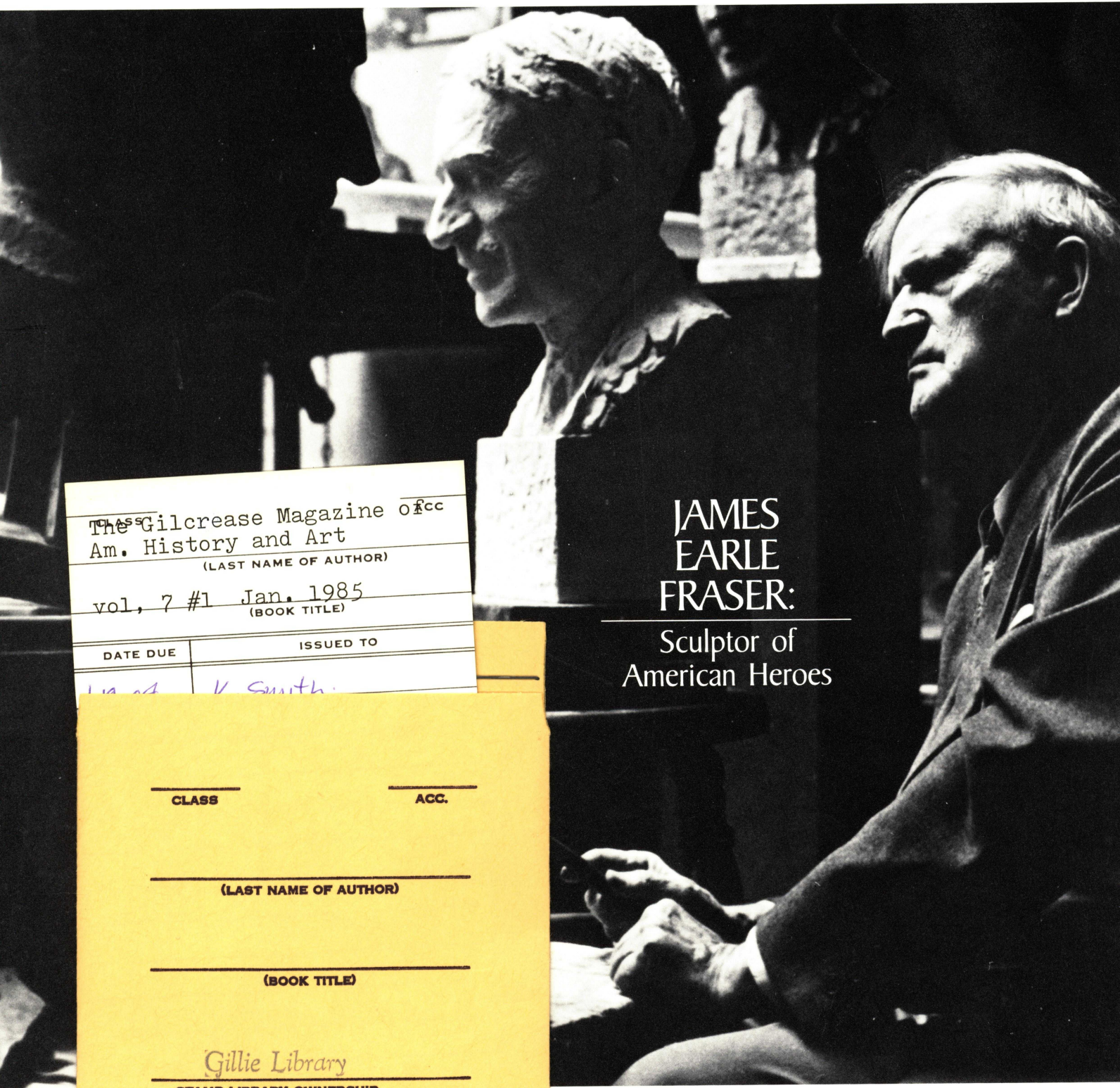


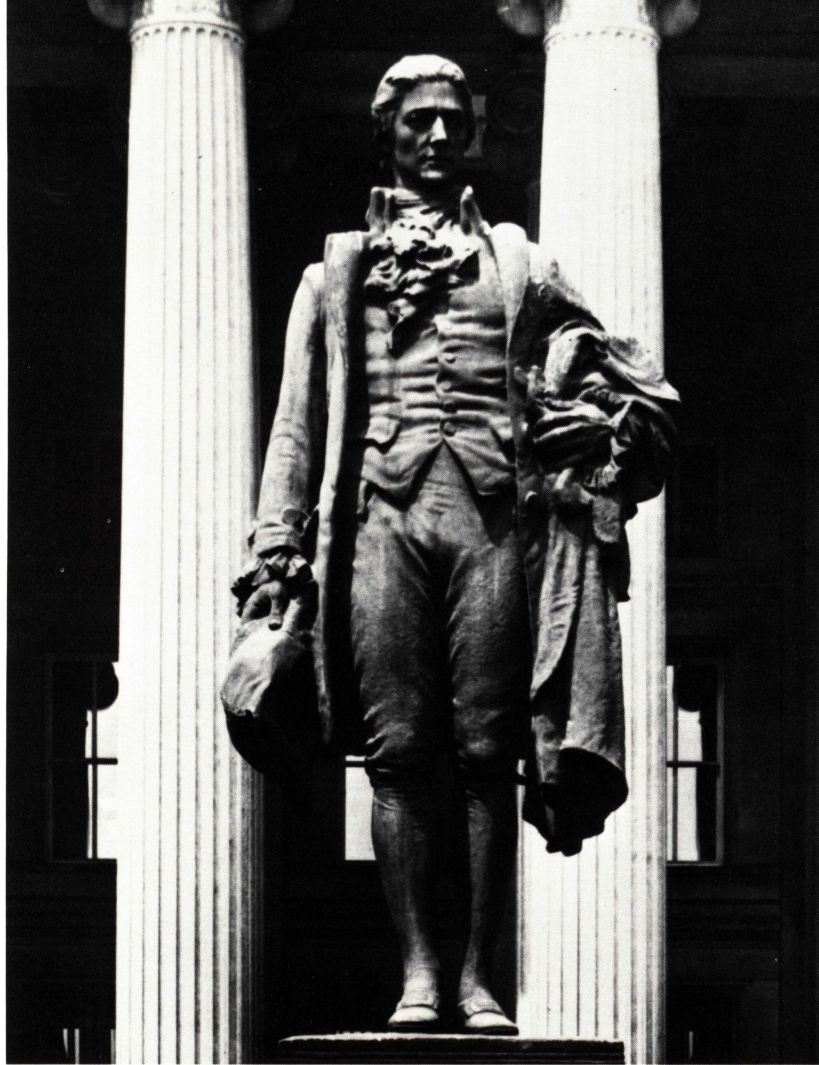


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JAMES
EARLE
FRASER:
Sculptor of
American Heroes

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The Treasury Building in Washington, D.C., is adorned with a sculpture by James Earle Fraser of Alexander Hamilton, the first Secretary of the Treasury.

BY LOUISA BARRY COLLETT

JAMES EARLE FRASER was fortunate throughout his life. From his earliest days his life experiences were the stuff of which artistic legends are made.

Little did he know, as a young boy growing up on the prairies of Dakota Territory in the late nineteenth century, son of a railroad contractor-engineer, that one day his hands would shape monuments that would become icons of American history.

The first retrospective exhibition of the sculpture of James Earle Fraser opened January 12 at Gilcrease Museum, sponsored jointly by the museum and Syracuse University. The exhibition, "James Earle Fraser: Sculptor of American Heroes," includes bronze castings produced during the sculptor's lifetime, original plaster models, and works in marble, that are part of the Syracuse University Art Collection.

The catalogue for the exhibition opens with a foreword by Fred A. Myers, director of Gilcrease Museum, in which he points out that it is the "desire of everyone connected with the project that James Earle Fraser at last will receive the general recognition for the achievements he earned so many years ago."

Louisa Collett is director of development for the
Thomas Gilcrease Museum Association.

From the familiar Buffalo nickel to the heart-rending *The End of the Trail* to the major monuments which today grace our nation's capital, Fraser's works themselves are lasting tribute to his skill as a sculptor.

When he was a boy, all the living things of the prairie interested James Earle. He spent much of his time watching jack rabbits, deer, prairie chickens, wolves, muskrat, and other animals and birds, and in drawing the animals in their natural settings. Fraser was soon to see a young man carve chalkstone from a local quarry and began himself to carve little figures. He did not lack for subjects. He watched the cowboys and their ways and listened to the tales of the hunters and trappers about their adventures with buffalo and with the Indians. The Sioux often camped near the family ranch and young Fraser spent much time with them playing games with boys and learning their skills and customs. Fraser felt empathy for the Indians driven from their lands and later wrote:

"On one occasion a fine fuzzy bearded old hunter remarked with some bitterness in his voice, 'The Indians will be driven into the Pacific Ocean.' The thought so impressed me that I couldn't forget it, in fact, it created a picture in my mind which eventually became *The End of the Trail*. I liked the Indians very much and couldn't understand why they were to be pushed into the Pacific . . . I made many sketches and some finished work, and at the age of 17, in 1894, I created the first model of *The End of*

the Trail, the thought that had been in my mind since my boyhood in Dakota."

When Fraser was 12, his father's work took the family to Minneapolis where James Earle won a city-wide competition for drawing. A year later the family moved to Chicago. There Fraser studied architectural drawing and persuaded his father to visit the Chicago Art Institute to investigate the possibilities for his studying art as a career.

The very next summer Fraser was invited to work as an assistant in the studio of sculptor Richard Bock, preparing clay. He also began attending night classes at the Art Institute where he studied drawing. These experiences at the studio and at the Chicago Institute convinced him that his life work should be as an artist.

Both at work and at the Institute he was to become friends with many American artists who would also become famous. He was also able to spend much time at the Chicago World's Fair where there were many examples of fine sculpture by American artists. Admiration of the young Fraser's work by the well-known collector Sir William C. Van Horn persuaded Fraser's father that his son had excellent potential and should pursue a career as an artist.

This approval took Fraser, then 20 years old, to Paris to study at the Ecole des Beaux Arts, the Julian Academy and the Academie Colarossi. He had brought with him his first model for *The End of the Trail*, which was shown in an exhibition of works sponsored by the American Art Association in 1898. It introduced the young artist to Augustus St. Gaudens, the renowned American sculptor who was working in Paris, who invited Fraser first to visit his studio and then to become his assistant to work on a statue of General William T. Sherman, a commission for the City of New York.

Fraser's two-year stint of working for St. Gaudens in Paris developed into a lasting friendship and led Fraser to accompany St. Gaudens back to the United States in 1900 to assist in the completion of the General Sherman statue and also on a memorial for a church in Edinburgh, Scotland.

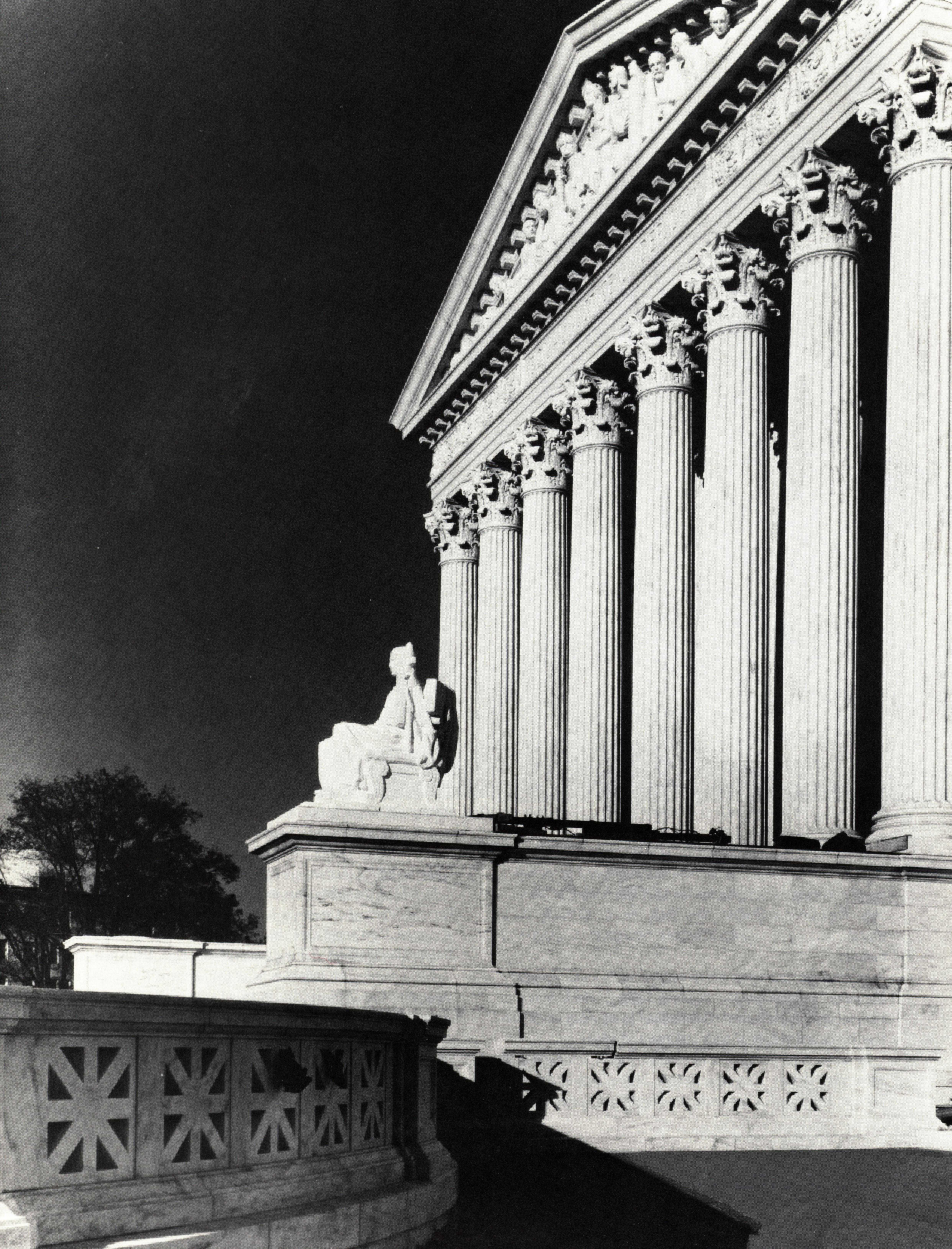
In that year, 1902, Fraser decided to strike out on his own and established a studio in Greenwich Village in New York City. Here he was to encounter many friends from his school days in Paris as well as to meet important artists who kept studios in the Village. Sociable, he sought out interesting places and the writers, artists, poets, editors, art connoisseurs and dealers who frequented them.

Commissions came early to Fraser. While still working as an



The Second Division Memorial, near Constitution Avenue and Seventeenth Street, N.W. in Washington, D.C., is Fraser's work.

At the peak of his career in the 1930s Fraser completed two monumental figures, "Authority of Law" and "Contemplation of Justice," for the Supreme Court Building in Washington, D. C. At right is a profile view of the "Contemplation of Justice" figure, a woman dressed in classical costume, about 10 feet high.





Also for the Treasury Building in Washington, D. C. Fraser sculpted another Secretary of the Treasury, Albert Gallatin.

assistant to St. Gaudens, he was commissioned to design a medal honoring the sculptor for the 1901 Pan American International Exposition in Buffalo, New York, the first of many which brought him the reputation of being a distinguished designer of medals.

In 1902 he did a bas relief portrait of Horatio Hathaway Brewster, exhibited at the National Gallery, which won him recognition and generated commissions to do many such portrait busts and reliefs of both children and adults.

In addition to portraits and medals, Fraser completed an equestrian statue, *Cherokee Indian*, and a seated figure of Thomas Jefferson for the Louisiana Purchase Exposition in St.

Louis in 1904.

In 1905 Fraser became an instructor at the Art Students' League where he met his wife-to-be, Laura, a student of sculpture. Two years later she also became an instructor under Fraser's supervision and on Thanksgiving Day, 1913, the two were married. The following year they moved to a house in Westport, Connecticut, that included a 30 by 60 foot studio a story and a half high. It was to be their home and workplace for 40 years. Laura Fraser was an excellent artist and, in addition to her own work, executed many commissions with her husband.

St. Gaudens recommended Fraser to do his first important commission, a bust of Theodore Roosevelt for the United States

Senate Chambers, a work highly regarded by the President and praised by art critics of the time.

Every American who has toured Washington, D.C. has had many opportunities to view the work of James Earle Fraser. His first important commission was a statue of Alexander Hamilton, the first Secretary of the Treasury, for the South Plaza of the Treasury Building, a work unveiled in 1923.

In West Potomac Park in the nation's capital stands the *John Ericsson Memorial*, commissioned to honor the man who perfected the screw propeller that revolutionized the field of navigation. The sculpture consists of a seated portrait of Ericsson with three allegorical figures: *Labor*, an iron worker, *Adventure*, a Viking, and *Vision*, a woman, and was dedicated in 1926 by President Calvin Coolidge.

The first two works Fraser completed in the 1930s were the monumental figures, *Authority of Law* and *Contemplation of Justice*, located at the Supreme Court building. The two heroic statues are of a man and a woman, dressed in classical costume and seated, each about 19 feet high.

For the National Archives Building on Constitution Avenue Fraser sculpted two Acroterian eagles in limestone, each 12 feet high, presiding over the corners of the pediment. And at each of the steps of the south portico Fraser placed two imposing heroic-size granite figures, *Heritage* and *Guardianship*, each eight feet tall.

Also located on Constitution Avenue is the *Second Division Memorial*, financed by the Division members and their friends in honor of their fallen comrades from three wars. For this memorial Fraser sculptured a gilded fiery bronze sword 18 feet high which guards a gateway. The Second Division memorial was dedicated by President Franklin D. Roosevelt in 1936.

In 1951 Fraser saw the completion of a monumental work in Washington entitled *Arts of Peace*. This pair of heroic-size gilded bronze statues is located at the head of Rock Creek Parkway (Arlington Memorial Bridge). The 17-foot statues were designed by Fraser in 1925 and were cast in Italy in 1949. One of the statues, *Music and Harvest*, consists of three figures representing the harvest: a gigantic winged horse in the center, a male figure holding a bundle of wheat to the left of the horse, and a woman representing music holding a harp, flanked to the right of the horse. The other statue is entitled *Aspiration and Literature* and shows a winged horse, flanked at the right by a man holding an open book to symbolize literature, and a woman at the left holding a bow and representing aspiration. The winged horse is *Pegasus*, a symbol of poetic inspiration. The works were dedicated on September 26, 1951, two years before Fraser's death.

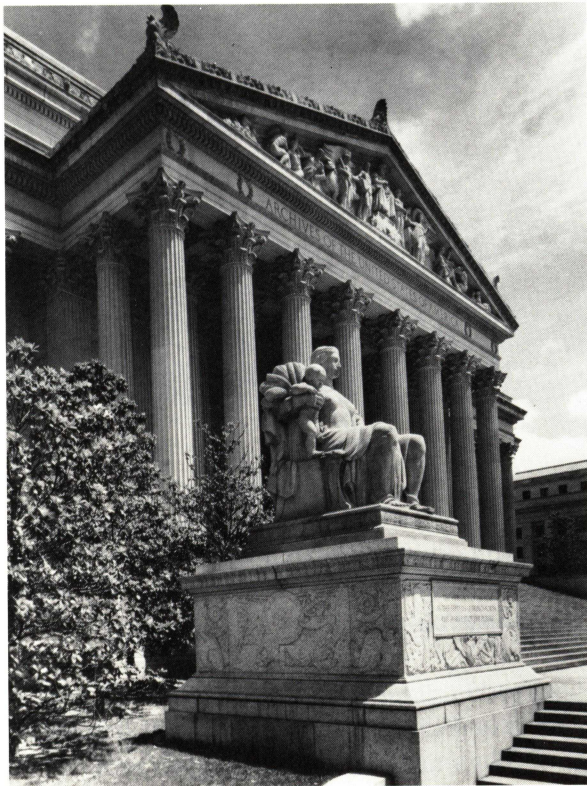


Fraser sculpted four pediments for the Commerce Building in Washington, D. C., representing the agencies of the Department of Commerce. At top is Mining, then Aeronautics above, and Fisheries, below.





Two Acroterian eagles in limestone, each 12 feet high, were designed by Fraser to preside over the pediment of the National Archives Building on Constitution Avenue in Washington, D. C. For the foot of the south steps of that building Fraser sculpted two heroic size granite figures, each eight feet tall. "Heritage" is shown below.



Through the efforts of Alfred T. Collette, Ph.D., professor and director of the Syracuse University Art Collection, the Fraser material in the archives of Syracuse University has been researched for the exhibition and catalogue. He was assisted by Syracuse University colleagues Domenic Iacono, curator and registrar, and Philip Ladouseur, assistant curator of the university Art Collection.

The involvement of Gilcrease Museum with the Fraser project began with a suggestion from former trustee Lawrence Bernhardt, and the positive assessment and support of Patsy Lyon, then a member of the Thomas Gilcrease Museum Association board of directors.

Gilcrease members and visitors have long known Fraser's work through a small version of *The End of the Trail* in the museum's collection, a sculpture which portrays an Indian brave, exhausted and defeated, on his horse, long recognized as a symbol of the history of the American Indian.

The "James Earle Fraser: Sculptor of American Heroes" exhibition is a revelation of scope of Fraser's work and a reminder of the quality and importance of sculpture in American public places. The exhibition, sponsored by the Thomas Gilcrease Museum Association, will be on display at Gilcrease Museum through April 21, 1985. ▽

The monumental work, "Arts of Peace," which stands at the head of Rock Creek Parkway (Arlington Memorial Bridge) in Washington, D. C. was dedicated in 1951. At left in the photograph is one of the 17 foot high statues, "Music and Harvest." "Aspiration and Literature" is at right.



TWO EXCURSIONS TO YUCATAN

BY FRED A. MYERS

FRIENDS OF ART AND ARTIFACTS are occasionally able to trek to exotic and interesting places on travel seminars organized for Gilcrease Museum members. Always related to material in the Gilcrease collection, these study/tours have included such destinations as New York City (big), Massachusetts (interesting), Charleston (very interesting), and Mexico (very interesting and also exotic).

For me, travel seminar memories are precious and deeply rooted. Provided as witness are the black and white photographs on the next several pages. They were shot five years ago on a Gilcrease study/tour to the Yucatan peninsula of Mexico. I had set myself the discipline of photographing some of the Mayan ruins there as a modern footnote to one of the classics of travel literature, "Incidents of Travel in Yucatan" by John Lloyd Stephens and Frederick Catherwood.

FRED MYERS is director of Gilcrease Museum and shares personal insights on Yucatan and Catherwood in this article.

All the 19th century Catherwood views are from "Views of Ancient Monuments in Central America, Chiapas and Yucatan" by Frederick Catherwood, from the Gilcrease collection. The Catherwood captions under the plates are from this portfolio. All the contemporary photographs were taken by Fred A. Myers, who noted that sometimes the ruins look fresher today than they did in 1844 because they have been cleared of vegetation and debris.

1844

Frederick Catherwood, "Archway; Casa del Gobernador, Uxmal" (1844), 17 inches by 21¾ inches, stone lithograph, Plate X

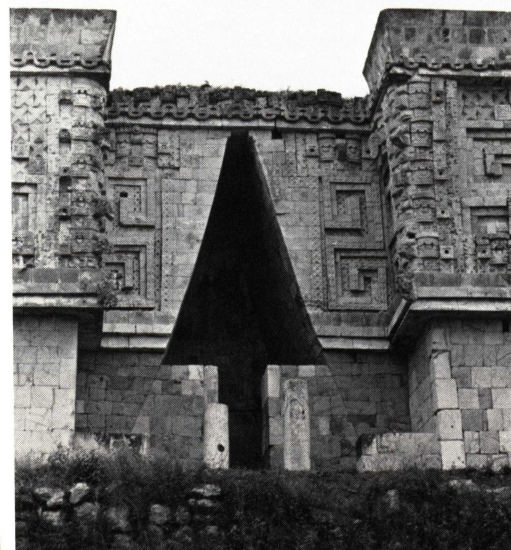
"Within about sixty feet of either end of the Casa del Gobernador, are situated the arched gateways, of which one is shown in the drawing. The triangular arch is distinctly seen, forming the prominent feature of the design. At the angles are hideous masks, one over the other, the projecting trunk, or proboscis, being in the place of the nose."

CATHERWOOD

1984

Archway, Uxmal, black and white photograph

"The Mayas did not know about the true arch, such as those used by the ancient Romans in their arcades and aqueducts. Instead they used what is known as the corbelled arch, a simple inward sloping of the ceiling, an ancient version of the A-frame. Such arches did allow for clear-spanned rooms useful for ceremonial functions, but the rooms were dark and damp. Confronted by jungle vegetation, swarms of insects, strange food, and other inconveniences, Stephens and Catherwood gradually but steadily declined from appropriately attired gentlemen to wraggle-taggle gypsies. Their first trip to Central America from October 3, 1838, to July 31, 1840, was drawn to a sudden close when Catherwood became so ill that he collapsed at the easel after one day in Uxmal. The views reproduced here came from the second trip undertaken two years later." MYERS





Do you know about Stephens and Catherwood? They were proper gentlemen of the early Victorian era — Stephens a New York lawyer, Catherwood a London artist. They toured Central America and published two illustrated books on their adventures, the first published in 1841 and the second in 1843. Both men had previously traveled in the Near East and the Holy Land. They brought to Central America experienced eyes and perceptive minds. Stephen's words and Catherwood's pictures supplied the first record of that area to become generally available in English. In fact, the pair were such intrepid travelers that they "discovered" and subsequently "purchased" the ruins at Copan, known previously to the Indians, of course, but not to others. The books were immensely successful in their own day (the time of Dickens' *A Christmas Carol*). They launched a King Tut-Tomb-like interest that led to systematic Mayan archaeology. Factual and fun at the same time, they still live in paperback editions, available, of course, in the Gilcrease Museum Shop.

The Gilcrease Museum collection is particularly rich in Stephens/Catherwood material. Two Catherwood drawings in the collection are currently touring such cities as Los Angeles, Dallas, Toronto, and Kansas City as part of an exhibition on Mayan culture. The library collection at Gilcrease includes first editions of the books as well as the subsequent portfolio of lithographs published by Catherwood. This portfolio was issued in a limited edition of 300 of which "a few" were hand colored. The pictures and italic descriptions that follow (research by Gilcrease librarian Sarah Erwin) are taken from these sources; the snapshots and rambling commentary are mine, fruit of that years-ago Gilcrease travel seminar to Yucatan.

All in all, the modern traveler is grateful for paved roads, autobuses, insect repellent, and aqua purificada, but think of the wonder that must have belonged to Stephens and Catherwood when, on their own travel seminar, they first beheld these almost unknown treasures of ancient American culture. ☹



1844

Frederick Catherwood, "General View of Las Monjas, at Uxmal" (1844), 17 inches by 21¾ inches, stone lithograph, Plate VIII

"This view is taken from the upper terrace of the Governor's House (Casa del Gobernador), looking northwards. It embraces the whole of the buildings called 'Las Monjas' (or the 'Nunnery'), forming the centre distance of the drawing. On the right of the drawing is seen the great Teocallis, or the Diviner's House. There were staircases both on the east and west sides of this Teocallis."

CATHERWOOD

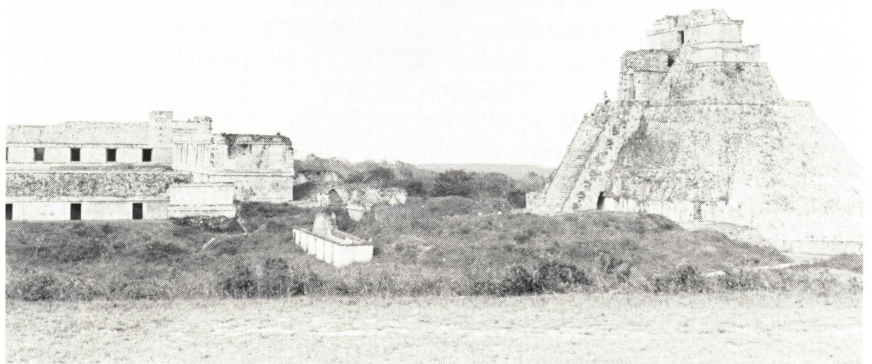


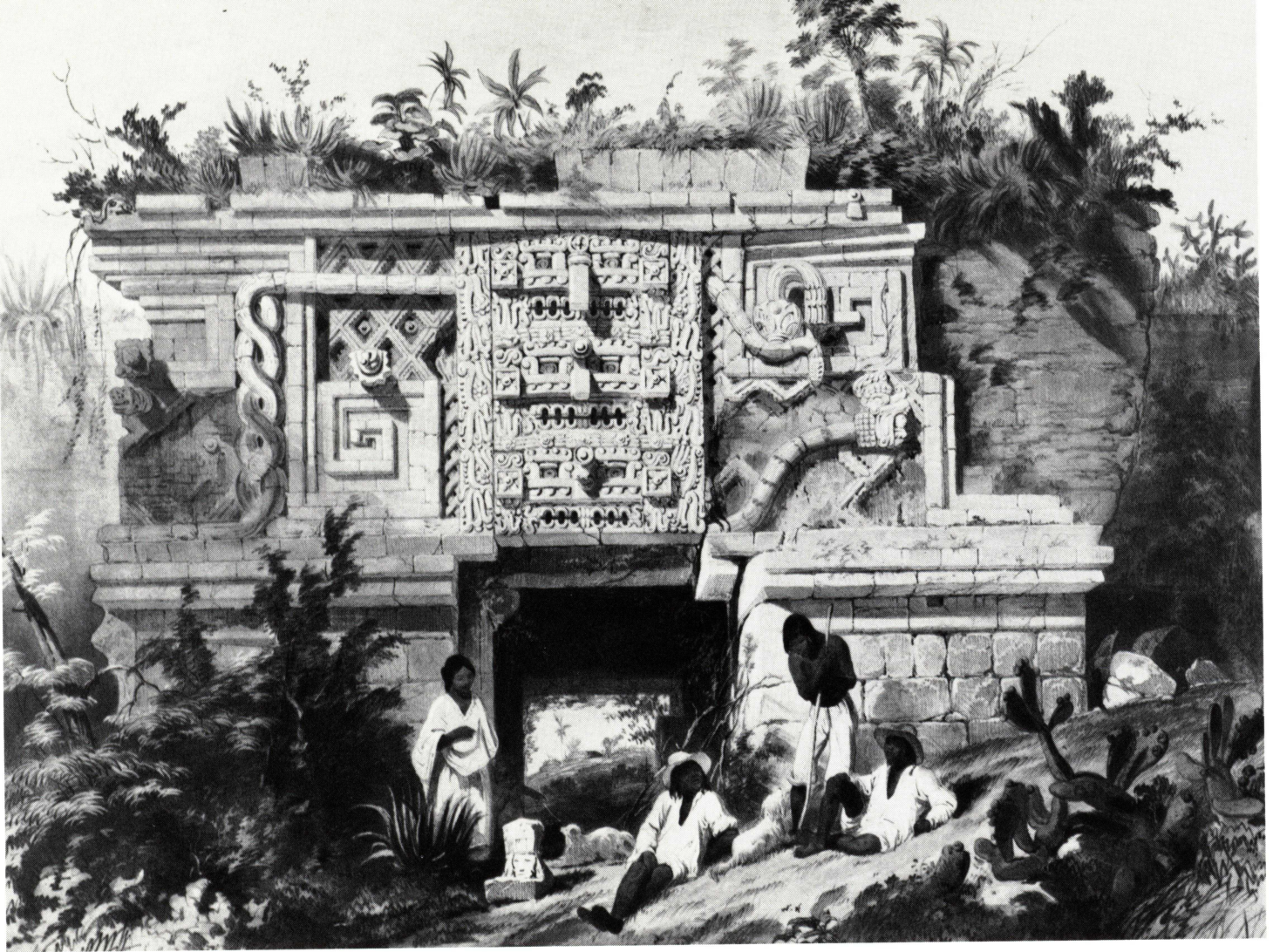
1984

Las Monjas at Uxmal, black and white photograph

"The ruins called "Uxmal" are now found deserted in a sparsely populated area in central Yucatan. Uxmal (Oosh-mahl) is to my eye the most beautiful of the Mayan ruins in its architecture and decoration. It is as if Pierre L'Enfant (eighteenth century Washington D.C.) or Baron Georges Eugene Haussmann (nineteenth century Paris, France) had coached the ancient Mayans (tenth century Yucatan) into the most advanced and gracious concepts of town planning."

MYERS



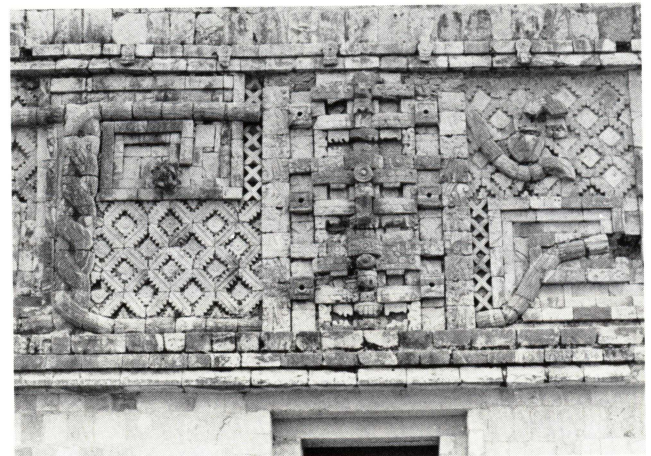


1844

Frederick Catherwood, "Portion of La Casa de Las Monjas, Uxmal" (1844), 17 inches by 21¾ inches, stone lithograph, Plate XV

"This is part of an exceedingly rich and highly decorated facade, two hundred and sixty four feet long; and which, for profusion of ornament, rivals, if it does not surpass, the front of the Casa del Gobernador. There were five similar structures in the facade, and although at a distance, they appear exactly alike, and are so, as regards general outline and size, yet the detail and making-up of the ornaments differ in each."

CATHERWOOD



1984

La Casa de Las Monjas, black and white photograph

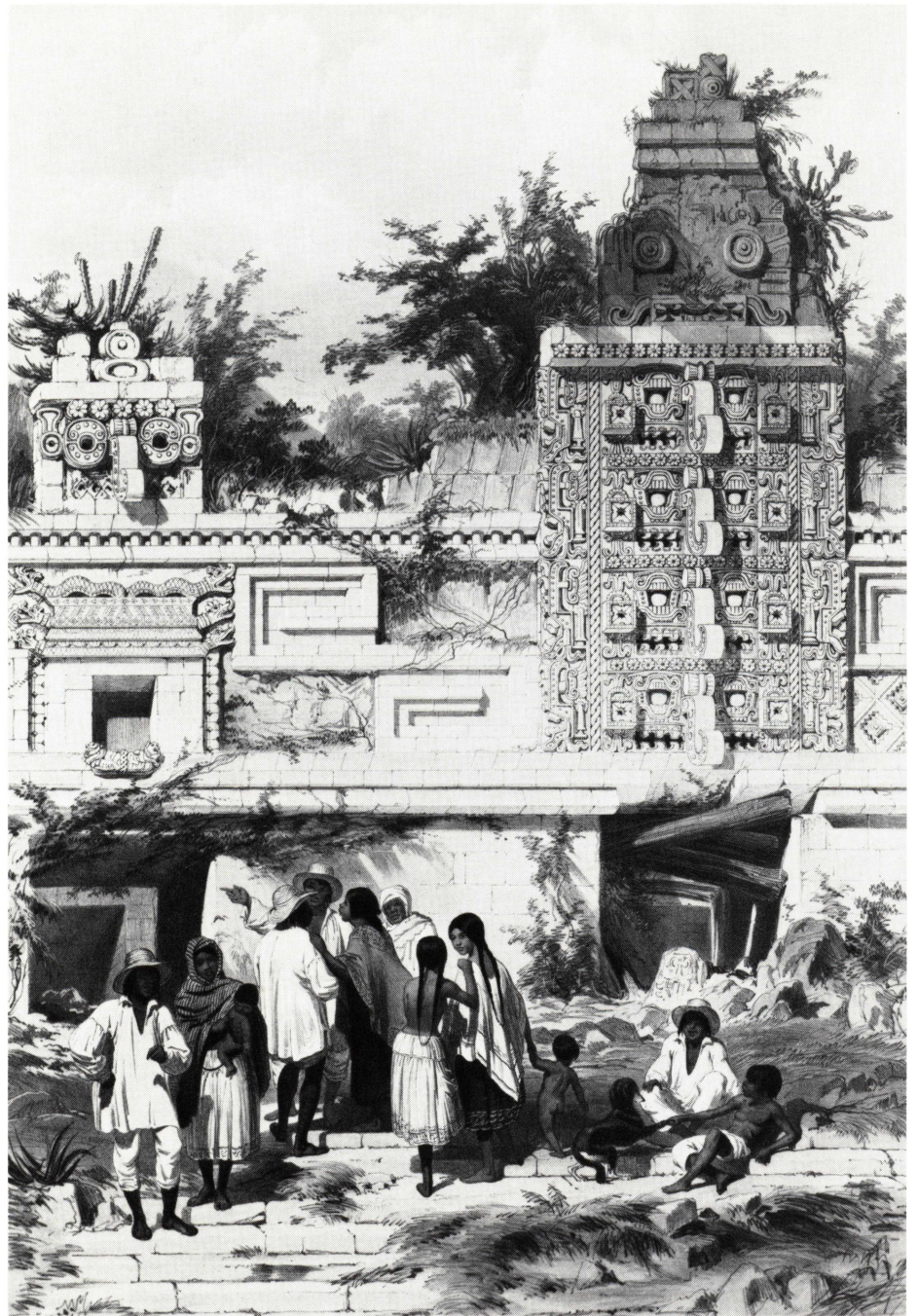
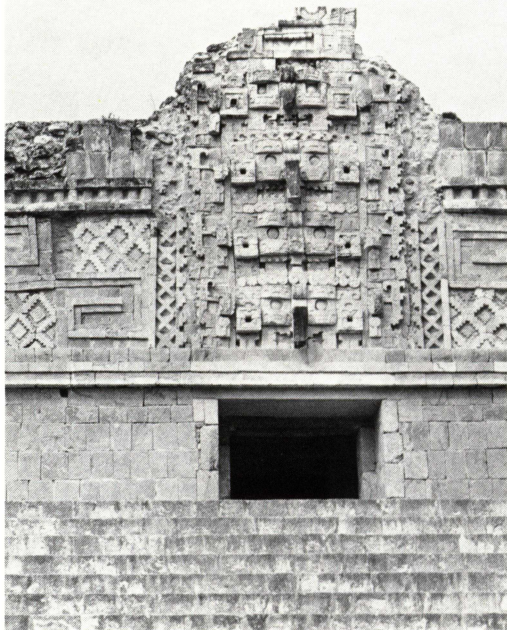
"One of the decorative features of Uxmal is the repeated stack of carved masks called 'Chacs.' These 'masquerones' represent the Mayan rain god. As is the case in any agricultural society, ancient or modern, timely rainfall is of supreme importance. Such architectural invocation of the god conveys to our time how important the Mayans considered the pluvius god." MYERS

1984

Detail, Las Monjas, black and white photograph

"Here again the Spanish nomenclature comes into play in that this building is called the Nunnery, certainly not descriptive of its Mayan function. The technical word, this time of Mayan origin, to describe the style of Uxmal is "Puuc," this in distinction from some of the other ruins nearby which are known as "Puuc-Chenes." The general effect is very delicate tracery conveyed through the potentially heavy medium of carved stone. In Mayan days, the decoration was presumably covered with brightly colored paint. Our impression of immaculate and restrained whiteness is therefore as erroneous for the Mayans as is our notion that ancient Greek temples and statues were all made of spotless marble. Actually some rather fearsome imagery is contained in the delicate bas-relief as described in the text of Catherwood's portfolio."

MYERS



1844

Frederick Catherwood, "Portion of a Building; Las Monjas, Uxmal" (1844), 17 inches by 21¾ inches, stone lithograph, Plate XIV

"The engraving represents a portion of the facade, on the left, or western side, entering the courtyard. It was, when entire, one hundred and seventy-three feet long; and is distinguished by two colossal serpents, entwined, running through and encompassing nearly all the ornaments throughout its whole length. Only two portions of this facade now remain; the plate exhibits that towards the north end of the building. The tail of the serpent is held up nearly over its head, and has an ornament upon it like a turban, with a plume of feathers. The marks on the extremity of the tail are probably intended to designate a rattlesnake, with which species of serpent the country abounds. The bodies of the serpents, according to the representations of the same design in other parts of the sculpture, are covered with feathers."

CATHERWOOD





THE FIRST WORLD ATLAS

BY ERNEST F. DARLING

THE YEAR 1570 FOUND CZAR IVAN IV working on his infamous appellations, El Greco moving his studio to Spain, and Shakespeare learning to read and write. Also in 1570 Abraham Ortelius completed the first practical atlas, making an epoch in the history of cartography. This first edition of the first modern geographical atlas, *Theatrum Orbis Terrarum* (Theatre of the World) was published in Antwerp, Spanish Netherlands. The atlas was practical at least for the armchair traveler who had a sturdy table on which to rest the two-pound bulk of heavy leather covers 12 inches wide by 15 inches high with nearly 100 pages of text and copperplate maps.

Over the next 42 years this popular work was printed annually in updated folio (sheets folded once) editions with text in Latin, English, French, Italian and Dutch. The British Museum possesses 33 of the editions including five supplements of additional maps (Additamentum) which were later incorporated in the *Theatrum*. The rare book collection of Gilcrease Museum is fortunate to own a 1573 edition of *Theatrum Orbis Terrarum* with text in German. It is over 400 years old — a bibliophile's dream. The Gilcrease book is in "mint" condition, distinguished

by its beautifully watercolored maps in pale shades of green, blue, yellow, and maroon, with titles and dedications enclosed within interlacing scrollwork and illustrated with ships, mermaids, whales, and other delightful small figures.

For a century from 1570 to 1670, the Low Countries produced in most respects the greatest mapmakers of the world, as Holland dominated the world market with its prodigious output of atlases. It was the Golden Age of cartography and boasted such ingenious and discerning Dutch masters as Mercator, Blaeu, Jansson, de Jode, van Alphen, Doncker, and Ortelius.

Although rude diagrams and rough sketches as aids for travelers had existed for many years, the works of Claudius Ptolemy (73-151) of the Greco-Roman world dictated geography for the next 14 centuries. The century preceding Ortelius' atlas (1470-1570) was an explosion of voyages and discoveries which quadrupled the known surface of the globe and created a commercial revolution. By the sixteenth century the Ptolemaic system with the earth as center of the universe and countless other errors, was ready for revision. The science of cartography was desperately in need of organization, craftsmanship, and

ERNEST F. DARLING, a retired Tulsa history teacher, has contributed a number of articles to the *Gilcrease Magazine* including "The Book That Put America On the Map."

The ornamental title page, or frontispiece, shows a fourth Ptolemaic figure in addition to the usual three, symbolizing the addition of America.

Overleaf: "Die Nieuwe Welt" (The New World), map size 14½ inches by 20 inches



"Selandt", map size 13¾ inches by 18¼ inches.

This map shows part of the Spanish Netherlands that today represents Zeeland. It includes the city of Antwerp, the city in which the *Theatrum Orbis Terrarum* was first published.

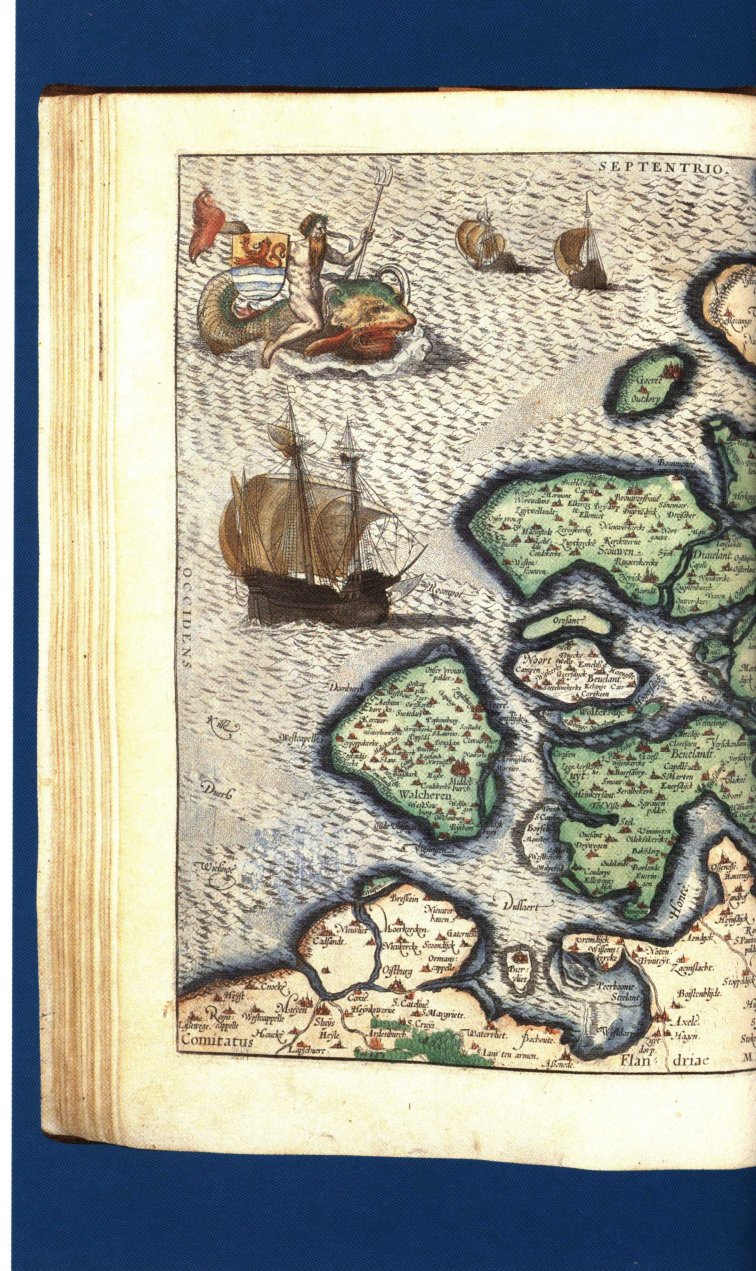
business acumen.

The Dutch cartographers started the movement by wresting supremacy of map production from the Italians. Gerhard Mercator was to become the greatest geographer of the time with his *Geographia* (1578), *Atlas, or Cosmographical Meditations of the Universe* (1585), and a few years later his still-famous *Mercator Projection* map. In him Ortelius would find a worthy friend.

Abraham Ortelius studied Greek, Latin and mathematics and was highly regarded by the scholars of Europe. At the age of 20, he became an apprentice illuminator of maps to an Antwerp guild. When his father died seven years later Abraham took on the task of supporting his mother and two sisters. While working as an illuminator he began to buy maps. He hand colored them and his sisters mounted them on linen sheets to sell at the nearby trade fairs in Antwerp, Amsterdam, Cologne and Frankfurt. Business became so prosperous that Ortelius traveled to France and Italy, selling his beautifully colored maps as well as seeking new markets for his craft. While abroad, he collected new geographic information and brought back foreign publications with the most current maps of cities and countries.

One of the young man's best customers was a shrewd and canny merchant, a scientific tradesman named A. Hooftman of Antwerp. He studied the sea, the tides, and the winds, trying to determine the most favorable routes and time for sending his ships to foreign ports. He bought every new map and chart he could find. They came in all sizes and descriptions with varying scale information. Soon his office was strewn with rolls of bulky material as well as loose charts, some with almost indiscernible printing. The frustrated Hooftman went with his problem to one of his friends who was also a friend of Ortelius.

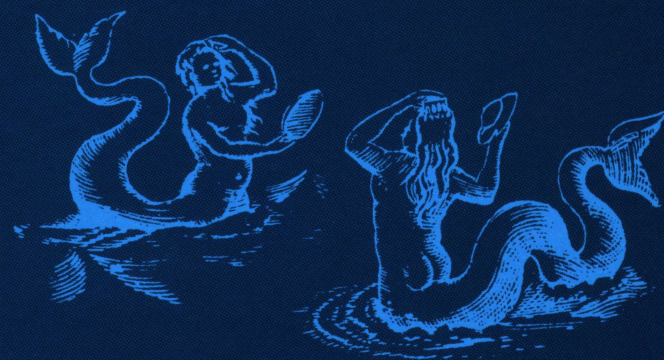
By now Ortelius was as much a mapmaker as map salesman. He gathered about 30 of the most trustworthy maps he could find of a similar size and had them bound into a volume for Hooftman. When Ortelius had completed the order he knew what his next project would be — a more perfect packet, each



sheet uniform in size, standardized and carrying a Latin text.

Ortelius talked to paper makers, publishers and engravers about embarking on such a task. He talked to many of his mapmaking friends, including Mercator, who urged him to forge ahead. It is said by sentimental historians that Mercator delayed the publication of his own atlas so that his young friend might have the honor of being the first in the field with a standardized and practicable one.

The task grew into an undertaking that lasted for 10 years. Ortelius first received permission from reliable cartographers to use their publications. He then began the work of collecting and editing the maps, having large scale maps reduced to the size of his proposed atlas and copperplates engraved. Another good friend, Christopher Plantin, was proprietor of one of the best printing houses in Europe and eager to handle the last stage of



Delightful figures of ships, mermaids, whales and other small figures imagined to exist in a particular part of the world were scattered across the maps.



the project.

This particular period in history might have discouraged many from launching a new enterprise. The Netherlands, now under Spanish rule and with the arrival of Calvinism in Holland, lived in an atmosphere tense with the fear of the Spanish Inquisition. Everything written or printed was closely scrutinized by the authorities. Ortelius was cautioned to avoid all pictures and engravings that might offend the Church. He was warned not to publish maps that bore the coat of arms of the wrong families or any other symbol that might have political significance.

Nevertheless, in 1570 the first edition was issued, an international publication which far exceeded everyone's expectations. It contained 35 leaves of text and 53 engraved maps. On the ornamental title page, in addition to the usual three Ptolemaic human figures denoting the continents of the world, a fourth was

shown to symbolize the admission of America, which was for the first time presented as an equal of the other three parts of the globe. After a dedication and table of contents came a general map of the world (*Typis Orbis Terrarum*) with Europe, Asia, and Africa fairly recognizable, but the two Americas and Australia were mostly guesswork. Then followed separate maps of individual countries and the political divisions within them, most now forgotten.

The *Theater of the World* was more than an atlas; it contained data on weather, navigation, trading, and business prospects. It also established a precedent in the history of map publishing by listing the names of the many deserving geographers and cartographers whose works Ortelius consulted and who might otherwise have remained unknown.

The first printing of the *Theatrum* was quickly exhausted and



Elaborate titles were often placed in the corners of maps and illustrated with half-human and animal figures. Titles and headings were written in Latin.

in just three months a slightly updated second edition was published. By inviting suggestions and comments Ortelius turned the *Theatrum* into an international cooperative endeavor, keeping his engravers busy altering plates for new editions.

The 1573 edition which is part of the Gilcrease collection was supplemented with Additamentum I, containing 17 new maps and some changes in the text. To succeeding issues were added four more additions, giving the 1612 and final edition, over 178 maps. The last edition was published by the House Plantin 14 years after the author's death in 1598.

Among the many favorable letters about the atlas Ortelius received in his lifetime was one from Mercator who wrote, "I have examined your *Theatrum* and compliment you on the care and elegance . . . and the faithfulness you have preserved in the individual productions." More recently in the *Story of Civilization* Will Durant said of both Mercator and Ortelius, these two men freed geography from its millennial bondage to Ptolemy and established its modern form. ◊



"Schotlandt" (Scotland), map size 14 inches by 18¼ inches

Book Reviews

BY MILDRED D. LADNER

FOUR HUNDRED YEARS AGO Governor John White of the ill-fated "Lost Colony" painted a series of watercolors that were the first depictions by an Englishman of the New World and its denizens.

So little was known about White that not until recent years has it been determined that the John White who signed these finely detailed paintings of Indian life in the Carolinas was the same man as the governor.

His work would have perhaps survived only as an odd remnant in the British Museum had it not been for Theodor de Bry, who published Thomas Harriot's *A briefe and true report of the new found land of Virginia* in 1590 in a four-language edition (Latin, English, French and German) illustrated with White's drawings.

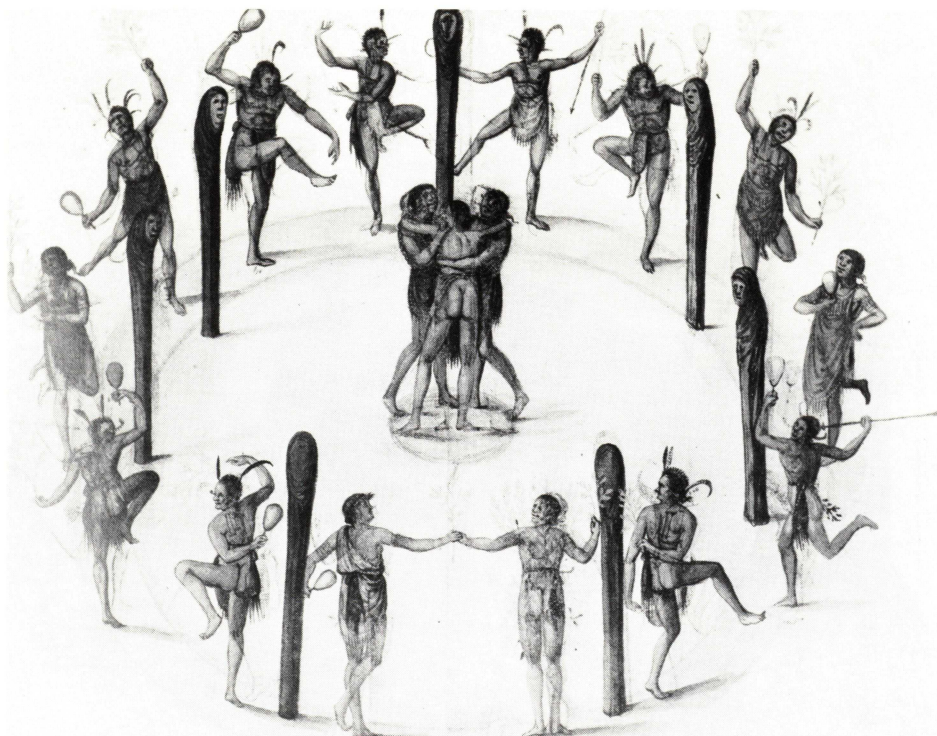
All of this is set forth in fascinating detail in *America 1585, The Complete Drawings of John White* (University of North Carolina Press/British Museum Publications, \$24.95) by Paul Hulton. The book contains all 76 of the surviving watercolors in the British Museum and the complete set of engravings that appeared in Harriot's report.

The Gilcrease Museum collection contains the De Bry prints of the White work.

For *100 Years of Collection in America: The Story of Sotheby Parke Bernet* (Harry N. Abrams, Inc., \$35) former director Thomas E. Norton effectively uses a chronological approach.

Beginning with the founding of the American Art Association gallery (forerunner of SPB) in 1885, he devotes a page or doublespread to each year's activities through 1983, describing the outstanding sales of whole collections and the unusual items consigned to the famous auction gallery.

It is interesting to note the intrusion of jewelry and household items onto the scene once dominated by European oil paintings and sculpture. Each year's activities at SPB are enriched by a brief listing of national and world events against which these sales were held. The account is profusely illustrated with high price items.



John White, "Indians Dancing" (1585), 10¾ inches by 14 inches, watercolor, from *America 1585, The Complete Drawings of John White*. The Gilcrease archives has engravings by Theodore De Bry after the John White watercolors.

Two catalogues issued by the University of Oklahoma Press in connection with recent exhibitions are of interest to art collectors.

Nature's Forms/Nature's Forces: The Art of Alexandre Hogue (\$19.95) spans the career of this octogenarian artist from his famed "Dust Bowl" series through his work in Texas and New Mexico, his paintings for the oil industry, his preoccupation with nature, and — more recently — his geological "Big Bend" series showing a passionate concern for ecological destruction. The softback catalogue by Lea Rosson DeLong was sponsored by Philbrook Art Center which organized a Hogue exhibition now on a national tour.

Shape of Their Thoughts: Reflections of Culture Contact in Northwest Coast Indian Art (\$9.95) by Victoria Wyatt was published in connection with the Peabody Museum of Natural History at Yale University where Ms. Wyatt is assistant project director of an exhibition on this theme.

Based on collections in 20 museums in the United States, Canada and England, Ms. Wyatt utilized the tools of history, art history and anthropology in what is probably the first work on Northwest Coast cultural contact to focus on art objects.

Thirteen writers affected by the epic poet of the Great Plains, John G. Neihardt, have written essays in his memory for *A Sender of Words*, edited by Vine Deloria, Jr. (Howe Brothers, \$15.95).

Neihardt's *A Cycle of the West*, a testament to the traders and mountain men, was surpassed only by his *Black Elk Speaks*. Among contributors to this significant volume are Dee Brown, Frank Walters, Alvin Josephy, Raymond J. DeMallie and balladeer Bobby Bridger.

Josephy's *Now That the Buffalo's Gone: A Study of Today's American Indians* (\$9.95) is one of several significant releases in paperback from the University of Oklahoma Press. Others are *Pueblo Gods and Myths* by Hamilton A. Tyler (\$8.95) which presents a composite picture of all the Pueblo gods and many lesser supernaturals, and *Wolf That I Am: In Search of the Red Earth People* (\$7.95) by Fred McTaggart, first published in 1976, after the author's encounter with the Mesquakies (Sac and Fox) on their communal property near Tama, Iowa.

MILDRED LADNER is a frequent contributor to art magazines. Her latest book is *William de la Montagne Cary, Artist on the Missouri River*.



Cholula, Late Post Classic (AD 1492-1512)
POLYCHROME CERAMIC PLATE
(Puebla, Mexico) 9¼ inches in diameter

The eagle dancer portrayed on this plate is probably a representation of a member of one of the two major military orders of Mexico. At this stage of cultural development Mexico had become a very militaristic country, made up of many city-states whose economic and religious base depended upon war and conquest of surrounding peoples. This plate was most recently exhibited at the National Gallery of Art in Washington, D.C. as part of the exhibition, "Art of Aztec Mexico, Treasures of Tenochtitlan," September, 1983, to April, 1984.

MASTERWORKS OF PREHISTORIC AMERICANS

BY THOMAS C. BRAYSHAW

PREHISTORIC MAN did not chronicle his past. Prehistory must be recovered through dedication and study, using archaeology, present culture, myths and legends.

Artifacts reflect a way of life and the maker's concept of his world. Many artifacts show such care in their manufacture and design that they become standards by which to distinguish the cultures in which they were made. The earliest masterworks in the Americas were hunting tools, since they were so important to early man's survival by hunting animals.

As man learned to control nature, life became less precarious and artifacts become more diverse to reflect the more diverse patterns of life. As hunter-gatherers developed agriculture, settled into villages and eventually developed cities, their artifacts began to reflect their developing culture, religion and science. In some areas of the Americas the indigenous cultures came to an abrupt end soon after AD 1500 with conquest by the Europeans. Most peoples continued their ways of life with little European influence for several generations. These people are referred to as "proto-historic." They are generally best known through archaeology, though the chronicles of European explorers do give a glimpse of their early cultures and societies.

The exhibition, "Masterworks of Prehistoric Americans," which opened in December, 1984, at Gilcrease Museum, presents 175 of the museum's collection of more than 50,000 artifacts, including points, pots, mythological creatures, kings' treasures and weapons of warriors, representing 13 prehistoric American cultures from 10,000 B.C. to AD 1500. Thomas Gilcrease acquired many of the artifacts from collectors who shared his interest in prehistoric Americans. Others came from archaeological excavations sponsored by Gilcrease Museum or its founder.

The artifacts in this exhibition were selected to epitomize the cultures and skills of their creators. These masterworks provide intriguing glimpses into the ancient cultures from which they came, though no single piece can present a complete picture of these now extinct societies.

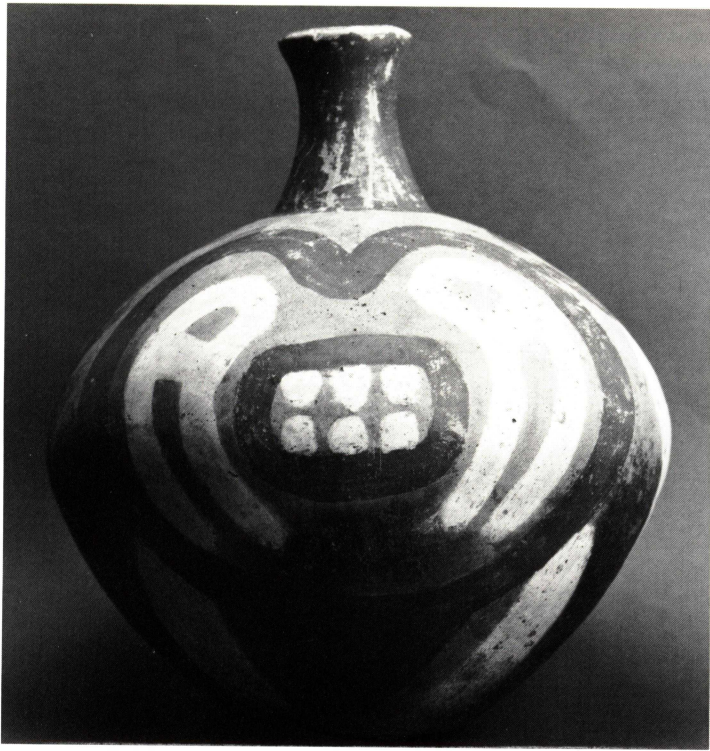
TOM BRAYSHAW is assistant director of Gilcrease Museum and has organized the exhibition, "Masterworks of Prehistoric Americans," with senior curator Dan McPike.



Maya, Classic Period (AD 300-900)

POLYCHROME CERAMIC HUMAN FIGURINE
(Yucatan, Mexico) 5 3/8 inches

The Classic Mayan period was true civilization. Cities had developed; they were supported by agricultural villages and had religious functions as important as cultural and economic. The figurine is probably a portrait of a specific individual of great importance. This is indicated by the blue mantle over the red body tones.

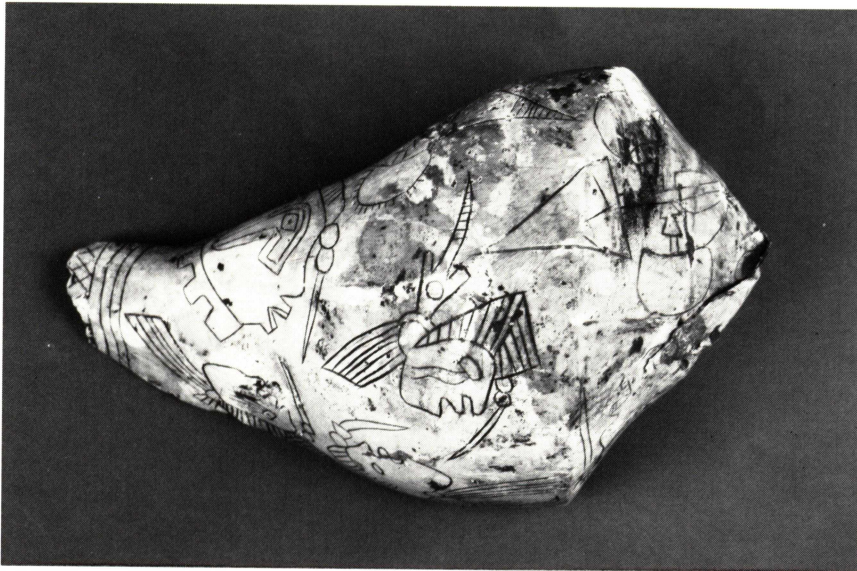


Mississippian Culture, Protohistoric Period
(AD 1500-1680)

POLYCHROME CERAMIC BOTTLE

Scoggins site, Conway County, Arkansas

This red and white on buff bottle is decorated with a face as well as geometric designs. Pottery such as this was made by people who were migrating due to pressures from other Indian groups and possibly European colonists in the seventeenth century. The meaning of the symbolism has been lost but its expression in pottery has made it possible to follow the travels of these people and thus their history.



Mississippian Culture (AD 7000-1500)
ENGRAVED CONCH SHELL
Spiro, Oklahoma

The engraved shell of Spiro provides a clue to ceremonial activity of indigenous people during the final prehistoric period of the eastern United States. Not only are many of the dances and other ritual activities portrayed, but many symbols and ceremonial objects, such as fans, are also depicted on them. These symbols indicate a continuous cultural tradition with tribes which came from the Southeast to Indian Territory in the 1830s and 1840s. The shell was probably trade goods from the Gulf Coast.

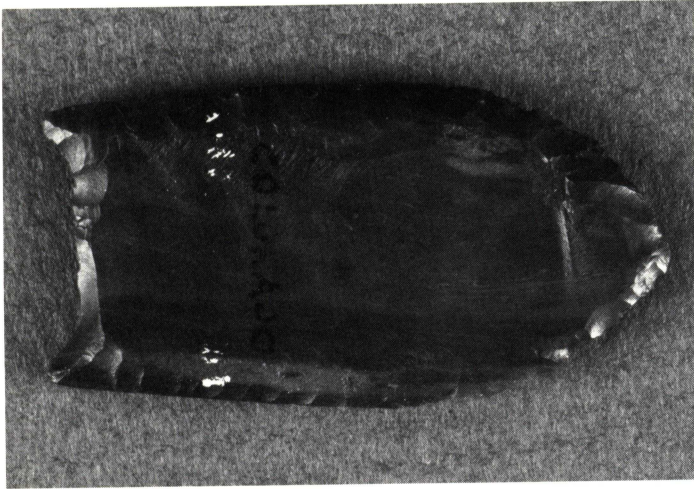


Woodland Culture (1000 BC-AD 700)

DUCK EFFIGY PIPE

(Lawrence Gay site, Pike County, Illinois)
Steatite, copper and shell, 1¾ by 2¾ inches

Pipes in the form of effigies of humans and animals important to Woodland people characterize the Hopewell and Adena sites of the Ohio River Valley. Smoking may have been as important a part of ceremonial life at that time as it was in later historic times. Smoke was a symbol of messages to spirits and the pipes were often made in the images of sacred beings.

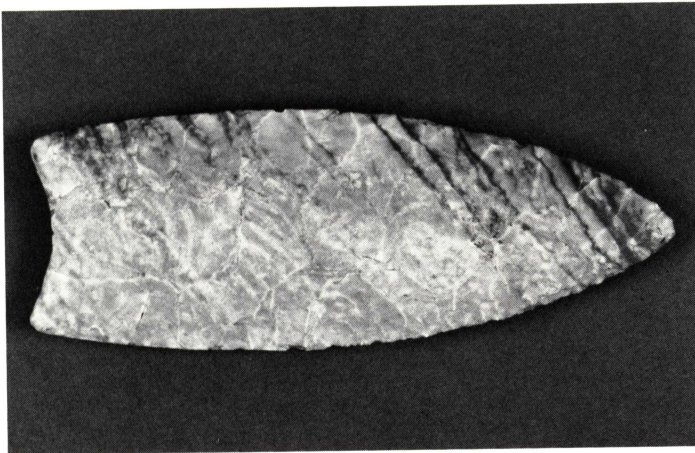


Folsom Culture (ca. 8000-7000 BC)

FOLSOM POINT

Jasper, 1 3/4 inches

The Folsom culture was limited to the high plains of the American Midwest. The Folsom point is characteristic of a people who migrated across the plains in pursuit of bison. These animals were about twice the size of today's bison.



Llano Culture (ca. 13,000-9000 BC)

CLOVIS POINT

Chert, 3 3/4 inches

The Clovis point was found throughout the present continental United States as well as into Mexico and Canada. It was characteristic of a culture which relied on the hunting of elephants and other large mammals which are now extinct.



Woodland Culture (1000 BC-AD 700)

HEMPHILL POINT

(Klunk site, Calhoun, Illinois) Chert, 9 1/2 inches

The Woodland culture stage is characterized by a broad exploitation of the environment for food, shelter, and clothing. Gardening was common, as was village life. At this time highly complex societies had not yet developed. A projectile point the size of this Hemphill point may have served as a ceremonial representation of smaller ones that were used in hunting. Its long slender design would have made it fragile, but the fine workmanship is a testament to its importance.



Mogollon Culture, Period V (AD 1100-1300)
MIMBRES BOWL
(Southwest United States) 9 inches in diameter

This bowl shows the black-on-white geometric rim design and central effigy figures which characterized the pottery of these pueblo-dwelling farmers. Considered the best of their pottery, most bowls have a hole in the center. They were "killed" and placed in the graves of important individuals. The hole made the bowl unusable in this life, but useful in the afterlife.



Walter Shirlaw, "Omaha Dance, Tongue River Agency" (1890), 8 inches by 22 inches, oil on canvas



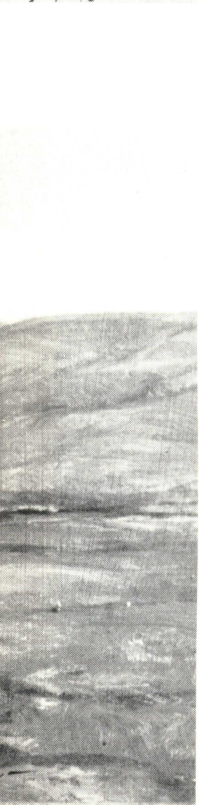
Walter Shirlaw, "The Race, Crow Reservation" (1890), 8 inches by 22 inches, oil on canvas



INDIANS TAXED AND INDIANS NOT TAXED

Walter Shirlaw, Gilbert Gaul and the 1890 Census

BY CAROLYN M. APPLETON



IN 1890 THE DEPARTMENT of the Interior selected "Special Agents" to record information on Indian life across the continental United States for the eleventh census. Of these agents, five artists were chosen to lend their visual expertise to the project. Two of the most distinguished were Walter Shirlaw and Gilbert Gaul. Included in the final 683-page published census report were not only extensive written accounts, but over 200 photographs and illustrations, both in black and white and color. Shirlaw and Gaul contributed two color illustrations each in addition to reports. Gilcrease Museum is fortunate to possess the two color works produced by Shirlaw for the census and one by Gaul.

Before commenting on the contributions of these two artists, however, a brief discussion of the eleventh census will clarify its significance. Produced at the "official" close of the frontier, the report bears the formal title, *Report on Indians Taxed and Indians Not Taxed in The United States (Except*

Alaska) at the Eleventh Census: 1890. Published in 1894, the volume includes a historical overview of previous census reports, a discussion of the current Indian situation, Indian policy and statistical data. The bulk of the report is an alphabetically arranged account, state by state, of the tribes in each region. This is in turn followed by brief notes on Indian wars, depredation claims, liabilities, the legal status of Indians and a short census of Indians residing in Canada.

By "Indians taxed" the census refers to those well integrated into white society. Indians "not taxed" were those on reservations still heavily dependent on the government for support. It is important to note that roughly a quarter of all Indians recorded in the census were taxable in 1890.

Composed by numerous author-agents, opinions expressed in the 1890 census vary about the Indian situation. Surprisingly, most do not take a hard line toward the Indian as one might expect, although a dis-

CAROLYN M. APPLETON is completing her thesis on "Albert Bierstadt: Early Oil Sketches" at the University of Texas at Austin. She is co-author of *Henry Famy, 1847-1916*, catalogue of a 1983 exhibition at the Archer M. Huntington Art Gallery, and co-author of "Nineteenth Century American Art at the University of Texas at Austin" in the November 1984 issue of *Antiques*.



Gilbert Gaul, "Issuing Government Beef," 30 inches by 40 inches, oil on canvas

tinct attitude of superiority is still evident. One reporter comments:

"... along the Indian trail to oblivion, the white man, in many cases, has been as brutal and fiendish as the Indian, and with less excuse . . . There has been up to within a few years past but little humanity, charity, or justice in much of the white man's treatment of the American Indian." (p. 53)

In fact, a note of sadness and sense of loss pervades the 1890 census. The photographs included tend to enhance this melancholy mood, while the color illustrations, taken from sketches and paintings, liven up the text with more romantic imagery.

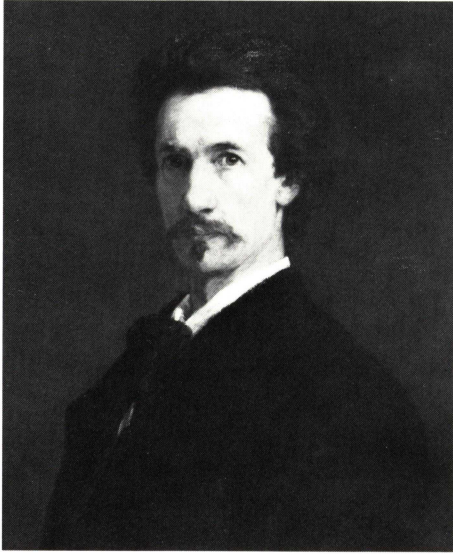
As mentioned earlier, in selecting agents

for the eleventh census the Department of the Interior included five experienced artists in addition to other reporters. One of these was Walter Shirlaw (1838-1909). Of Scottish birth, he grew up in New York City. During his early career Shirlaw worked for two banknote engraving companies, one in New York, the other in Chicago. He began to study painting seriously during this time, first exhibiting at the National Academy of Design in 1861.

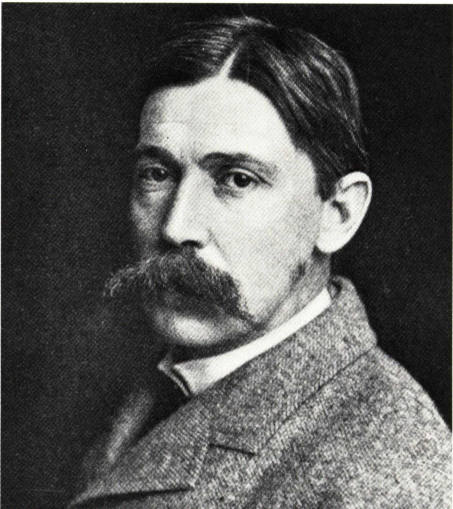
Shirlaw's first trip west was to the Rocky Mountains in 1859. He was impressed by the huge scale of western scenery and produced many firsthand sketches. It was at this time that Shirlaw became disenchanted

with the detailed work of engraving and began to "look at nature as a mass." (*American Art Review*, 1881) Intent on fine-tuning his talents, he saved enough money to travel to Europe in 1870. He remained in Munich for several years.

After his return to the United States, Shirlaw was described as "graciously firm, courageous without bravado, independent with purpose, self-reliant, and prudent." The same author remarked, "he is yet regarded as the best trained and generally equipped American painter and illustrator." Shirlaw became full Academician at the National Academy of Design in 1888 and was a founder and the first president of the



Walter Shirlaw, "Self-Portrait," 30 $\frac{1}{8}$ inches by 25 inches, oil on canvas mounted on masonite. National Academy of Design, New York.



Society of American Artists. There can be little doubt why the Department of the Interior selected Shirlaw for the job. In the summer of 1890 he traveled west again, this time to the Crow and Tongue River Agencies in Montana.

Two sketches Shirlaw produced to illustrate his government reports on the Crow and the Northern Cheyenne Indians are freely painted, picturesque scenes whose subjects were selected for their dynamic movement. *The Race. Crow Indians. - Crow Reservation, Montana, August, 1890* presents a group of braves charging across the landscape on ponies, one of the favorite pastimes of the Indians in the region. Shirlaw noted in his brief report that the Crow, rich in horses, were also shrewd traders. In his second report on the Tongue River Agency, Shirlaw speaks highly of the Northern Cheyenne tribe he saw there, pointing to their high moral and physical character as well as their industrious nature.

Although almost all dances had been prohibited by the government, the Omaha Dance of the Northern Cheyenne was still allowed. Shirlaw's *Omaha Dance. Northern Cheyennes. - Tongue River Agency, Montana, August, 1890* illustrates the event. An article by Shirlaw in the November, 1893, issue of *Century Magazine* comments more fully on the artist's adventures three years earlier and states that a young brave named Head Chief was the leader of a group of young men Shirlaw witnessed who

after his experience in Montana. Shirlaw did produce a few magazines concerning the trip. Instead, he returned to more conservative subjects. He subsequently became involved in murals, which he executed for the Columbian Exposition in Chicago. A copy of his report is in the Library of Congress in Washington.

Gilbert Gaul (1855-1919) found artistic inspiration for his work during his 1890 journey to North Dakota. Gaul was probably asked to participate in the census because of his travels to the Dakotas and hence his knowledge of the region, as well as his previous career as a painter and illustrator of battle scenes. In 1872 Gaul began his career in the United States with genre painters, L. E. Wilmers and Brown. At the age of 27 he was the youngest member of the National Academy of Design to be elected full Associate. In 1882, Gaul earned his fame by painting battle scenes of the Civil War. He became known as "the foremost battle painter in the country." (*Century News*, 1919)

Unlike Walter Shirlaw, Gaul's accounts on Standing Rock Agency in North Dakota and the Cheyenne Reservation adjoining it in South Dakota, are vivid and thorough. Gaul commented on the climate, agriculture and natural regions as well as the customs and social structure of the Sioux, who they called themselves, in his



Gilbert Gaul, "Sioux Camp. Standing Rock Agency, North Dakota" (1890), 10 inches by 12½ inches, oil on canvas. Another work in this series by Gaul, entitled "Dakota Indians," is in the collection of the C.R. Smith Collection, Archer M. Huntington Art Museum, University of Texas at Austin.

of muslin or canvas — gone by 1890 were the Indians' colorful buffalo skin tents "painted or decorated with whole histories of the families occupying them, or their adventures." Gaul noted that virtually all the Sioux in the region lived in log huts. However, they were reluctant to give up their tipis and erected them beside their houses. He added that the tipis were "very useful on their journeys to and from the agency for

Another work, *Issuing Government Beef* (Gilcrease Museum) depicts an issue day witnessed and recorded by Gaul in his account of the Cheyenne River Agency:

"One of the regular days for the issue of supplies of food occurred during my visit. On this particular day there were not rations to issue to the Indians, but authority to buy came after the Indians had waited a few days. During this visit there was consider-

female figure in the left of illustration with that seen at of *Issuing Government Beef*, these images as continuous another. Gaul, as part of his habits, took photographs for dio. In fact, two photographs also included in the census re these do not bear a resemblance paintings for the census. Tha

GILCREASE

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ILLUSTRATIONS

The photograph of James Earle Fraser in his studio inside the front cover is courtesy of the Syracuse University Art Collections. The photographs of Fraser's sculptures in the nation's capital on pages 1 through 7 are from the collection of the Commission on Fine Arts, Washington, D.C., which provided information from its records for this article. All other illustrations and photographs are from the collection of the Thomas Gilcrease Institute of American History and Art.

FRONT COVER

"Albert Gallatin, Secretary of the Treasury" and "Authority of Law," shown at left and second from left on the front cover, are works by James Earle Fraser. Photographs of Fraser at work appear second from left and right. The second and fourth photographs are courtesy of the Syracuse University Art Collections. The first and third photographs are from the archives of the Commission on Fine Arts, Washington, D.C.

BACK COVER

An Olmec ceramic figure from Tlatilco, Mexico (1200 BC) adorns the back cover. It is on view

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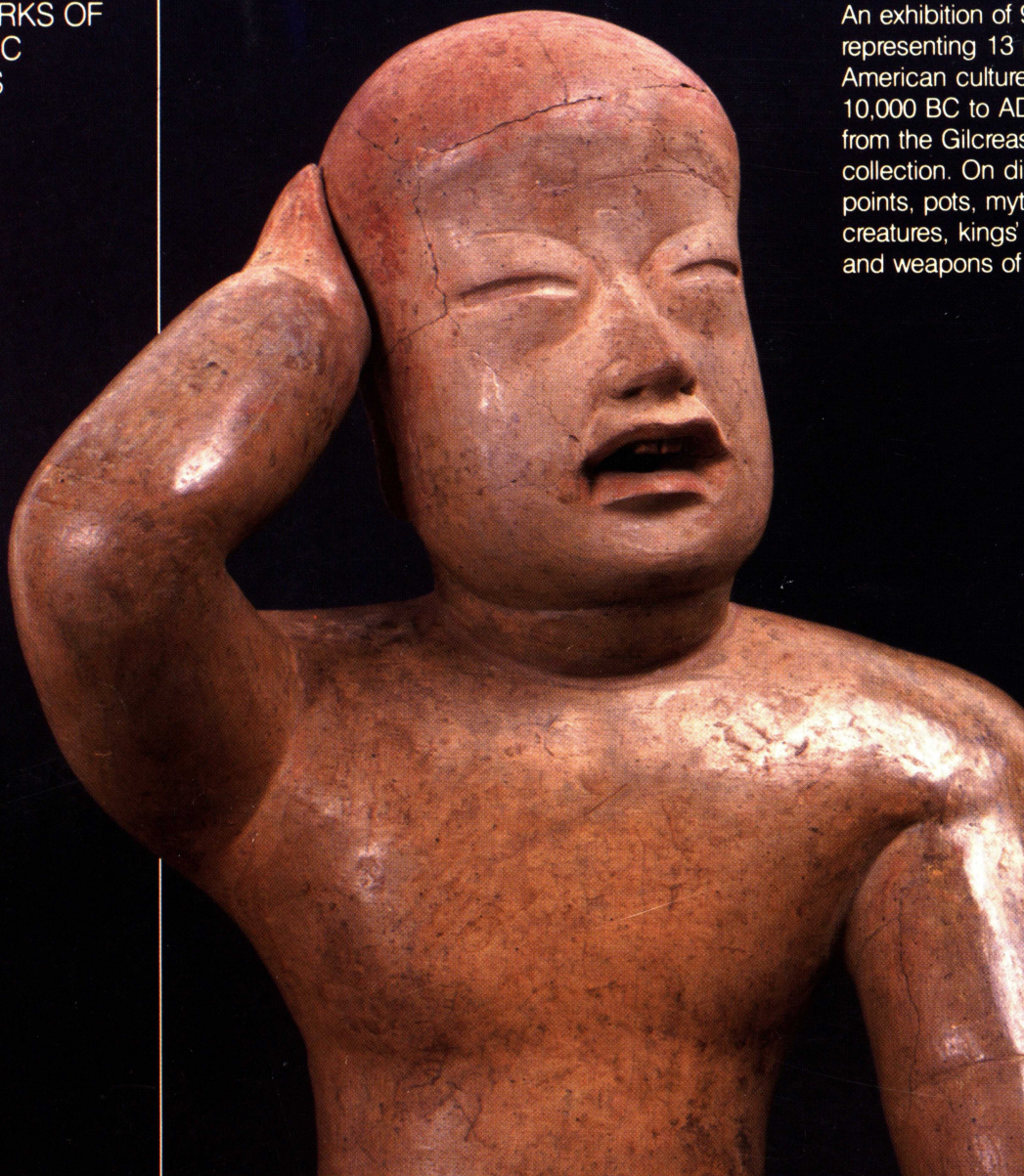
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MASTERWORKS OF PREHISTORIC AMERICANS



An exhibition of
representing 13
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10,000 BC to AD
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collection. On di
points, pots, myt
creatures, kings'
and weapons of