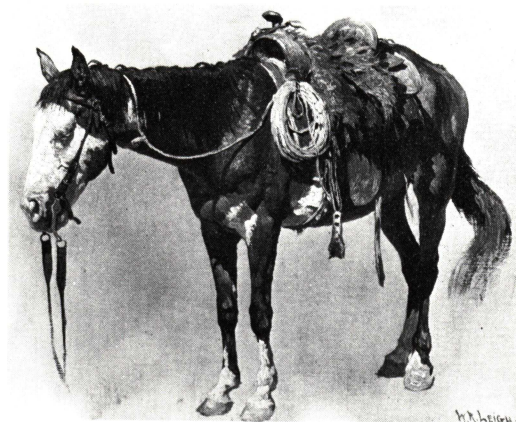
Plains Indian men and women used to decorate the hides of elk and buffalo, like the one found in this room. Women painted geometric designs. Men illustrated personal, village, or tribal history — and not only on hides, but also on tipi walls, shields, and items of clothing. The figures and things they depicted were simple and symbolic for the most part, no more than was necessary to recall to the minds of their people a common heritage and history.

With the destruction of the buffalo herds in the 1870s, the Indians found themselves on reservations watching their culture wither and die. To recall the old ways and keep the past alive, Plains Indians transferred their simple line drawings to army commissary books and ledgers, examples of which are on the left as you enter the room. This continued off and on in the Plains region until the 1920s when Susie Ryan Peters arranged for several young Indians to attend informal art classes. These young people sparked the contemporary Indian art movement in Oklahoma, an art characterized by a minimum of background and shadows but with a strong use of line and color.

Earlier in the Southwest, pueblo and Navajo Indians began to experiment with pencil, crayons, and paper. Little is



William R. Leigh, "A Close Call" (1914), 40½ inches by 60½ inches, oil on canvas

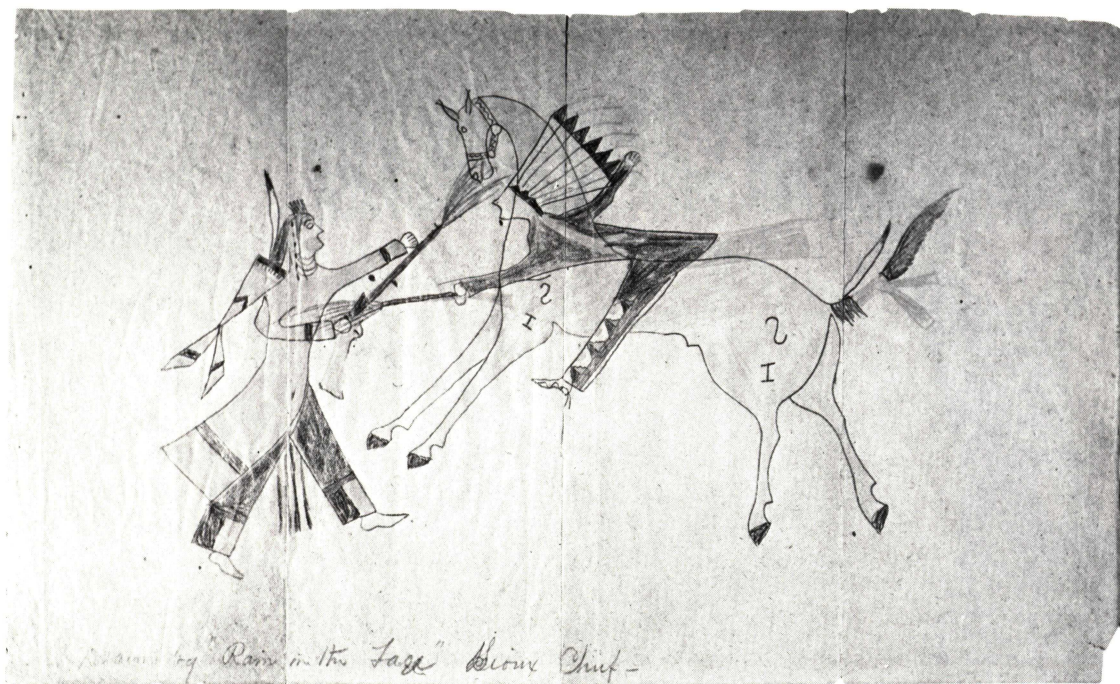


William R. Leigh, "Navajo Pony, Kayenta, Ariz." (1922), 13 inches by 17 inches, oil on canvas



Frank Tenney Johnson, "The Pony Express" (1924),
42 inches by 56 inches, oil on canvas





Chief Rain in the Face (attributed to), Untitled Drawing, 9¼ inches by 15 inches, color pencil

known about these artists, except the simple drawings they left behind. Encouraged by a few anthropologists and trading post proprietors, individual Indians began to emerge as “artists” — a word that had not previously existed among peoples for whom art was an intrinsic part of daily life and not the creation of specialists.

Then in 1917, Crescencio Martinez of San Ildefonso Pueblo came to the attention of an archaeological field unit from the Museum of New Mexico, which learned that he liked to make paintings of the dances held at his pueblo. Less than two years later, this pioneer of modern Indian art died of influenza, but young Indians took up his work and gradually evolved a distinctive puebloan painting style. The display in this room includes examples of earlier and later twentieth century Indian art and includes works by Woody Crumbo and Willard Stone — two artists who were friends of Mr. Gilcrease.

The next gallery, the Southwest, is our last stop.

Taos, New Mexico, is the best-known place in western America where artists have congregated in the twentieth century. In this region there are 12 Indian pueblos that are still occupied, as well as numerous Spanish colonial villages which have seen very little modification through the centuries.

This life of tradition, along with the majestic mountains and clear air, is what has attracted Anglo artists to northern New Mexico.



Willard Stone, “The River,” 9 inches by 21½ inches, wood



Willard Stone, “The Mustang” (1946), 8½ inches by 11½ inches, wood

On the walls in this room are some examples from the large Gilcrease collection of paintings made by modern Anglo artists in New Mexico. And in the cases are examples of Indian handcraft from the area, both ancient and contemporary.

The most vivid example of the interweaving of these artistic threads can be seen on the far wall in the painting of Crucita by Joseph Henry Sharp. Crucita was an important woman in Taos pueblo life and she sometimes served as a

Teresita Naranjo, *Wedding Pot*,
Santa Clara Pueblo,
early 20th century



model for Sharp who was one of the first Anglo artists who took up residence in the town of Taos. By turning your back on the painting, you can see, on the center partition, the skirt, sash, and boots that Crucita wore when she sat as a model for this painting.

On the wall to your left is one of the most radically modern paintings in the Gilcrease collection. It was painted by Ernest Blumenschein who titled it *Moon, Morning Star, and Evening Star*. The subject is a winter dance performed each year at the Taos Pueblo. Blumenschein was not allowed to photograph or sketch the dance as it was being performed. The painting he made was compiled from his memories of the ceremony. Atop the pueblo he placed his version of Indian drawings of the moon and stars as symbolic of the changing cycles of life.

I invite your further inspection of the other rich works in this room, but must reluctantly say that this concludes our tour of some of the treasures of Gilcrease Museum. ◡

Much of the information for this tour was developed by members of the Gilcrease Museum staff: Dan McPike, Senior Curator; Ann Morand, Curator of Art; Betsy Olson, Curator of Anthropology; and Michelle Starr, Education Coordinator.



Joseph Henry Sharp, "Crucita —
Taos Indian Girl in Old Hopi
Wedding Dress and Dry Flowers
(Winter Bouquet)," 40 inches by
48 inches, oil on canvas

Ernest L. Blumenschein
"Moon, Morning Star and Evening Star"
(1922), 50 inches by 40 inches
oil on canvas



The Expansion Plan

BY JOHN D. HILBERRY

Gilcrease Museum is a most extraordinary and fascinating place — its legendary eccentric founder, its extraordinary collection of art, the inimitably laid back, vibrant informality of its operation, and the social life which evolves around it.

The building, however, is a peculiar conglomeration of architectural efforts which has grown through the years as various patrons and government bodies have acted as they saw fit to accommodate some new aspect of the growing institution. In one sense this is as it should be, and there is no better way for an institution and a building complex to grow. A building exists to satisfy needs and as those needs grow, so should the building. At the same time that this growth is responsive to developing needs, however, it should also be guided by clear, long range concepts and plans. The growth should be a purposeful evolution.

Mr. Gilcrease built the collection with exactly this kind of purposeful focus: art, artifacts and documents from the American West. The building complex, however, has not had this same consistent focus and clarity of vision guiding its development. It is to fill this gap that we have developed the Master Plan for improving and expanding the Gilcrease Museum building complex.

Development of the Master Plan was a fascinating process. The existing building had been built in six stages over a period of 34 years. The original museum consisted of two small stone out-buildings which existed on Mr. Gilcrease's property. He connected these two small buildings with an arched vault which today is the main museum entrance.

Through the years additions were made, first by Mr. Gilcrease himself, and later by the City of Tulsa and through the generosity of patrons. Each of these additions was constructed to solve a particular problem. There is no consistency about floor elevations, ceiling heights, roof elevations or structural systems. Heating and air conditioning is provided by an assortment of 31 different units, some of which are serviced from a central boiler and

chilled water system, while others are completely independent units.

The first task was simply to record what was there in such a way that intelligent planning could take place. This was done by compiling the information contained in an assortment of architectural drawings which were prepared through the years, and by actually measuring the building to determine the exact current conditions.

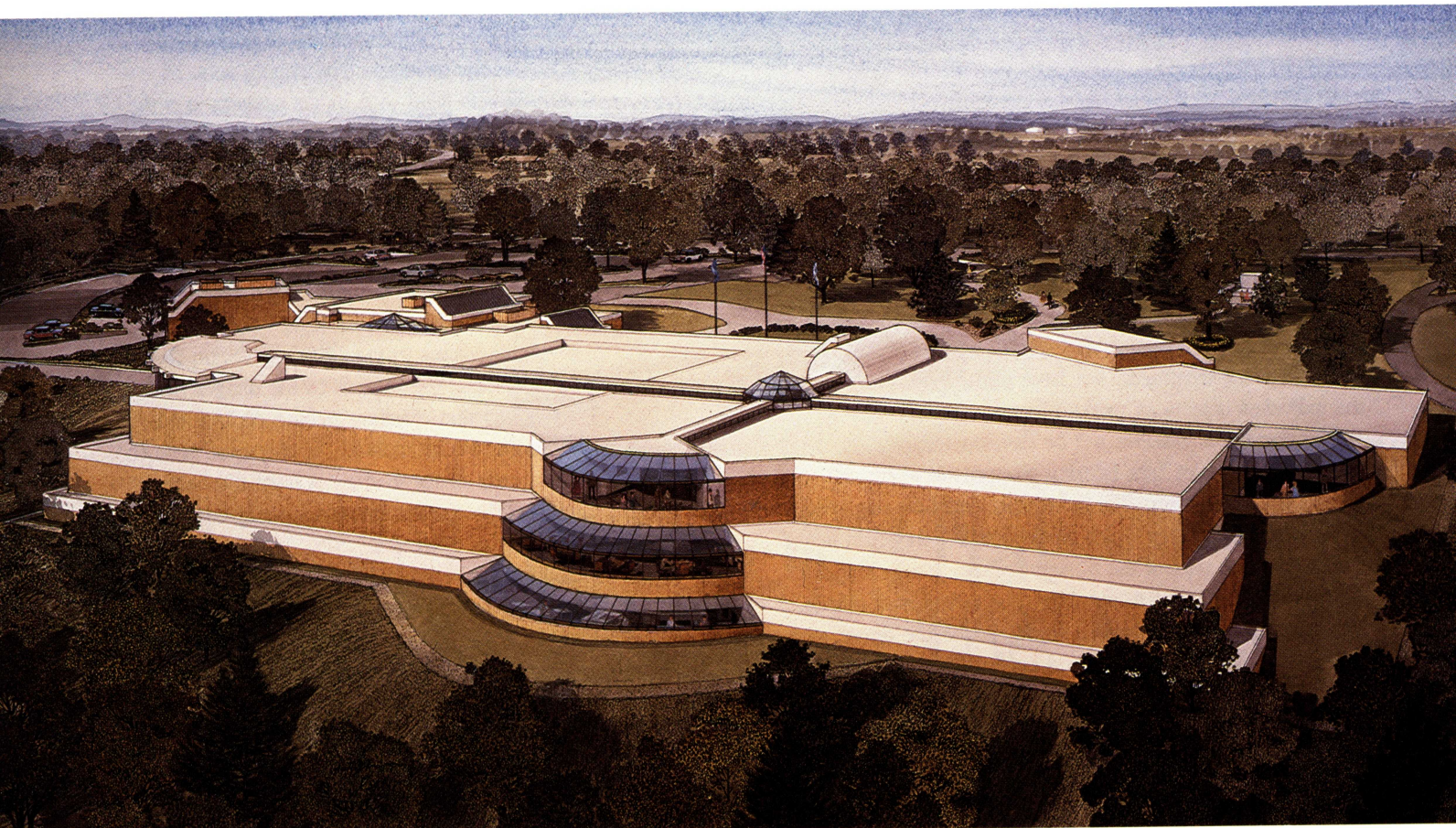
The building was then photographed inside and out. This served two purposes. First, it provided us an information base for planning and architectural design, and second, it served as an archival record of the conditions which existed at that time. Imagine what a fascinating story would be told if such documentation had been made every ten or twenty years throughout the development of the institution. All of these photographs and drawings are compiled into a report for the museum's library and archives.

While all of this was going on we were also asking a lot of questions and listening carefully to the ideas of the director, the staff, and board members concerning the direction which they wanted the museum to take, the particular programs which they wanted to develop in the upcoming years, and the physical facilities that will be required to house these activities.

Although we have planned museums across the country



The plan is to expand the museum to the west of the present building.



Artist's conception of new Gilcrease Museum expansion

and are familiar with all of the general museum problems involved, Gilcrease is a very special place and the plans must accurately reflect this particular institution, its collection, its tradition, and the growth and objectives of its leaders and patrons.

The results of all of these discussions were summarized and organized into a program of future space requirements which is a systematic listing of every space which should be available in the building complex and the size and basic characteristics of each. When these areas were added up and compared with the size of the existing building, it was clear that a substantial expansion would be required. It was also clear that certain parts of the program were more urgently needed than others and that funds would probably not be available to proceed with the whole program at one time. Clearly it would be necessary to develop a plan which could be executed in phases.

We now had a pretty good idea of what the problems were. The job in front of us was to find the best solution.

The overriding formal architectural concern was to find a way to impart a sense of order and cohesiveness to the existing building complex, to provide the visitor with a sense of orientation and appropriate anticipation for the museum gallery experience which would follow. We tried a number of

different approaches to this problem and considered several different ways to enter the building. Although each alternative had certain advantages, in the end it was clear that the best experience could be provided by expanding the existing entrance by adding a rather traditional, monumental space which we came to call the rotunda, and an extension of the central space to an overlook room which gave a panoramic view of the Osage Hills, a view which provides a vivid sense of the undeveloped American West, a fundamental theme of the Gilcrease collection. There is a fine historical aspect to this solution since the visitor's first architectural experience is to walk through the arched ceiling which was one of the first spaces built in this museum when Mr. Gilcrease established it in 1949.

Improvements to the galleries on either side of this main entrance axis consists primarily of the organization of door openings to give a greater sense of order, and providing new interior surfaces, lighting and climate control to make these spaces modern, appropriate museum galleries.

Gilcrease Museum has basically three types of galleries: those which are devoted to a theme such as cowboys or trappers and traders, those which present collections of work by a single artist such as Frederic Remington, and those devoted to exhibiting historical documents. A great

deal of discussion centered around the degree to which the development of these galleries would vary according to theme and consistency.

In general, we decided to maintain a certain consistency of materials throughout, probably using Oklahoma red oak for the trim and most of the floors, and a certain consistency in the ceiling and lighting treatments, but varying wall materials and exhibition cases to portray an appropriate sense of the time and place from which the objects in the theme galleries came.

The galleries devoted to individual artists will be treated more as classical art museum galleries which are consistent in architectural treatment, but have primary emphasis upon the individual objects as works of art.

The document galleries will be developed with high security, ultra violet light filtering glass cases which will protect the documents. These exhibits could be displayed in an introductory gallery which would connect the main public entrance to the part of the museum which houses the auditorium, food service, meeting rooms, and staff offices.

Another major decision was to determine the direction in which the building should expand and how the shipping and receiving facilities should be handled. After considering several alternatives, we decided to leave the front of the building basically as it exists, with the exception of the architectural treatment which has been developed in recent years, and concentrate expansion entirely on the back or west side of the building. This has several advantages. The existing building is mostly a one-story structure built on the top of the hill. It was clear that any major expansion would work better if it could be developed as a multi-story structure, otherwise the building complex would be so spread out as to be unmanageable.

The contours of the land drop away dramatically to the west which will allow lower levels to be built as the building expands in that direction. The part of the existing building immediately below the Vista Room is on the west and takes advantage of this site configuration, forming a three-story structure much as is anticipated for the rest of the addition.

Several alternatives were studied for the location of shipping and receiving facilities and staff entrance. It was determined that the best place was at the lower level of the northwest corner of the building complex, a location which permits the development of a compact interior room configuration, bringing together the shipping and receiving, collections management, and administrative and curatorial staff offices. This makes best use of the existing spaces located below the Vista Room which are currently used for photography, conservation, and collections storage.

One very promising idea came out of the discussions about and visits we took through the collections storage rooms. Anyone who has visited these rooms has experienced the extraordinary power and excitement of

seeing the depth and breadth of the collection, which goes far beyond what can reasonably be exhibited in an appropriate setting in the galleries. The rooms upon rooms of floor-to-ceiling shelves filled with Indian artifacts is a sight which cannot be quickly forgotten, an experience which is cherished by all of those special visitors who have the privilege of a tour through the art storage areas. This is the hidden treasure of Gilcrease.

It occurred to us that this treasure need no longer be hidden but could be accommodated in an open storage facility which would utilize large cases similar to storefronts. This would permit the visitor to view the objects on the shelves without subjecting the objects to the danger of being handled, in such a way that exacting climate control and security conditions can be maintained. At the same time the staff would have access to these shelves from the back to permit the kind of curatorial and conservation attention which is essential to the collection.

These visible study collections will be combined with a study room which will contain reference material identifying the objects displayed and provide background information which may be of interest to visitors and scholars. The study room will be adjacent to the library and the storage/study facility for graphic arts and the extensive document collection. All of these combined will form the Study Center for Gilcrease Museum.

The collections management facilities include the shipping and receiving and storage facilities, an exhibit preparation shop, and the art conservation laboratory. This laboratory will provide a key function regarding maintenance of the collections and is symbolic of this aspect of the museum's responsibility. It is also a function which is fascinating to the general public. For these reasons it is located in a central position and arranged so that it is visible to the public.

By locating these various functions in relation to the main public entrance, it is possible for the visitor to enter the museum through Mr. Gilcrease's original vaulted room, quickly gain a clear and vivid understanding of the organization of the galleries, look out to the west in a new overlook room, see down through a floor opening in the center of the rotunda to the Study Center, and from there to the conservation laboratory at the lowest collections management level. It is hoped that by making these relationships clear, the visitor will come to understand that Gilcrease is not simply a collection of works of art and artifacts exhibited in the galleries, and that its collection is much more extensive than can possibly ever be exhibited in traditional gallery settings. It is truly a multi-faceted museum dealing with the collection, storage, conservation, research and documentation of the history of America. ◻

John Hilberry, AIA, heads the firm of Hilberry and Associates, Detroit, which is nationally known for their work in museum master plan development.



After Theodore De Bry, "Columbus on First Landing in India Is Received by the Inhabitants with Many Presents," 73½ inches by 55½ inches, oil on panel

The Book That Put America on the Map

BY ERNEST F. DARLING

Every schoolchild is taught: Columbus discovered America in 1492, but it was named for Amerigo Vespucci, and people have been asking ever since: Why not for Columbus?

The answer and reasoning was brought out in a small publication, *Cosmographie Introductio*, by a German professor of geography, Martin Waldseemüller, Strassburg, Lorraine, in 1507. The printer was Johann Griniger, a successor of the famous printer, Johann Gutenberg, who had a shop in the same city fifty years earlier.

One of the eleven remaining known books is now in the Gilcrease Rare Books and Documents Collection. The British Museum has three; New York City Library, three; Harvard University, one; and three private collectors own one each.

The *Cosmographie Introductio* is printed in Latin, has only thirty-two leaves, each 8 by 5½ inches, and is bound in a stiff leather cover. Affixed in the back is an empty pocket which originally held a folded map. Since the longevity is short for folded maps in book pockets of modern geographies, it is hardly surprising the map is not intact. Information concerning the other rare copies denotes their pockets are empty too. And this map was part of the explanation in naming the New World!

As for the missing book-pocket maps there have been numerous claims on the true one. In 1893, Henry N. Stevens, an English cartographer, purchased at a London auction a very imperfect book by Martin Waldseemüller, Strassburg, 1513, in which he found a map with the New

World discoveries marked "America." And in 1901, the Reverend Joseph Fischer, S. J., professor of geography at the Jesuit College of Feldkirk, Austria, claimed to have happened upon a copy of the missing maps "whilst making researches in the library of Prince Waldburg-Wolfegg-Waldsee at Wolfegg Castle in Wurttemberg, Germany." Both of these maps have been accepted as originals of the earlier *Cosmographie Introductio*, and prints are available.

Martin Waldseemüller taught at the University of St. Die in Strassburg. He belonged to a kind of literary club devoted to the study of philosophy, cosmography, and cartography, where he teamed with a fellow member and they proposed an updated edition of the Roman scientist Ptolemy's *Geographia*. Differences arose over some of the unsettled questions about recent explorations of the Portuguese around the coast of Africa and uncertainties beyond the Atlantic. When Waldseemüller became so captivated with the dramatic figure of Amerigo Vespucci, the partnership ended and the result was the *Cosmographie Introductio*.

The professor included some principles of geometry and astronomy, a description of the cosmos, an essay on winds and climate, then, four letters of Vespucci recounting his voyages to the New World. One of the more described landings has been determined as being at the present Cape Kennedy, Florida. These reputedly embellished letters had been written to a friend in Florence, Italy, who had them published and widely circulated, bringing much publicity to Vespucci. In commenting on the letter writer's self-styled

descriptions of his explorations, mostly in South America, Waldseemüller suggested that the new land be named for Vespucci “. . . since Europe and Asia got their names from women, this should be Amerigo's land.” And the accompanying maps had “America” printed on them.

The book became an instant bestseller. Two editions were put out the first year, 1507, and again in 1508, and in 1509. In 1513, with his former friend, they co-authored the new edition of Ptolemy's *Geographia* which carried the latest maps showing the “Americas.” Each copy drove home the idea that the New World should bear the name.

Dispute over the naming was inevitable. For almost 500 years such labels as imposter, prevaricator, and palterer on the one hand, with scientific explorer and successful merchant on the other, have made Vespucci the most controversial character of the Age of Discovery.

Before Professor Waldseemüller died in 1522, he became convinced that Amerigo Vespucci did not deserve the honor after all, and in his last publications deleted the name from his maps. But it was too late. The name persisted and in 1538 Gerard Mercator's first map of the world clinched the matter when he indicated the northern continent as “North America” and the southern one “South America.”

Admirers of Columbus have long regretted that the two continents in the New World were not named for him. To a large degree Christopher Columbus himself was at fault. After four voyages across the Atlantic he stubbornly insisted until his death that he had found Asia, and his various landings were on islands or minor parts of the Indies, which was his sole mission. The name by which he called the natives — Indians — is a perpetual reminder of his error. On one of his trips Columbus compelled the map-maker and other members of the crew to sign an affidavit stating that Cuba was not an island, but a part of the Asian continent.

Columbus was too much of a visionary to be accepted as a leader or administrator. The most solid part of his undertakings was his faith in God and his mission. His colonization projects failed, his men mutinied, and he was shipped back to Spain in chains. Contrary to reports of his old-age poverty, the Spanish Crown did adhere to the original contract, even to his descendants until 1898.

During the last eight years of Columbus' life a number of maps were distributed which summarized the latest discoveries in the Western Sea, but for want of more positive proof few specific names were applied. Then the year after the Admiral of the Ocean Seas died — 1506 — came Waldseemüller's persuasive book.

The late Samuel Eliot Morison, renowned biographer of Columbus, says, “America was named after a man who discovered no part of the New World. History is like that, very chancy.” ☹

Ernest F. Darling is a retired Tulsa history teacher and is now a frequent contributor to the Gilcrease Magazine. A previous article was “How Printing Came to the New World” in the January, 1983 issue.



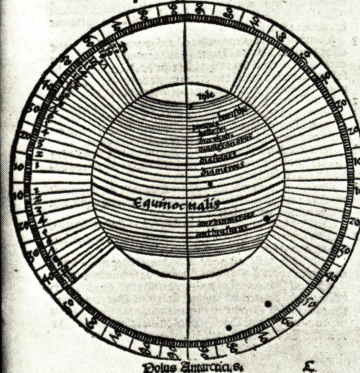


Polus Arcticus

Parach.	Stadus	Idos	Distans.
22-11	27-11	27-11	12
27-11	27-11	27-11	12

Et in decemque versus Americam partem, quod et sub
quatuor figura commoustrat.

Polus Arcticus



Above and below, sample pages from *Cosmographie Introductia*, by Martin Waldseemüller, 1509. These illustrate polar charts and navigational information with handwritten comments in the margin.

Left, this map of the world illustrates both Columbus and Vespucci flanking the North American continent. From *Peregrinationum in Indiam Orientalem et Indiam Occidentalem* by Theodore de Bry, 1590-1634.

Left, this sixteenth century map of Florida illuminates the voyage of Vespucci in his early explorations of the New World. From *Peregrinationum in Indiam Orientalem et Indiam Occidentalem*, by Theodore de Bry, 1590-1634.



Rudimenta

etiam videmus quod sic dicitur ab arcto v. Arcuro maiore Trifas
et Calico: Et huc nominatur Septentrionalis a septentrione plani
siveque Triones vocantur sunt minores Trifas: quia etiam L
noluntur subleuari. Unde Christianus Baptista.

Et nobis Elze nobis Cruxula per alium

Terre veta damus re. Item Decalio: Et quoniam ab eo
mundi parte vento. Namque illi maris vocare aliterent. Illuc
oppositus est Antarcticus unde et nomen sortitur. Namque
et dicto latius extra significat. Ita et Flabitus et Eleftrioide
quo dicitur atque a nobis propter terrae circuitum qui est deuenis
videri non potest sed ab antipodibus quos esse conuenit
errantur. Huiusmodi obiter amandandum quod

Idemque rei sibi per se nomen et ventum significat.

Comitem vero eius contrarium est et conuentionem notat.

Sunt praeterea duo alii poli ipsius iudicii. duos. in eodem
culos Arctici scilicet et Antarcticum deinde notat. Quorum quia
iudici et Arctici atque Antarcticus qui in coelo sunt circuitus
mon fuerunt. ideo capite sequenti de circuitu tractabimus.

De circuitu coeli Ca. pui Tertium.



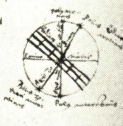
Opticos sunt circuitus qui et signa ab antiquis
dicuntur in sphaera et eodem non reuera quidem
sed imaginabiles alicuius fieri minores.

Circuitus circulus est qui in quatuor superficie sphae
re describitur: ipsam in duo equa diuidit. hoc sunt
ter. Equator. Zodiacus. Solis equinoctialis.

Solus solis equator. Et dicitur et dicitur.

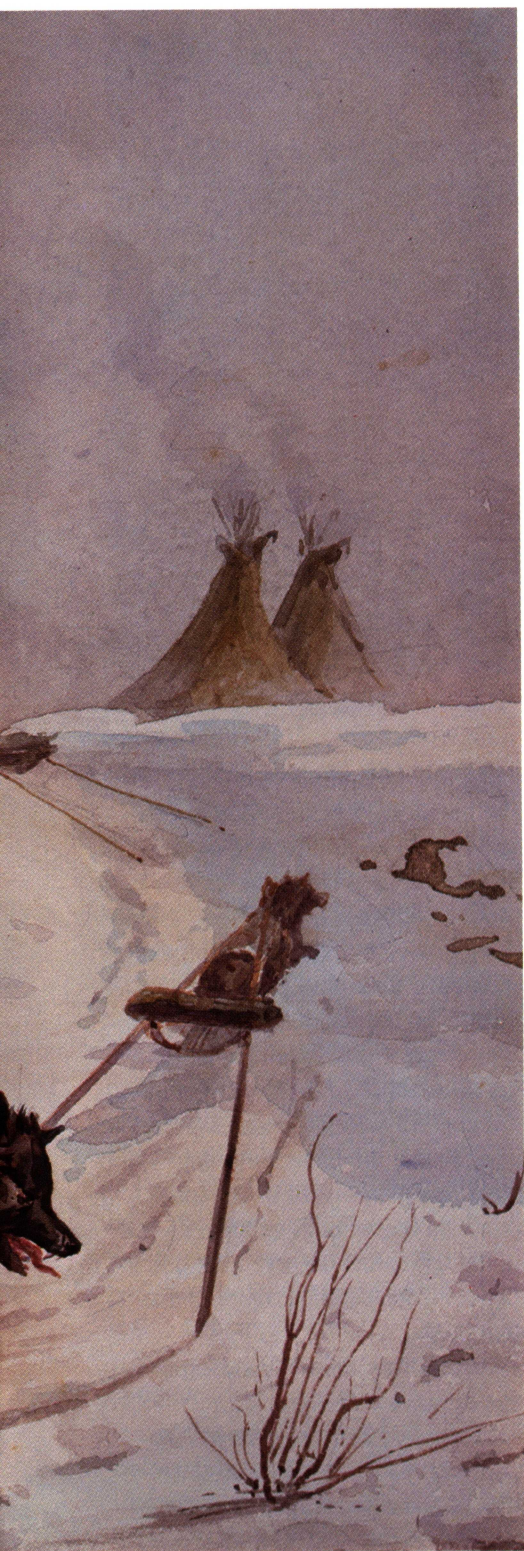
Circuitus minor in sphaera est qui in eadem sphaera superficie
describitur: sphaera minime in duo equa diuidit. Cuius sunt quatuor
et 100. Arcticus. Antarcticus. Capricornus. et Antarcticus. Ita summatim
sunt decem de quibus debita serie et primo quidam de maiore
dicimus.

Aequator qui et primi mobilis circulus. et equinoctialis di
citur. et circuitus maior sphaera in duo equalia diuidit secundum





Rudolph Frederick Kurz, "The Gatherers Returning to Winter Camp," 9 $\frac{7}{8}$ inches by 13 inches, watercolor on paper



WOMAN CHIEF

BY MICHELLE STARR

The morning dawned crystal blue one June day in 1834 on the Rosebud River. The smoke from 160 Crow lodges reached eagerly for the sun's warmth. The men of the village, bundled in heavy buffalo robes, slept late. The women rose with the sun to gather fuel, mostly buffalo chips, to keep the lodge fires burning and to start breakfast. At Fort Sarpy, just across the river, employees of the American Fur Company were munching thick chunks of brown bread dipped in molasses and gulping down steaming mugs of black coffee, both to warm them and to fortify them for the coming day's haggling with their Indian customers.

A scream and several rifle shots peppered the stillness. The fur traders grabbed their weapons and mounted the walls. They watched as a mass of painted warriors swept off with the Crow horse herd, tore into the forest of tipis, and began shooting. It was the Blackfeet. Women picked up their children and fled in terror. The men ran too, or were shot down in front of their lodges. But the Blackfeet were not concerned with superfluous killing. As soon as the



Alfred Jacob Miller, "Shoshone Girl Catching Wild Horses", pen and ink on paper

Crows began running away, their attackers turned to looting the village. Most of the Crows were able to splash across the chilly waters of the Rosebud and find refuge in the trading post.

Before too long, however, the Blackfeet turned their attention to that tiny enclave of wood on the greening high plains of what is now Montana. But when they ventured to within rifle shot of the walls, both traders and Crows opened fire. The raiders drew back and then surrounded the makeshift redoubt. They waited. Ordinarily Plains Indian warriors did not have much patience, but these had tasted success. They knew that within the flimsy walls of the trading post they would find even more of the things they had already captured: weapons, horses, and women.

The women were of another tribe of course, but that did not matter. They knew their place. They knew their work. It mattered even less that they spoke a different language. A woman's words were unimportant.

A smaller party of Blackfeet advanced again, this time not very close. They made signs indicating that they wanted the Crows to come out and fight. For a while there was no response. Then the front gates parted just a crack and a single Crow warrior rode out. The Blackfeet stared in surprise and then laughed at such audacity. They screamed and then they charged.

That was a mistake. The Crow put a musket ball through the forehead of one attacker and several arrows into the

bodies of two others. The remaining Blackfeet fled to the main body of Indians which suddenly charged as one. They were too late. The Crow dashed back into the post unharmed.

Those inside the post went wild. Men and women, whites and Indians cheered and mobbed their champion. The warrior dismounted, straightened her dress, and proceeded to unsaddle her horse. Her name was Woman Chief.

Anthropologists and historians of the American West are quick to point out that the life of the Plains Indian woman was nothing but a dismal existence full of backbreaking drudgery and unending servitude to the men of the tribe. They base these statements on the writings of trappers and traders who lived among the tribes and observed them firsthand. One such trader, Edwin Thompson Denig, who did business with the Crows, noted:

"It has ever been the custom with these wandering people to regard females in an inferior light in every way. They have no voice in council, or anything to say at assemblies formed by men for camp regulations. Even the privilege of intimate conversation with their husbands is denied them when men are present. They have their own sphere of action in their domestic department, from which they are never allowed to depart, being considered by their husbands more as a part of their property than as companions."

The culture of the Plains Indians was based literally on

the dreams and actions of the individual. The vast majority of Indian women accepted the role modeled for them by their mothers. One did not.

She was born in 1806 into a minor Plains tribe called the Gros Ventre of the Prairie, or Atsinas. One morning in her tenth year she was awakened by the sounds of battle. She ran out of her lodge and found her father dead with an Absaroka arrow through his neck. She looked around for her mother, but before she could find her, a Crow warrior rode down and scooped her up. She was carried back to Crow country and handed over to one of the men of the village as another of the spoils of war.

Had the usual course of events followed one upon the other, she would have spent maybe six years chopping trees; hauling wood, water, and buffalo carcasses; building and furnishing the family dwelling; cooking, sewing — in short, anything which might not result in immediate death, but merely a state of sobbing exhaustion. Then, sooner or later, some young man would have come along and purchased those same services, plus one other, for a couple of horses and a blanket or two.

From the beginning, however, things were different with “the stranger.” According to Denig, “shortly after her capture, the warrior to whom she belonged, perceived a disposition in her to assume masculine habits and employments.”

When her stepfather/owner learned of her disposition, he encouraged it by furnishing her with a little bow and some arrows and ordering her to stand guard over the horses. Rather than grow bored with the idleness of men’s work (they hunted, they fought, and that was all), she employed her freedom in practice with the bow and in horseback riding. It didn’t happen overnight, but after a period of years she became a fearless rider and a capable shot. The regular exercise also increased her strength and stature. It wasn’t long before she stood taller than any of the women in her village. The reason was interesting. Indian women were so

accustomed to stooping under heavy burdens that their children took this for their natural stance. Little girls took care to imitate this stooped appearance when playing “village” with the little boys.

About the time when one of the young men was expected to come and take her as a wife, her stepfather/owner died in battle. His wife had died earlier and that left his two small daughters orphans. Lacking a man, an Indian family would

soon also lack both food and raw materials in the form of buffalo hides to produce clothing, shelter, furniture, and utensils. Although “the stranger” was considered “tolerably good-looking,” the young men of the village hesitated to approach her. With no other course open, and being prepared for any eventuality, she assumed

charge of the dead man’s lodge and family.

In addition to the bow, she quickly mastered the rifle and became a crack shot. Her first hunts were on foot when she killed deer and big horn sheep. Later, on horseback, she joined in “running the buffalo” and could bring down four or five of the woolly beasts in a single pass. She skinned the carcasses without assistance and brought home the meat and hides. Within a few years, she became the equal of all and the superior of most when it came to providing food for the fire.

It came as no great surprise, to her anyway, when in her twenty-eighth year, she answered the challenge of the Blackfeet at Fort Sarpy. Like David before Goliath, or more accurately, like Deborah before Sisera, she met the enemy and they were hers.

This act changed her life more than any other had. From this point on she was looked upon by all as a brave. Her deed was sung in the camp and, in time, by the entire Crow Nation. Even this was but the beginning. The Blackfeet raiders had not only impoverished the Crows by capturing their horses at Fort Sarpy, they had brought them face to face with starvation. Without horses they could not run the

WOMAN CHIEF

buffalo. So she passed around the pipe-tomahawk. Only a few men, the younger ones, smoked it. Their reluctance was obvious and understandable. They did not relish following a novice against an enemy which outnumbered them two to one. Nevertheless, she pledged to bring back horses and they pledged to follow her.

Her war party reached the enemy camp at night after traveling for several weeks on foot. Sentries were avoided, picket ropes were cut, and seventy horses were driven off. Confusion covered their escape, but only for a while. Their trail was soon located and at dawn the Blackfeet went after them. By late afternoon the Blackfeet had caught up with the Crows and a sharp fight ensued.

One of the Blackfeet recognized her and attacked with rifle and lance. She barely saw him in time to get off a shot. She missed. So did he. He rode past her, turned, and came back at her with his lance. With no time to reload either rifle or bow, she pulled out the pipe-tomahawk with which she had pledged to lead the raid, avoided his lance, and killed him with one blow. She dismounted to take the man's scalp and was immediately set upon by another Blackfoot. One of her own men unhorsed the Blackfoot with a rifle shot. She ran over to him, struck him, and jerked the rifle from his hands. Then she walked away, leaving the detail of the final kill to one of her followers. The remainder of the Blackfeet fled and Crows brought the horses home.

Thus in her very first raid the Gros Ventre woman met every one of the four qualifications the Crows set for the rank of chief. She had touched the enemy (counted coup), captured a weapon in hand-to-hand combat, captured a horse out of a hostile camp, and planned a successful raid. When she was twenty-nine, the words "stranger" and "Gros Ventre woman" were "thrown on the ground." From this day forward she was known as Woman Chief, the youngest chief in the Crow Nation.

As the years passed Woman Chief led more raids and her reputation grew. In a few years in her village of 160 lodges she was ranked as the greatest warrior and third highest chief. Thus it was then when the U.S. Government held the

Fort Laramie Treaty Council of 1851 with representatives of all the Plains tribes, Woman Chief was one of the Crow delegates. In that same year Rudolph Kurz, a young Swiss artist, met Woman Chief at Fort Union on October 27th. In his journal for that day he noted:

"In the afternoon the famous Absaroka amazon arrived. Mr. Denig, the factor in charge of the trading post, called me to his office that I might have an opportunity to see her. She looked neither savage nor warlike.

On the contrary, as I entered the room, she sat with her hands in her lap, folded, as when one prays. She is about 46 years old, appears modest in manner and good natured rather than quick to quarrel."

In 1854, Woman Chief decided to visit her nation, the Gros Ventre of the Prairie.

Her own people, as well as numerous white traders, attempted to dissuade her, but, as she remembered the language and held such a high rank, Woman Chief felt she would make an excellent ambassador. Accordingly, she led a small party of men to the nearest camp of the Gros Ventre. On her way, Woman Chief and her four men were ambushed and killed.

Her life ended at forty-eight. Her influence did not. When the Assiniboin learned of her death, one of their women vowed to lead that tribe as Woman Chief had led hers. The Assiniboin woman was killed in her first battle. Running Eagle, a Blackfoot girl, learned of Woman Chief's exploits from the warriors of her own people who had suffered at her hands. Though she never became a chief, Running Eagle did become a great hunter, warrior, and war leader. She was eventually killed by the Flatheads, but her exploits were celebrated up to the 1940s by elderly men on the Blackfoot Reservation in Montana.

Woman Chief's life continues as an example of individual initiative and ability. Perhaps her approach is instructive. She did not lead a movement. She led men. ☐

WOMAN CHIEF

Michelle Starr is Education Coordinator for Gilcrease Museum and has written a number of articles for the Gilcrease Magazine. Her special area of interest is Plains Indian culture.

BOOK REVIEWS

BY MILDRED LADNER

The most significant books to cross this reviewer's desk in recent months have come from the University of Oklahoma Press.

Pre-eminent among them for Gilcrease followers is *The Santa Fe and Taos Colonies — Age of the Muses* (\$24.95) by Dr. Arrell M. Gibson, who presented extracts from his research in a memorable talk before the Gillies last season.

This is not an art book. The only illustrations are photographs of the artists and writers who collectively lent color and flavor to the two colonies in the early years of this century. It is not a guide book, although enough history of the area is included to explain the multi-ethnic appeal.

The book's distinction is that it is a cultural history. Dr. Gibson carefully lays the base for the stimulating ambiance of Santa Fe and the even more exotic appeal of Taos by telling chronologically of the early painters and their attempts to overcome the isolation of the mountain towns commercially by sending their paintings on nationwide exhibition tours while cherishing that same isolation for its inspiration.

Gibson's book differs from recent works on the art communities in that he considers the novelists, poets and playwrights as well as the painters, sculptors and workers with textiles. All aspects of creativity during "the golden years" are covered in this memorable book.

Philadelphia artist Edward Meyer Kern joined explorer John Charles Fremont on the latter's third western expedition in 1845. When war with Mexico broke out, Kern was put in command of Fort Sutter. Later, he convinced his brothers Benjamin and Richard to join him on Fremont's disastrous fourth expedition seeking a railroad route to the Pacific. Subsequent expeditions took Kern to Japan, Siberia and various Pacific Islands where he helped to prepare the first accurate charts of sea lanes to China.

Kern's little-known story is set forth in Robert V. Hines's *In the Shadow of Fremont: Edward Kern and the*

Art of American Exploration, 1845-60, (\$18.95), previously published as *Edward Kern and American Expansion*.

This book is primarily of historical significance although it contains 54 reproductions of lithographs, watercolors, wash drawings, pencil sketches and maps, most of them too small for accurate depiction.

An interesting companion to this contemporary treatment is Raymond William Stedman's *Shadows of the Indian — Stereotypes in American Culture* (University of Oklahoma Press, \$24.95) for which Rennard Strickland has written a foreword.

Stedman presents the two extremes in stereotypes — the "savage Indian," tomahawk in hand, and the "noble elder," documenting his work with examples from literature, films and art. A valuable literary and historical chronology appears in an appendix, stretching from Christopher Columbus's writing of "Los Indios" in 1493 to Ruth Beebe Hill's *Hanta Yo*.

Sarah Winnemucca of the Northern Paiutes, a definitive biography by Gae Whitney Canfield (University of Oklahoma Press, \$19.95) may add the name of its subject to the ranks of Pocahontas and Sacajawea as a heroine among Native Americans.

Born about 1844, daughter of a Northern Paiute chief in western Nevada, Sarah during childhood displayed a facility for languages, learning English and Spanish as well as two Indian tongues in addition to her own. Through her work as a scout and interpreter, she traveled to Washington to represent her people and became a political force. Beautiful and gracious, she appeared in theaters and churches to charm listeners and evoke sympathy for the Northern Paiutes.

Sarah's friendship with such intellectuals of the era as Elizabeth Peabody and Mrs. Horace Mann helped in the founding of the Peabody School for Indian Children in Nevada.

This reviewer never recommends a

novel without first reading it, but two fictional works by established scholars of the Old West should at least be called to the attention of *Gilcrease Magazine* readers. Each has at its center a historical figure and in general follows the course of verifiable events.

Bill Hotchkiss, the poet and novelist who launched his tetralogy about Jim Beckwourth's flamboyant career as a mountain man with *The Medicine Calf*, has added *Ammahabas* (W. W. Norton & Company, Inc., \$15.95) as the second volume.

Beckwourth, son of a titled Virginian and his Mulatto wife, crossed the Rockies with Ashley's group to engage in the fur trade.

Adopted by the Medicine Crows, he was named their head chief by the end of the earlier novel, which covered the period from 1824 to 1833.

Beckwourth eventually acquired ten wives and transformed his tribe into the scourge of the high country. In this novel, he returns to St. Louis with Red Cherry, described as the first Crow woman to experience civilization, but can not adapt to life there and goes back to Pine Leaf, the warrior woman he loves, at a time when the Crows are threatening to exterminate the white men living on their lands.

In an afterword to this novel, Hotchkiss explains his interest in Beckwourth as "a hero of titanic proportion . . . the archetypal figure of the opening of the American West." He plans to name the other two volumes on Beckwourth *The Crow* and *The Death of Captain Jim*.

David Galloway's *Tamsen* (Harcourt Brace Jovanovich, \$14.95) concerns the heroism of "an extraordinary woman" during the tragic journey of the Donner party in 1846. Galloway, who holds the chair of American studies at Ruhr University in West Germany, studied the letters and journals of a hundred pioneer women and retraced the Donner's trail to construct his factual re-creation of an American saga around the slight but determined figure of Tamsen Donner. ▵



MESSAGE FROM THE DIRECTOR

You can think about a museum in a number of ways — as a treasure house, as an archive, as a tourist attraction, as a sort of hostess with the mostess. Or as an educational institution.

In its special museum way Gilcrease is an educational institution. Most of the learning takes place in the exhibition galleries in an interplay with the original objects that are on display there. Visitors educate themselves by looking, reading labels, making comparisons, drawing their own conclusions. A certain structure may be imposed on this self-directed learning by a visit to the Briefing Center or by renting a cassette with a taped tour. The tour, by the way, is newly streamlined and art oriented. A synopsis is featured in this issue of the *Gilcrease Magazine*.

The major programmed gallery learning at Gilcrease comes about through the tours given by staff and Gillies. This year 276 such tours were given by 40 Gillies in over 600 volunteer hours. The tours included approximately 10,000 people, the vast majority being school students. Most of

the tours are general explorations of the museum's collection from the point of view of cultural history.

For the first time in a number of years, any fifth grader in the Tulsa Public Schools could come to Gilcrease for a tour. This had been the plan before the year began, but was possible only because of emergency support from the Thomas Gilcrease Museum Association. Faced with deficits the school administration cut out all field trips; the Association then stepped in and subsidized the busing costs through the end of the school year.

Another important Gilcrease educational opportunity takes place outside the museum building in the slide talks that are given at schools, clubs, and civic groups. There were, for instance, 90 presentations given at 55 schools. Here again the Gillies present most of the general museum slide talks. More specialized slide talks are given by the Museum's education coordinator. Subjects covered have been Plains Indian history, Plains Indian culture, Cherokee history, the westward movement, the American revolution, and pioneer women. Because of the work of the Gilcrease education coordinator it is possible to offer schools follow-up materials for computer assisted learning. Of the 90 schools, about half have computers and now have copies of the Gilcrease computer programs which allow a student to review the slide talks and to test themselves on the mastering of facts and concepts.

Museum education, of course, also happens in the library, at films, on television and during party conversation. The major program remains the in-museum guided tour — a little bit like motherhood and apple pie. The new thing is computer assisted slide talks — a little bit like housepersons and natural foods. ▢

Fred A. Miller

Rediscover America with a Tour of Gilcrease Museum	1
The Expansion Plan	20
The Book that Put America on the Map ..	23
Woman Chief	27
Book Reviews	31
Message from the Director	32

FRONT COVER: Thomas Eakins, "Portrait of Frank Hamilton Cushing," (1895),
90 inches by 60 inches, oil on canvas

BACK COVER: John James Audubon,
"The Wild Turkey,"
45 inches by 33 inches, oil on canvas

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