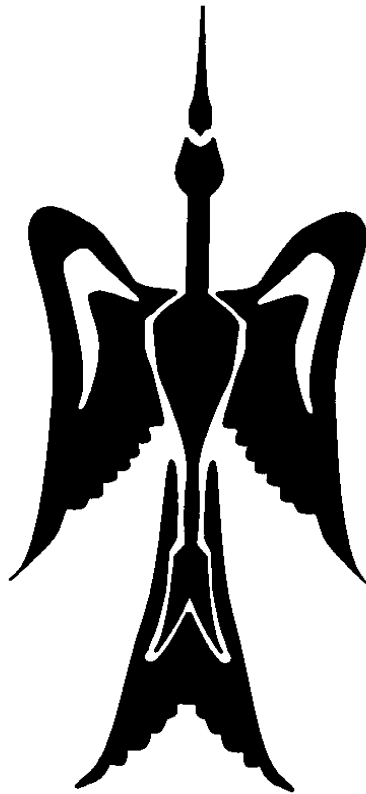


GILLIES MANUAL



Written by and for the Gillies of
GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART
1400 North Gilcrease Road
Tulsa, OK 74127

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THOMAS GILCREASE AND THE GILCREASE MUSEUM

The fabulous collection within the walls of Gilcrease Museum is credited to one man, William Thomas Gilcrease. Often he said, "Every man must leave a track!" and indeed, he has.

THE LIFE OF THOMAS GILCREASE

Thomas Gilcrease was born February 8, 1890, in Robeline, Louisiana. The first of fourteen children, Gilcrease was the son of a one-quarter Creek mother and a French and Scots-Irish father. The family moved to Indian Territory when Thomas was a small boy to take advantage of the federal government's land allotment to the Indian Nations. They farmed land in the Creek Nation before moving to Wealaka, Oklahoma. There, they set up a general store where, tragically, Thomas Gilcrease's father was shot and killed by an intruder in 1913.

When individual land allotments were made, Thomas received 160 acres located south of Tulsa in the Glenpool area, which later became one of the first major oil fields in Oklahoma. Concerned about poor judgment exercised by his parents on his behalf, sixteen-year-old Tom sued for his majority rights. By the time he was twenty-one, Thomas Gilcrease had been a farmer, a banker, a storekeeper, an oil speculator, and a millionaire.

Gilcrease was primarily self-educated. His formal education consisted of sporadic attendance at country schools and four months at Bacone College in Muskogee. He was an avid reader and added greatly to his own education by traveling throughout Europe and schooling himself in languages. As an adult, he visited the world's great museums, which began an avocation that led him to become a renowned collector of art, artifacts, books, and historical documents. He purchased his first painting, *Rural Courtship* by Daniel Ridgway Knight in 1912.

In 1914, Gilcrease purchased a native sandstone house and twenty-three acres in Osage County. It became the home of Gilcrease and his first wife, Belle Harlow, and their two sons, Thomas Jr. and Barton. The couple later moved to California where their marriage ended in divorce in 1926. Gilcrease returned to the home in 1929 with his second wife, Norma Smallwood, who had been Miss Tulsa and, subsequently, the first Oklahoman to become Miss America. That year their daughter, Des Cygne L'Amour, was born. The couple divorced in 1939. Thomas Gilcrease did not remarry.

Gilcrease moved his oil company to San Antonio, and by 1943, he had a few pieces on public view in the rooms of the Gilcrease Oil Company. In 1949 he decided to move his collection back to Tulsa where it was displayed in a converted carriage house and garage next to his home. During these years, he continued to expand and broaden his collection.

In the early 1950s, facing massive debts due to the decline in the oil industry and his zealous desire to collect art, Gilcrease was forced to look for a buyer for his collection. The possibility loomed that Tulsa might lose the Gilcrease collection, so on August 24, 1954, the citizens of Tulsa approved by a three-to-one margin a 2.25 million dollar bond issue to pay his debts and purchase his collection. Gilcrease committed oil revenues to be used for maintenance. Through the years, these revenues have far exceeded the original purchase price making his collection a gift to the citizens of Tulsa.

Until his death on May 6, 1962, at the age of 72, Thomas Gilcrease lived in the home next door to the collection and the museum he created and loved. Upon his death, the buildings and property were deeded to the city of Tulsa. He and his parents are interred in the mausoleum on the grounds. He was buried with an Indian ceremony, and the *Sacred Rain Arrow* sculpture by Allan Houser in front of the museum commemorates this ceremony.

Fortunately for the thousands of people who visit Gilcrease Museum annually, Thomas Gilcrease chose to document the diverse cultures of North and South America. The art and objects in the Gilcrease collection span the ages from the earliest appearance of man following game across the Bering land bridge to contemporary artworks. He was a perceptive collector and accumulated his extensive collection by purchasing entire collections, working through dealers and galleries, buying from artists and their families, and eventually acquiring more than 360,000 objects.

THE GILCREASE HOUSE

After admiring a native sandstone house and surrounding property during his frequent trips to the oil fields in Osage County, Thomas Gilcrease bought the house and twenty-three acres in the foothills of Osage County in 1914. Although Nelson Flowers, a Tulsa attorney, had started the house in 1913, Mr. Gilcrease completed it.

Gilcrease sold the house to W. O. Ligon in 1924, but when Ligon met with financial difficulties in 1928, the house and property were deeded back to Gilcrease. Even after he returned to Tulsa in 1948, he rarely stayed in the house for very long. In his absence, Des Cygne, Mack Phillips, Des Cygne's first husband, and Betty Gilcrease, his niece, cared for the home. By 1954, failing health brought an end to his extensive travels, and he returned to the home to live. He deeded the house and thirteen acres to the Gilcrease Institute in 1958, but he continued to live in the house until his death in 1962.

From 1967 to 1970, Paul Rossi, the museum director, and his family occupied the house. In 1974, the house became the Belle Harlow Museum. From 1985 until 1999, the refurbished house was the home of the Tulsa County Historical Society. In 2005 infrastructure work was undertaken so as to allow the house to serve as a learning studio for art classes and as an informal meeting area.

GILCREASE GARDENS AND GROUNDS

The Gilcrease grounds have now expanded to 475 acres from the original twenty-three. Most of the land has been left in its natural state for wildlife habitat, but several acres have been developed into gardens and a park.

In 1978, Patricia Wheeler Langholz was appointed chair of the newly formed Gilcrease Grounds Committee that she chaired until 1991. Under her leadership, the Gardens of Gilcrease were developed. However, Mr. Gilcrease was the first gardener, and in the early days museum visitors often mistakenly thought he was the hired gardener. He wanted to leave as much of the property as possible in its natural state, but he did plant many of the non-native trees that beautify the grounds today.

The Gillies Garden was donated by Lucia and Travis Freeman in honor of *The Gillies*. The garden, next to the main entrance, features a curved stone bench behind a circular piece of bluestone with a carving of a Messenger Bird, the symbol of *The Gillies*. According to Native American beliefs, The Messenger Bird carries hopes and prayers to the gods, and the east-facing curved bench symbolizes the moon altar associated with the Messenger Bird ceremony. Allan Houser, a Chiricahua Apache sculptor, carved and donated the stone. This frequently used resting spot for visitors has a backdrop of azalea and dogwood.

The Historic Theme Gardens were designed by Russell Studebaker in 1987. The uniqueness of his design was to show the progression of American garden styles and to compliment the collection. Gilcrease is the only art museum known to have these inspiring and educational gardens on one site. The Historic Theme Gardens include the following five gardens.

The Colonial Garden is a Dutch-English garden style prevalent in England in the late 1800s. The garden is designed symmetrically with brick pathways and a circular boxwood topiary at its axis with the other plants arranged in a decorative manner. Other examples of Colonial gardens are Mount Vernon and Monticello. The Colonial Garden was donated by J. W. Kilmer.

The Pioneer Garden like many homesteads of the mid-1800s lies adjacent to a hillside for protection. The area around the tool shed and garden is fenced to protect the precious plants from domestic as well as wild animals. Our early pioneer forefathers cultivated and collected plants for food, fiber, medicine, and beauty. They brought flowering and some food plants with them, while some plants were borrowed from Native Americans they met as they traveled west. *Frontier Woman* by Jay O'Meilie was added to the garden in June 1998. Martha P. Roberts and the Sarkey Foundation made this garden possible.

The Pre-Columbian Garden, demonstrating the earliest garden style in North America, features plants that Native Americans cultivated or gathered for food, fiber, medicine, and religious purposes. This garden was inspired by ancient Osage settlements. Pamela and Hans Peter Norberg provided funding for this garden.

The Rock Garden became popular in England in the late 1800s, and later in New England, where gardeners were challenged by shallow soil and rocks. Native sandstone boulders from Osage County were selected to terrace the garden's steep hillside and to create natural planting sites for plants with a variety of textures and hues. The C. W. Titus Foundation made this garden possible.

The Victorian Garden also funded by the C. W. Titus Foundation was developed for no other reason than beauty and enjoyment. Both permanent and seasonal plants, typical of the period from 1837 to 1901, are informally arranged inside the formal layout of the garden. The sandstone used in the garden wall and patio as well as the house and original museum were quarried on the grounds. The elaborate wrought iron fence, urns, fountain, gazebo, and arched entrances are typical architectural embellishments for that period. The internationally known Ernest Wiemann Ironworks designed and constructed the wrought iron work in this garden.

The Audrey and Byron Boone Evergreen Grove of Australian pines, located on the east side of the grounds, provides a screen and helps buffer the traffic sounds from Gilcrease Museum Road. In spring, pink and white flowering dogwoods are a beautiful contrast to the hunter green pines. This garden was donated by the Robert W. Davis family and friends.

The Friendship Garden was originally funded by Robert and Edna Langholz. Now the public may donate in honor of or in memory of a relative or friend for its further development.

The Gannaway Vista Garden maintains its beauty in every season with a magnificent southern magnolia planted by Mr. Gilcrease. Azaleas and dogwoods compliment the garden funded by Charles Gannaway. A breath-taking view of the garden as well as the Osage Hills is possible from the comfort of the Vista Room. Sandy Scott's sculpture *Above it All* is featured.

The Senators' Walk connects the north parking lot to the main entrance. The walk is graced by shumard oaks donated by Oklahoma senators David Boren and Don Nichols, as well as Gene Autry, the famous cowboy actor and singer.

The Sister City Grove honors Tulsa's five sister cities. San Luis Potosi, Mexico is represented by a Christmas pine; Tiberius, Israel by a leyland cypress; Kaohsiung, Taiwan by a lacebark elm; and Beihai, China by a Chinese pistachio; Utsunomiya, Japan by a Ginkgo.

Harold and Joan Stuart Park situated west of the museum has 140 acres of woods and pastures. The area also has two small ponds complete with a beaver dam and fish. The natural beauty remains but has been enhanced by sculptures, a bridge, and a gazebo. The sculptures are both free

standing and carved into trees. A boulder-lined hiking trail enables the visitor a closer look at the beauty of this park.

THE GILCREASE MUSEUM

The original name selected by Mr. Gilcrease for the museum was the Thomas Gilcrease Institute of American History and Art. For promotional purposes, the name has been shortened to Gilcrease Museum. Although the name is shorter, both the facility and collection have continued to expand. The building has grown from the original "long house" design to the present beautiful structure. The first addition in 1970 added an auditorium, catering kitchen, special event area (present-day restaurant) and education room (present-day administration offices.) A major expansion and renovation were undertaken in 1980 when the Museum Shop and Gena Gallery were built.

In 1987, a 12.5 million-dollar, three-story expansion and renovation project doubled the exhibition space that allowed approximately six percent of the collection to be on view at any one time. The non-public areas were also expanded. A conservation lab was added in 1992, and in 1993 the Vista Room was remodeled. Total square footage of the museum is 127,786.

In addition to gallery space, the public facilities include a 200-seat auditorium, the Rendezvous Restaurant, the Gilcrease Museum Shop, and the Vista Room that will accommodate up to four hundred for dinner. Helmerich Hall may also be used for receptions and will accommodate one hundred and fifty for a stand up event. Prior to 1996, the walls of the galleries were the same color, off-white. A dramatic change appeared with the installation of the Las Artes de Mexico exhibit in the Gena Gilcrease and the Maxine and Jack Zarrow Foundation Galleries. Terra cotta paint was selected to accent the art. Murals and wall paintings were also added to depict the culture that produced the fabulous art of Mexico. In 1997, colored walls transformed most of the Fred Myers galleries. For the 1998 Thomas Moran Exhibition, the Getty galleries and several other galleries on the west were renovated. Several striking colors prevalent during Moran's era were selected for the walls as well as a more interesting division of the gallery space.

GILCREASE MUSEUM DIRECTORS

1955-1961	James T. Forest	1996-2001	J. Brooks Joyner
1961-1964	Dean Krakel	2001-2002	Hilary Kitz (Interim)
1964-1972	Paul Rossi	2002-2003	Gary Moore (Interim)
1972-1978	William R. Best	2003-2007	Joe Schenk
1978-1991	Fred A. Myers	2007-2008	Gary Moore (Interim)
1992-1995	Joan Carpenter Troccoli	2008-2014	Dr. Duane King
		2015-	James Pepper Henry

THE SCOPE OF THE COLLECTION

Gilcrease began collecting European art in the mid-1920s, but subsequently turned to the more open American art markets. By the late 1930s, he was acquiring American art and artifacts in earnest. In fewer than twenty-five years, Gilcrease amassed more than 10,000 artworks, 100,000 rare books and documents, and 250,000 Native American artifacts. The collection is one of the nation's finest and most comprehensive of American art and culture. Virtually every item in the collection relates to the discovery, expansion, and settlement of North America.

The Art Collection includes paintings, drawings, prints, and sculptures by four hundred artists from colonial times to the present. The artists who painted the West including the Southwest are featured in this collection; however, many non-Western artists are also well represented. In addition to major artworks, the museum has extensive secondary materials for several artists; serious scholars may use these materials. Artists in this group include Thomas Moran, William R. Leigh, Alfred Jacob Miller, George Catlin, and numerous lesser-known artists, particularly the artist/explorer of the 19th Century.

Within the art collection are more than five hundred pieces by forty Native American artists. These paintings chronicle the development of the Native American painting styles from the ledger drawings to the present. Gilcrease Museum has an impressive number of pieces by three major Oklahoma Native American artists, Willard Stone, Acee Blue Eagle, and Woody Crumbo. Thomas Gilcrease supported the careers of all three.

The collection also includes outstanding World War II era Mexican Revolutionary art. Artists represented in this category include Ruffino Tamayo, Diego Rivera, Juan Soriano, Jose Maria Velasco, Jose Clemente Orozco, and Alfredo Zalce.

The Archival Collection And Gilcrease Library is housed in the Helmerich Center for American Research. It contains more than 100,000 rare books, documents, maps, and unpublished works. The collection includes a vast archive of printed documents dating back to the time of Columbus that detail Spanish arrival in the New World, Westward expansion, and the experiences of America's native peoples. Visiting faculty, students and scholars from around the world visit the 250,000 square-foot-facility to conduct research. The center includes a state-of-the-art conservation lab and classrooms. Dr. Duane King was named Director of Helmerich Center for American Research in 2014 and the first symposium was held in March, 2015.

The Anthropology Collection dates from the archaic to the present and includes archaeological and ethnographical objects, historic and contemporary beadwork, ribbonwork, and clothing. Southwest textiles and baskets from throughout the U. S. Plains, Arctic, and Northeastern cultures are well-represented. The museum holds a strong survey collection of ceramics and lithics from the Midwestern United States for the Hopewell and Mississippian periods. Mesoamerican artifacts are also represented in the collection. Thomas Gilcrease also sponsored numerous archaeological excavations, producing numerous important research collections.

MAJOR ACQUISITIONS

Whenever Mr. Gilcrease had the opportunity, he would purchase the entire holdings of another collector. Since Mr. Gilcrease had established a reputation for purchasing American art, he was often called first when a collection became available. Collections he purchased include:

Bolles Ceramic Collection with approximately 1,500 pieces primarily from the Keyenta area, also Mesa Verde and Chaco.

Dr. Philip Cole Collecton containing works by F. Remington, C. M. Russell, C. Schreyvogel, F.T. Johnson, O. Seltzer, and J. H. Sharp. The purchase included over 800 pieces and gave Gilcrease the world's largest collection of works by Charles Russell.

Conway Collection composed of Hispanic documents.

Frank J. Engle Collection consisting of Eskimo artifacts.

Grant Foreman Collection with research relating to the early history of Oklahoma and Native American tribes.

Lester Hargrett Collection with documents relating to early Oklahoma and Native American tribes.

Lemley Collection containing approximately 3,700 pieces of pottery from Quapaw, Caddo, and Tunica peoples.

Emil Lenders Of The 101 Ranch Collection containing artifacts and materials of Plains and Southwest Native Americans.

Thomas Moran Studio purchased after his daughter's death. The art and archival materials include more than 2,500 pieces, the largest in the world.

Sir Thomas Phillipps Estate consisting of works by George Catlin. Only the Smithsonian exceeds the Gilcrease collection of works by Catlin.

Soday Collection composed of lithics and ceramics from Alabama, Arkansas, Ohio, Pennsylvania, New Jersey, and the New England states, also Paleo and Early Archaic material including projectile points, pipes, axes, and bird, banner and boat stones.

Olaf Wieghorst's Studio was also a gift.

William R. Leigh's Studio was a gift in 1963 from his wife and family.

Recent Acquisitions include purchases and gifts. A major source was from Rendezvous artists; the featured sculptor and painter each year contributed a piece to the collection. In 1997, *The Gillies* gave a pencil portrait of Thomas Gilcrease by Charles Bank Wilson to the museum.

CORRELATION OF THE CITY/BOARD OF TRUSTEES THE UNIVERSITY OF TULSA AND THE GILLIES

The City Of Tulsa

The City of Tulsa assumed ownership of the museum in 1955 after the passage of the 1954 city bond issue of two and a quarter million dollars to be paid to Thomas Gilcrease. Commensurate with this transfer was the Gilcrease Trust agreement between Thomas Gilcrease and the City of Tulsa concerning the management and future of the collection. In 1958, Thomas Gilcrease deeded the building and thirteen surrounding acres to the city. In 1989, another agreement established the relationship of the City of Tulsa, the Board of Trustees, and the Thomas Gilcrease Museum Association. According to these agreements, the city owned the real estate, buildings, and collections and had the duty to maintain and preserve the museum for the benefit of the citizens of Tulsa.

The Board of Trustees

The members of the Tulsa Park and Recreation Board serve as Museum Trustees for the City of Tulsa and oversee the terms of the agreements. They insure or agree to:

1. Maintain the property, buildings, and collections.
2. Approve the loan of the collection to outside organizations.
3. Approve outside temporary exhibits.
4. Recommend insurance coverage.
5. Approve additions to the collection.

The University Of Tulsa

On July 1, 2008, The University of Tulsa assumed sole management of Gilcrease Museum through a public-private partnership with the City of Tulsa. All museum employees became employees of The University of Tulsa. The University also assumed responsibility for the Museum publications and maintenance of gardens and grounds.

The Gillies

The Gillies is the non-profit 501(c)(3) volunteer service organization for Gilcrease Museum. Founded in 1967, *The Gillies* is governed by its Board of Directors in accordance with the *Bylaws and Policies and Procedures*. According to the *Bylaws*, *The Gillies*:

1. Provide service to the museum. *The Gillies* reserves the right to select the programs and services with final approval by the museum director.
2. Are members of the Museum.
3. Pay dues to *The Gillies* organization.

Although *The Gillies* was founded in 1967, two prior events should be mentioned. In 1957, the Junior League initiated a docent program at Gilcrease as a community service project. In 1966, Jean Devlin, a museum Association board member and later the first *Gillies*' president, recruited a group to volunteer in the Gilcrease information booth at the International Petroleum Exposition.

In 1967, thirteen women met to form a service organization for the museum. The charter members, now called Merit members, were Marjorie Blocksom, Marian Bovaird, Janice Daniel, Jean Devlin, Beeb Gannaway, Kay Hardy, Patsy Lyon, Judi Mallory, Mildred Ladner, Nancy Patton, Ann Phaenacie, Ellie Shaughnessy and Joan Stauffer. The primary function, as stated at the first meeting, is "rather than social, the emphasis will be on a willingness to work for the museum and to project to the community a genuine love of Gilcrease." At this time, the only requirement was to be a member of the Gilcrease Museum Association. Initially the group served as hostesses. Jean Devlin and Janice Daniel soon grew tired of saying Gilcrease Service Organization and proposed the name, *The Gillies*, which is appropriate since it is a Scots-Irish word for hunting and fishing guides.

In its second year, *The Gillies* began receiving Docent training and soon were giving tours to Tulsa school children. In the same year, the Library, Gift Shop (Museum Shop), and Association Membership Office service areas were added. By 1972, *The Gillies* had accepted full responsibility for the tours, not only for children but also for adults.

The first intern class was trained in September of 1969. In addition to active and intern members, merit, and associate members were created. The first traveling seminar, a bus trip to Woolaroc, was in 1973. The first men joined the intern class of 1978.

During the years between 1979 and 1992, Art, Anthropology, Reception Desk (Greeters), Registration, Speakers Bureau, School Slides, and Garden Docents service areas were

established. In 2004 Kravis Discovery Center was added. Gillies also assist with special projects such as Family Rendezvous and Art in Miniature. Traditions were also being established such as the Annual Membership Party and hosting a coffee for the Philbrook and Fenster volunteers which has since expanded to include volunteers from other area museums.. Milestones that have specific dates are:

1971 Gillies Library established by donations from members

1979 First male member

1980 First issue of the *Smoke Signals* published

1981 Attended first Docent Symposium

1983 University of Tulsa allowed a limited number of Docents to audit classes

1987 Gillies Library moved to present location from closet near auditorium

1988 Attended first Volunteer Committees of Art Museums (VCAM) conference.

1999 Produced a new Gillies Manual

2002 Hosted a workshop for Oklahoma museum volunteers

2002-2005 Operated the Museum Tour Office during a City of Tulsa budget crisis.

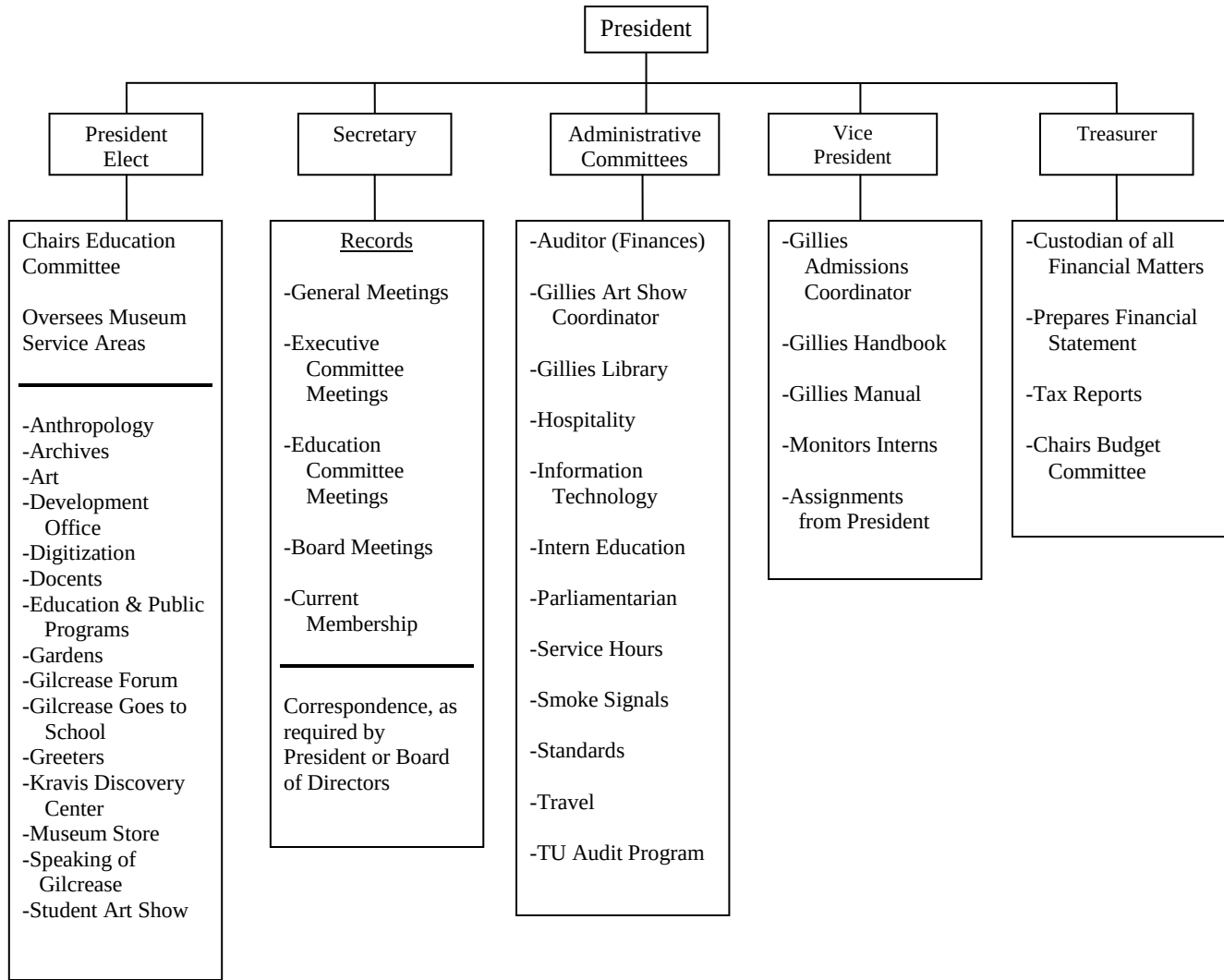
2003-2004 First male president of the Gillies

2008-2009 Gillies Task Force conducted a survey and evaluation of the Gillies Organization.

2011-2019 First Gillies member on National Docent Symposium Council

The Gillies has grown not only in volunteer service areas and traditions, but also in numbers. From the original thirteen, the membership has grown and remains near three hundred.

Gillies Organizational Chart



AMERICAN HISTORY

DISCOVERY, EARLY EXPLORATION AND THE ESTABLISHMENT OF AMERICAN COLONIES

[This section was written by the late Sarah Erwin, Gilcrease Museum Archivist]

Everyone knows the story of Columbus-- that on October 12, 1492 with a crew on the verge of mutiny, land was sighted. Columbus had not discovered what he wished, a new route to the Orient; he had encountered what Europeans soon were calling a "new world." Already we find a myth of European invention that obscures a critical truth. Columbus did not really find a new world, only a world new to Europeans. The Western Hemisphere was not virgin soil 500 years ago. Many millions of people lived here. Columbus established lasting contact between the two worlds, thereby opening the way for an invasion that transplanted western European civilization into another territory. To exploit the rich resources of the Western Hemisphere, aggressive European newcomers conquered the original inhabitants and lived off their labor.

Between 1000 and 1300, Western Europe underwent three centuries of expansion. The population more than doubled, the economy flourished, living standards improved, trade increased and agriculture became more efficient because of technological advances. An "urban revolution" was also occurring as cities began to grow in size and wealth and new towns were established.

In part, this vitality of Western Europe related to the Crusades (1095-1270). Although the European Crusaders were not successful in recapturing the holy places of Palestine from Muslims, they returned to Europe with new tastes that had historical consequences. In the Middle East, Europeans first encountered silks, jewels, and spices from Asia. The most significant of these luxuries--spice--soon was regarded as a necessity in wealthy households. Spices made meat, often in a state of decay, edible. They were also considered to have aphrodisiac effects. To satisfy the growing European market for Asian goods, Middle Eastern merchants organized overland trading routes to the East, and used their monopoly to extract enormous profits from their customers. In an effort to bypass this monopoly, European adventurers searched for sea routes to China and India to open direct trade. Therefore, to a great extent, the European discovery of the western hemisphere was sparked by the high price of spices.

While this is true, it is really too simplistic. The Europeans of the day were also animated by a certain restlessness and curiosity. The voyage into the unknown, after all, had been part of European culture since the days of Odysseus. To some degree this questing instinct was bound up with religious zeal: for example think about the search for the Holy Grail and the history of the Crusades. The spread of Western civilization was built on intrusion, but some of the qualities behind the intrusive habit were fascination with new ideas, a knack for scientific discovery, and an ability to adapt and change.

During this period, progress in Europe was not constant. The loss of the last Crusade marked a period of decline; and in 1347 caravans from Mongolia reached Europe, bringing with them rats infested with fleas carrying the micro-parasite which caused the bubonic plague. This Black Death killed a third of the population-- 25 million people in just six years. After the first outburst, smaller epidemics recurred for the rest of the century. It was also a period of widespread violence and internal disorder, as seen in the Hundred Years War between France and England, and the advance of the Ottoman Turks into Europe.

By the latter half of the 15th century, Europe was again moving forward. The Renaissance--which expanded out of Italy-- provided intellectual, cultural, scientific, and eventually economic gains. To a great extent expanded commerce grew out of the achievements of the Renaissance. Advances in marine technology and weaponry made possible the great voyages of encounter and conquest. By the end of the century the technology was in place for the Europeans to venture around the world.

Contrary to legend, Columbus was not unique in his belief that the world was round. But he did have two other distinctive and mistaken views-- he underestimated the circumference of the earth by two-sevenths and he believed that Asia extended several thousand miles farther to the east than it actually did. These errors were responsible for his delusion that he could reach Japan by sailing 2,400 miles west from the Canary Islands. And until his death in 1506, Columbus insisted that he had reached Asia. For a time, other Spanish explorers who followed viewed the new land as merely an obstacle in reaching the Orient. Before long, however, it became clear that this "New World" offered riches of its own-- precious resources, and people who could be forced to extract those resources.

Columbus and his men were warmly welcomed by the first people they encountered, the Arawaks of what is now San Salvador. However, Columbus did not come on a peaceful and equitable basis. A few months before the voyage, Pope Alexander VI had granted Spain sovereignty over all parts of the world not already in Christian hands. Ferdinand and Isabella then delegated that authority to Columbus by naming him "High Admiral of the Ocean Seas, and Viceroy and Governor of all the islands and continents" that he might discover. In exchange for receiving the blessings of Christian civilization, Columbus expected the natives to work for their conquerors. Conquest of the Arawaks and other tribes of the Caribbean Islands was easy but profitless. The natives were set to work, but they quickly died. Within three quarters of a century, 90 percent of the population had died, and soon these people who were first encountered were extinct.

The Aztec and Inca Empires

Not all the peoples of the Western Hemisphere were defenseless. The Aztecs in Mexico and the Incas in Peru ruled over extended empires with formidable armies. They also had a seeming abundance of gold and silver. After Spanish explorations revealed the existence of the Incas, the conquistadores Hernando Cortez and Francisco Pizarro set about to conquer them. Both men were from humble origins, and both were driven by religious zeal, greed, and desire for fame. In 1519 Cortez led an invading force of only 600 men into Mexico, and in two years defeated Montezuma and captured the Aztec empire. A decade later, Pizarro invaded Peru and toppled the Inca Empire with an even smaller army.

The success of the conquistadores was not necessarily in their superior military technology. They were, however, able to exploit the internal divisions within the native empires, as was done repeatedly throughout the New World.

The other decisive advantage the invaders had was biological. Their arrival brought deadly epidemics among the natives which depleted fighting forces. At one point the Spanish were driven out of the Aztec capital, but were not pursued and wiped out because smallpox had killed so many of the native troops. The new diseases also proved demoralizing in that the invaders appeared magically immune, while traditional native gods offered no protection against the afflictions.

Spanish Colonies in the West

The Spanish government organized its possessions into the Western Hemisphere in two units, the Viceroyalty of New Spain (with essentially the same boundaries as the Aztec empire) and the Viceroyalty of Peru (with reorganized boundaries of the Inca empire). Outside the two viceroyalties, the population was too thin and the level of economic development too low to make colonial administration worthwhile. The Church, however, built missions to carry on its religious work over a much wider area, reaching as far as Florida, Texas, and California.

Overall, the Spanish did not journey across the Atlantic to settle and work the land. Their aim was to become feudal lords, extracting labor from native peasants. The first conquerors established the *encomienda* (IN-COM-E-IN-DA) system, a trusteeship which gave them the right to demand taxes and labor from the natives of a specific area. New Spain and Peru were suitable for the production of many valuable commodities-- wool, leather, tobacco, sugar, and indigo. The first conquerors, however, had little interest in such mundane products as long as precious metals could be found.

The conquistadores were not allowed an absolutely free hand in their dealings with the Indians for long. Both the Crown and Church had a strong interest in the empire. Soon royal officials and priests arrived. In 1524 the Spanish monarch established the powerful Council of the Indies, which was given full control over every aspect of colonial policy. All trade was restricted to merchants licensed by the Council. The Crown received a fifth of all gold and silver that was found, as well as duties on imports and exports. And all important issues were decided in Madrid, with no assemblies or representative institutions to defend the interests of settlers.

An important conflict developed over the treatment of native labor. The conquistadores saw the Indians as little more than beasts of burden. In contrast, the priests viewed them as heathens whose souls could be saved. In 1537 Pope Paul III stated the position that "all are capable of receiving the doctrines of the faith," and that "the Indians are truly men." Bartolome de Las Casas and others launched a campaign to intervene against the exploitative encomienda system. These arguments along with the practical desire to keep the conquistadores from becoming entrenched hereditary aristocracy independent of royal control, Emperor Charles V proclaimed the New Laws of the Indies in 1542. The New Laws declared that Indians were "free persons and vassals of the Crown," and could not be enslaved. Encomiendas were replaced by repartimiento (RE-PAR-T-ME-IN-TO). Natives could no longer be forced to work by individual settlers, but colonial magistrates were authorized to require each village to supply a number of the male population for weeks of work on a rotational basis.

One side comment-- the gold and silver arriving from America made Spain the richest country in the world. But it also produced inflation to which the rigid and tradition-bound Spanish economy could not adjust. The riches also encouraged grandiose ambition to dominate Europe and led to a series of foreign wars that ended in defeat and eventually national impoverishment. By the end of the sixteenth century, the way was open for the establishment of other settlements in America.

French Colonies in the West

The beginnings of New France were modest. French fishermen had begun exploiting the Grand Banks area off Newfoundland shortly after 1500. While drying fish, trade was carried out with the Indians. Thus began the fur trade which became the economic foundation of New France.

The first French voyage of discovery came twenty years later as an Italian navigator, Giovanni Verrazano sought a strait leading to the Indies. The explorer attempted to sail up what later became known as the Hudson River, Narraganset Bay and along the coast of Maine.

Successful colonization by the French was not established until 1608 when Quebec was founded. Population and agricultural settlement in New France developed slowly for several reasons. In Europe, during much of this time France was involved in civil war. While in America, French trading companies encountered the hostilities of the powerful Iroquois Indian Tribe which blocked the shipment of furs from the interior. In addition, the French government excluded Protestants from immigration, and Catholic missionaries often discouraged immigration because they found most immigrants an unfortunate influence on their Indian converts.

Despite the limited number of French, they enjoyed two strengths in America. The first was that most Indian tribes supported the French against other European trade partners. The second was geographic, with no natural barrier such as the Appalachian Mountains, the French moved into the interior and were on the Mississippi River by 1673. Ten years later, LaSalle had followed the river to the Gulf of Mexico and claimed Louisiana Territory for Louis XIV of France.

English Colonies in the West

For more than a century after Columbus' voyages, Spain and Portugal were the only European powers with outposts in the Western Hemisphere. Not long after 1600, however, a number of rivals began to emulate them. The Roanoke Colony established in the latter half of the 1500s did not survive. The first enduring English settlement in North America was located at Jamestown, Virginia in 1607; the

second was the Pilgrim colony at Plymouth in 1620. These were followed by the Massachusetts Bay Colony a decade later, and soon a number of others. Meanwhile, France established a base at Quebec in 1608; Holland a trading post on Manhattan Island in 1624; and Sweden a small settlement along the banks of the Delaware River in 1638.

Eventually the British overwhelmed and expelled their rivals, and came to preside over a thriving chain of colonies in the Western Hemisphere, in the Caribbean, and along the Atlantic coast from Georgia to Quebec.

Only four years after Columbus' first voyage, King Henry VII commissioned John Cabot (Italian) to explore, conquer, occupy and possess the lands of heathen and infidels across the Atlantic. Cabot sailed along the North American coast from Newfoundland to the Chesapeake Bay, giving England a basis for asserting title over much of North America. Yet, for just over a hundred years no attempt was made to establish an English presence in America. Reasons included:

- (1) competition for the throne -- War of Roses
- (2) alliance with Spain against France until the 1550s

However, by the early 1600s several factors changed which impacted the English view concerning North America. About the time Elizabeth (reign 1558-1603) took the throne, England was facing a population explosion, with the population growing more rapidly than the capacity of the economy to provide employment. Also a major shift in England's economic position -- the ability to produce more than internal markets could absorb -- made the prospect of new treasure and trade especially attractive.

The Jamestown settlement was an outgrowth of a commercial organization, the London-based Virginia Company, and was designed to provide materials as well as become a market for English products. We will not discuss Jamestown at length. In general, however, during its first two decades, the colony experienced nothing but hardships. Of the 104 settlers, only 38 survived the first year for several reasons. First, the location chosen for ease of shipping also let the water supply be contaminated by salt water. The colonists were not allowed to move because of the expense to the company. Second, colonists were instructed to hunt for gold and silver, not to grow crops. Therefore, the food supply was soon exhausted. Third, many of the colonists considered themselves gentlemen and expected the servants and artisans to do all the work.

Eventually the wealth that Virginia had to offer was discovered. It was tobacco. Tobacco was introduced in Europe by the Spanish and soon became a craze throughout Europe. Tobacco native to Virginia was considered inferior, but John Rolfe experimented with seeds from Trinidad and found a quality to rival the Spanish type. The first crop was exported in 1617 and by the 1660s 15 million pounds were produced and exported. All this was too late for the Virginia Company, in 1624 it was dissolved and Virginia became a royal colony.

One side note-- this John Rolfe is the same who married Pocahontas. The interracial harmony his marriage (1614) promoted did not take hold as did tobacco. The English, despite the shortage of white women, remained distant from the Native Americans. They were highly ethnocentric and convinced of their superiority. The death of Pocahontas in 1616 from disease contracted while on a trip to England was a better symbol of the shape that Indian-Anglo relations would take in the future.

The second British colony was founded by the Pilgrims who sailed on the Mayflower and landed at Plymouth in 1620. Over the next decade almost 20,000 English men and women arrived in New England. Their motives for leaving their homeland were varied. Some sought economic betterment, some adventure, some escape from personal entanglements, but the dominant impulse behind the Great Migration to New England was religious. The leaders of the move and the bulk of their followers were dissenters from the established state church. These were Puritans, who accepted the uncertainties of the new land to escape religious persecution.

Eventually an economy built on farming, fishing, shipbuilding, and foreign trade was established. After the decade of the Great Migration (1620-1639), few immigrants to America went to New England. The economy did not require additional labor, and the oppressive weight of its religious establishment repelled non-Congregationalists.

The population throughout the British colonies grew through immigration, which also included Scottish, Irish, Germans, etc., and through natural increase. In 1641 the number of Europeans in the British colonies barely exceeded 25,000; by 1700 it had increased to about 250,000; and over the next 17 years to almost 2.5 million.

By this time the American colonies had begun to experience various unifying and nationalizing influences. The rapidly increasing population was also looking westward, toward the trans-Appalachian region for new lands on which to settle. This was not an empty wilderness, but areas occupied by numerous tribes of Native Americans. And of course, a clash of cultures was inevitable.

Related material from the Gilcrease Library collection:

1. Bartolome de Las Casas

Letter, 1520 (Hispanic Doc. #129)

Las Casas, a Dominican priest, was one of the earliest to argue for the rights of the Native Americans. His writings were eventually translated into all major European languages, and became an important source for the "Black Legend."

2. Louis Nicolas *Codex Canadensis*

17th Century

These are the earliest known depictions of natives, animals, and plant life in New France (Canada). The volume contains 180 pen drawings and two double page maps. It is believed that Nicolas joined the Jesuit order for the opportunity to see the lands new to the Europeans.

3. Luke Fox Journal, 1631

These two manuscript volumes were kept by explorer and navigator, Capt. Luke Fox (1586-1635). One volume is the autographed journal and the other is the log of his voyage of 1631 in quest of the Northwest Passage.

4. Joan Blaeu

Atlas Maior, 1663

The publications of the House of Blaeu illustrated the high standards of geographical knowledge and cartography as well as the arts of papermaking, printing, engraving, and binding. This 12 volume set includes maps of the entire world. It was issued in Dutch, German, Latin and French editions and was the most expensive printed set of books available in the latter half of the 17th century.

NATIVE PEOPLE, ENDURING CULTURES

[This section was written by the late Sarah Erwin, Gilcrease Museum Archivist]

Modern experience has dulled our appreciation of the diversity of America before the arrival of the Europeans. We have seen and read so much Western fiction that we begin to think that all Native Americans wore feather head-dresses and buckskin clothes, rode horses, and lived in tepees. Such images erode past diversity on this continent.

Something to consider is that two general points of view have influenced our understanding of Native American cultures. Products of 19th Century European thought, these ideas have each led to false impressions and a misunderstanding of pre-contact Native American life. The first point of view held that North America before European colonization was inhabited by peoples without civilization. For some this condition has amounted to a shortcoming that has justified applying the label "primitive" to Native American cultures, and thereby denying them the respect their cultural achievements deserve. The second point of view stressed that the absence of "civilization" denoted a noble human condition in which natives were unspoiled by the corrupting influences of Euro-American urban life. Unfortunately, both of these views are derived more from the virtues and prejudices of European thought than from a careful measure of Indian culture. Ongoing research (both historical and anthropological) is continuing to show that Americans before 1492 were neither primitive nor noble savages. Instead, there was a rich diversity of native life-ways, each far more complex than was believed even a century ago.

America before the coming of Columbus supported a tremendous variety of cultures. We should remember that the people encountered by Columbus and other early European travelers were part of cultural traditions at least as old as those in the "Old World". The diverse cultures are associated with specific geographic regions on the North and South American continents. Within these regions, distance and widely varied patterns developed, each with its own set of attitudes, beliefs, and postures towards self, society, and nature. Technologies were developed that tapped locally available energy and provided necessary food and shelter.

An excellent example of America's cultural diversity is the number of distinct languages spoken as recently as 150 years ago. More than 170 North American languages are known, excluding those within the area of Mexican civilization. Relative few are closely related (with many being as dissimilar as modern Greek and English). The cultural diversity of Native Americans prior to European contact can be understood by studying the human populations that inhabited the distinct geographic regions of North America. These include:

Arctic	Subarctic	Northwest Coast	Far West
Plains	Eastern Woodlands	Southwest	

Major themes in Native American cultural development include:

- (1) Sedentary settlement-- which is characterized by a gradual rise in the proportion of the year spent in one location instead of shifting locations to exploit seasonally available resources. Approximately 7,000 years ago, semi-sedentary ways of life had become established in certain regions of North America.
- (2) The gradual domestication of plants and animals. These plants included sunflower, squash, pumpkins, may-grass, etc. The domestic dog universally was part of native life from very early times. With these changes toward more productive and reliable food sources, it was natural that population growth would occur. Although changes in climate, migration, and warfare decreased particular groups and regions from time to time, the general tendency through history was toward

an increasing population. Estimates of the North American population at the time of the Columbus voyages vary greatly, but most scholars agree that the number of 1 million (which was accepted until the 1960s) is far too small. New evidence of the sophistication of both hunter-gatherers and horticulturalists, as well as improved knowledge of the impact of European diseases on the Western Hemisphere peoples, has caused estimates of the population in North America in 1492 to be placed between 3 and 5 million. (Although some argue a number as high as 100 million).

(3) An increase in cultural and social complexity. It is generally agreed that this trend is a product of increased sedentary lifestyle and domestication of plants and animals. In this we can see the development of trade networks, such as that between the Eastern Woodlands, the Great Plains, and the Southwest. Societies still experienced periods of population decline, territorial shrinkage, and social stress, but the rise and fall of regional societies was part of cultural development.

It is important to note that the arrival of the Europeans altered the natural courses of these cultural developments of Native American societies. But for the Europeans, it was an opportune time. They entered the Southeast at a time of cultural decline, and in the Northeast they were able to ally themselves with their largest potential adversary--the Iroquois--through trade. In the Southwest, European invasion was hampered by both native resistance and unfamiliar environment, but here too Europeans were fortunate to come upon the scene after the disintegration of the great Anasazi towns.

Virgin Soil Epidemics

The invading Europeans had an ally on which they had not counted-- disease. There is no doubt that chronic disease was an important factor in the dramatic decline of Native American populations. It is probable that the greatest killer was epidemic disease, especially as manifested in virgin soil epidemics.

Virgin soil epidemics are those in which the populations at risk have had no previous contact with the diseases that strike them and are therefore almost defenseless. The importance of these epidemics in American history is strongly indicated by evidence that a number of dangerous illnesses, for example--smallpox, measles, malaria, and yellow fever were unknown in the pre-Columbian New World. It is estimated that perhaps as many as 90 percent of the American population died from these newly imported diseases.

Early chronicles of America are full of reports of horrendous epidemics and steep population declines, confirmed in many cases by recent analyses of documents such as Spanish tribute records and other sources. Records, although brief and vague, still provide documentation of deadly epidemics. Some of the worst include an epidemic, possibly the bubonic plague, which swept coastal New England from Cape Cod to Maine in 1616-1619, killing as many as nine out of every ten it touched. During the 1630s and into the next decade, smallpox (the most fatal of all recurrent Indian killers) eliminated half the people of the Huron and Iroquois confederations in the Great Lakes region. In 1738 smallpox destroyed half the Cherokees. Shortly before the Louisiana Purchase, smallpox killed perhaps half the population between the Missouri River and New Mexico. In the 1820s fever devastated the people of the Columbia River area, killing almost four-fifths the population. And in the late 1830s smallpox returned to the Great Plains and destroyed about half of the Natives there.

(This is not unlike the Black Death that struck Europe in the 14th century and lasted 100 to 200 years. However, the decline in Indian population lasted almost 400 years. But this is on the entire continent. Within specific tribes resistance began to build up in about 150 years. (In the Western Hemisphere, simultaneous epidemics occurred.)

Virgin soil epidemics tend to be especially deadly because no one is immune in the afflicted population and so nearly everyone gets sick at once. No caregivers are left to tend those who are ill. In North America, the diseases also caused a breakdown in Indian societies. Eventually tribal and kinship

loyalties failed as those not yet stricken stopped caring for the sick and attempted to escape. This also caused the disease to spread. Eventually too, tribes began to question their own beliefs and religion as they continued to suffer from illnesses from which the Europeans were often seemingly protected. It was as if whether the Europeans came to the Native Americans in war or peace, they always brought death with them.

Looking back, it is obvious that the first great exchange between Europeans and the Native Americans was biological. The Indians did contribute something to this Atlantic exchange, in return for the smallpox and other earlier mentioned diseases, they gave syphilis. By 1494 syphilis was not uncommon in Spain and was moving into other European countries. Throughout Europe it changed relation

Indians in American History

In many studies of American history, Indians are regarded as exotic or pathetic footnotes. In textbooks they either do nothing or they resist. In their colonial and 19th century manifestations, they are either "obstacles to white settlement or victims of oppression."

Historians, who usually are interested in the evolution of the dominant Anglo-American "core culture," have often used four approaches to minority or Indian history. They are:

- (1) the great man or hero approach
- (2) the who-is-more-civilized approach - which includes the barbarities committed by the whites against Indians.
- (3) the crushed personality and cultural theft approach - which presents Indians as victims and maintains that change only destroys Indian cultures, never adds to them.
- (4) the contributions approach - this is most often used when seeking to define the Indian role in American history, rather than the white role in Indian history.

We should consider Indians as one of the principal determinants of historical events in America. Changes wrought in Anglo-American culture, not by borrowing and adapting native cultural traits, words, and objects, but by reacting negatively and perhaps unconsciously to the native presence, threat, and challenge. Without consideration of these deeply formative reactive changes, we can have no true measure of the Indians' impact on American history.

In America during the 17th and 18th centuries, the adaptive changes Europeans made in response to their contacts with Indians significantly shaped agriculture, transportation, and economic life. The more elusive reactive changes significantly shaped the identity of a new people and the nation they founded.

One method in understanding the importance of Indians in America's past is to imagine (within reason) what early American history might have looked like in the absence of the Indians. To begin at the beginning, in the period of European contact, we can say that if Christopher Columbus had not discovered "Los Indios," the history of Spanish America would have been extremely short and uneventful. Since Columbus was looking for the Far East, uninhabited islands would have been of little interest. (It was known that islands of the Orient were populated). There would have been little reason to explore or settle an unpopulated region instead of pursuing his larger goal. He would have regarded America as simply a large impediment to his journey to the East.

If the Caribbean as well as Central and South America had been unpopulated, the placer mines of the islands and the deep mines of gold and silver on the mainland probably would not have been discovered; they certainly would not have been quickly exploited without Indian knowledge and labor. In fact, without the enormous wealth to be commandeered from the natives, it is likely that the Spanish would not have colonized New Spain at all except to establish a supply base from which to continue the search for the Southwest Passage. Without the initial discovery of Indian gold and silver, the Spanish

probably would have dismissed Columbus after one voyage and redirected their economic energies eastward, following the Portuguese toward the certifiable wealth of Africa and India.

Eventually, sugar cane might have induced them to colonize the American discoveries, but they would have had the expense of imported black laborers. There would also be no knowledge of saltwater pearls and the bright red dye made from the cochineal (COACH-KNEEL) beetle (which became the second largest export of Spanish America).

Perhaps most important, without millions of Native Americans who inhabited New Spain, there would have been no Spanish conquest-- no Cortez or Montezuma, no brown-robed friars, no legalized plunder under the encomienda system and no reason for Spain's European rivals racing to establish American colonies of their own.

For example, the French might have been drawn to Cod fishing on the Grand Banks off Newfoundland and supported a small seasonal population of fishermen. But without the Indians, the French would have colonized no farther. Jacques Cartier would have received no reports from Indian fishermen of furs, and promises of gold and diamonds. If by chance Samuel de Champlain had renewed the French search for the Northwest Passage in the 17th Century, he would have lost his backers quickly without the lure of an established fur trade with the natives of Canada, who hunted, processed, and transported the pelts. And without the so-called "pagan" souls of the Indians as challenge, the French religious orders would not have worked with Champlain and the trading companies that settled and governed New France before 1663. There would be no record of French and Indian Wars in our history books.

Sooner or later, the English would have established colonies in America as a safety valve for the pressures of population growth, economic reorganization, and as a sanctuary for religious dissenters. However, once English settlement was under way, the absence of native villages, tribes, and war parties would have drastically altered the chronology of American history. Generally, events would have been accelerated because the Indian presence acted as a major check on colonial development. Without a native barrier, the most significant drag on colonial enterprise would have been the lack of Indian labor in a few minor industries.

Without Indians to contest the land, English colonists would have encountered opposition only from other English settlers. Without potential Indian or European enemies, cities could be located for economic rather than military considerations (such as Jamestown, Plymouth, Boston, Charleston, etc). In an empty land, English leaders would also have had fewer strategic and ideological reasons for communal settlement of the classic New England type. Without the military and moral threat of Indian war parties or the puzzling seduction of native life, English colonists would have had to be persuaded to band together. Colonies would have spread quickly across America. Without Indians, Frenchmen, or Spaniards in the Mississippi Valley and beyond to slow them, only the technology of transportation, the supply of investment capital, and the organization of markets en route would have regulated the speed of their advance.

Another consequence of an Indian-less America would be that we could not speak with any accuracy of "the American frontier" because there would be no people on the other side. Only when two peoples and cultures intersect is a legitimate frontier established. The movement of one people into uninhabited land is merely exploration or settlement.

In an Indian-free atmosphere all colonial life would have been different, particularly four aspects-- economics, religion, politics, and acculturation.

Economics

The economy of Anglo-America would include farming as a mainstay of colonial life. But the initial task of establishing farms would have required far more work and clearing without the meadows produced by seasonal Indian burning. There would have been no maize, the staple crop grown throughout

the colonial period, especially in the early years before traditional European cereal crops had been adapted to the American climate and soil.

The colonial economy would also have been affected by the lack of Indian trade. Personal fortunes as well as the economies of some major colonies rested on the fur trade into the 18th century.

And finally, in an America without Indians, the history of black slavery would have been different. It is likely that, in the absence of Indians, the colonial demand for and use of African slaves would have begun earlier and accelerated faster.

Religion

Without the challenge of native "paganism" in America, the country would have lost much of its distinctively evangelical tone. Without the Christian missions to the Indians, there would have been less denominational competition in the 18th Century. Without Indian targets, even the New England colonists might not have retained their "Chosen People" conceit so long. There would also have been no fear of the French "Catholic menace" to the north or the Spanish in the southwest.

Politics

Colonial politics, too, would have had a different complexion in the absence of American natives. Canada would have quickly become English. Without French and Indian military threats, taxpayer burden for colonial defense would have been lightened, therefore lessening the strains in political relations between governors and representative assemblies. Intercolonial cooperation would have been even more unusual than it was. And perhaps there would have been fewer grievances against the mother country.

Without the steady impress of Indian culture, the colonists probably would not have been ready for revolution in 1776 because they would not have been or felt sufficiently Americanized to stand before the world as an independent nation. The Indian presence precipitated the formation of an American identity.

Acculturation

English reactions to the Indians were mixed; the "savages" were noble as well as ignoble, depending on English needs and circumstances. Especially on the frontier, colonists were not against borrowing and adapting aspects of native culture if it worked to their advantage. Indian means were simply used to English ends, the cultural exchange did not turn frontiersmen into Indians.

However, the entire colonial culture was changed, often indirectly, by the Indians. Having the Indians in close proximity reinforced not only the continuity of vital English traits and institutions but also Americanized all levels of colonial society. The colonial experience of trying to solve a series of "Indian problems" did much to give the colonists an identity linked to America and their apprenticeship in political and military cooperation. In large measure, it was the reactive changes that transformed colonial Englishmen into Native Americans in feelings, allegiance, and identity. According to John Adams, this transformation made the American Revolution possible.

Indeed, the Indians were crucial to the formation of the Anglo-American character because of the strong contrasts between the two cultures. The Indians, by their long and determined opposition, helped to meld thirteen separate colonies into one nation. A nation that was different from England largely by virtue of having shared that common history of conflict on and over Indian soil.

Adaptive Changes

There are other identity-forming changes which were adapted from Indians:

Without knowledge provided by the Indians, winter hunting would have been curtailed with no snowshoes and toboggans.

Movement into the interior of the continent would have been slowed without the use of the lightweight bark canoe. Many colonists would have died without native medicines-- more than 170 entries in the U.S. Pharmacopeia are attributed to Indian discovery and use.

Without native opponents and instructors in the art of guerilla warfare, the colonists would have fought the American wars-- primarily with the British-- in traditional military style. In fact, without the constant need to suppress hostile natives and aggressive Europeans, the military spirit needed to win the Revolutionary War might have been lost.

Without a Native American influence the names of 28 states and innumerable places would be different. The Shenandoah and Monongahela rivers might be known as the St. George and the Dudley.

No animal would be known as a skunk, a raccoon or a moose.

A papoose would be unknown and political big shots would never have been called mugwumps. And finally, it would be impossible to order moccasins from the L.L. Bean catalog.

Related material from the Gilcrease Museum art collection:

1. Sir Joshua Reynolds: *Syacust Ukah*. This is a painting of Skiagusta Ustanacah meaning Chief Ostenaco.
2. Francis Parsons: *Cunne Shote*. Standing Turkey.

Related material from the Gilcrease Library collection:

1. Theodor DeBry. *America*. Volume 1: *Brief and True Report...of Virginia*. DeBry: Frankfurt-am-Main, 1590

This is the first volume of DeBry's multi-volume set of *America*. The text was adapted from Thomas Harriot's writings and illustrated with drawings by John White. This volume was issued in Latin, English, French, and German.

2. Gurdon Saltonstall Letter

This 1716 letter was written by Saltonstall to the Society for Propagating the Gospel among the Indians. Saltonstall (1666-1724) was a Harvard graduate, an ordained minister, and governor of Connecticut from 1707 until his death. The letter provides an account of the Mohegan and Pequot Indians.

3. *A New Humorous Song, On the Cherokee Chiefs*

This 1762 printed ballad was written and sold by London coffee house proprietor, H. Howard. It commemorated the visit of three Cherokee leaders to England following two years of fighting and the Cherokee's request for peace on British terms.

EXPLORATION, COLONIAL AMERICA AND THE TRADER'S WORLD

[This section was written by the late Sarah Erwin, Gilcrease Museum Archivist]

The lure of westward movement seems to have been present from the very arrival of Europeans on American shores. The West represented a challenge and the opportunity of new beginnings of a life rich in all good things. To this was added the mystery of finding what really was out there, as well as the excitement and adventure involved in the search.

New England author and naturalist Henry David Thoreau wrote "Eastward I go only by force; but westward I go free." British novelist Charles Dickens (after a trip to the United States) is said to have commented on the unhappy pioneer who reached the Pacific Ocean and sobbed because he could go no further west. In the 19th century, Americans joked that the first question Westerners at the Pearly Gates asked of St. Peter was, "Which way is west?"

The country beyond the Mississippi, as we now know it, was not just "discovered" in one dramatic and colorful era of early 19th century exploration. Rather it was discovered and rediscovered by generations of very different explorers down through the centuries.

In its broadest terms, the history of 19th century Western exploration can be seen unfolding through three major periods each characterized by a dominant set of objectives, particular forms of exploring activity, distinctive types of explorers, and appropriate institutions that governed these other factors.

The first of these periods began with Lewis and Clark in 1804 and continued until around 1845. It was an era of imperial rivalry, in which even the mountain men and fur traders were self-conscious pawns of an international competition for the West.

The second was a period, from 1845 to 1860, of settlement and investment in which numbers and opportunity were all that counted, and the explorer was largely dedicated to lending a helping hand in the matter of Manifest Destiny.

The third period, from 1860 to 1900, was the era of the Great Surveys, a time for more intensive scientific reconnaissances and inventories. It was also a time for sober second thoughts as to the proper nature, purpose and future direction of Western settlement. Conservation and planning in the national interest became a vogue, indicating the region had come of age.

The two decades between the conclusion of the American Revolution in 1783 and the purchase of the territory of Louisiana in 1803 marked the beginnings of national expansion. The Appalachian Mountains, an initial barrier to westward settlement, were crossed and everything south of the Great Lakes and west to the Great Mississippi River was considered open for settlement. The Northwest Ordinance of 1787, established procedures by which new states might be added to the Union. Notice that the ordinance -- named for what we now call the Old Northwest -- passed Congress the same year that the Constitutional Convention assembled in Philadelphia to change government from the Articles of Confederation to the U.S. Constitution.

But early movement west was slow. During and just after the Revolution westward movement was held back by Indian conflict and post-war diplomatic problems. In 1794 John Jay's Treaty with England and the victory over the Indians at the Battle of Fallen Timbers in 1795 opened the Great Lakes country. Also in 1795 the Treaty of San Lorenzo with Spain ended most of the Indian warfare in the Southwest and opened a market for Westerners' produce by guaranteeing Americans the right to navigate the Mississippi River. By the mid-1790s the borderlands were secure, and Americans were ready to again move westward.

When President Thomas Jefferson delivered his first inaugural address in 1801, the United States still contained fewer than 5½ million people (not including Indians), and about one-fifth of these were black slaves. In many areas settlement did not extend more than 50 miles inland.

However, Jefferson envisioned a West with American settlement that stretched to the Pacific. In economic terms, there was a potentially rich fur trade for the U.S., and there was still the lingering hope of the fabled Northwest Passage across the continent which would allow domination in trade with China. The additional lands would also allow for Jefferson's ideal agrarian society and a "country, with room enough for the thousandth and thousandth generations." (TJ 1801 inaugural address) With the \$15 million purchase of 830,000 square miles (eventually about 3 cents an acre) of a vaguely defined Louisiana Territory in 1803, Jefferson acquired land he believed to be enough for "hundreds of generations."

In 1801 Spain ceded territory to France, the strongest military force in the world. Napoleon wanted to build an empire in America, but unable to do so, chose to sell territory to the U.S. to create a trading partner for France. Also, it could not be seized by Britain during the war he planned to wage soon.

Lewis and Clark

The exploration of the American West was never an isolated event. The explorations of the opening decades of the 19th century should especially be considered as a part of world history. When Meriwether Lewis and William Clark crossed the North American continent from the Mississippi River to the Pacific Ocean and then returned to the east -- more than 7,000 miles between May 14, 1804 and September 26, 1806 -- they brought to a close nearly three centuries of European searching for a Northwest Passage to the Orient. The Lewis and Clark expedition demonstrated to the world at large the great width of western North America and its potential riches in furs, minerals, fishes, and untold other natural resources. Thus they succeeded in making the West itself an object of desire.

There has been a great deal of attention given to the details of the Lewis and Clark expedition, but an important and often unmentioned fact is that Jefferson and his scientific associates in Philadelphia, carefully planned in advance the types of information the explorers should collect. They were instructed to explore the Missouri and Columbia rivers to locate "the most direct and practicable water communication across the continent for the purposes of commerce." But they were also to fix geographical positions by astronomical observations so that a map of the region could be made. Moreover, they were to study the Indian inhabitants very carefully, including their numbers, their relations with other tribes, their economic and military pursuits, their food, clothing, and houses, their diseases and remedies, and their laws and customs. In addition Lewis and Clark were to study the "soil and face of the country," especially its vegetation, its animals, its fossils and, the existing minerals, including metals. They were also to take note of volcanic action and to keep statistics on the weather. Basically, although commerce in furs was to be a prime objective, the explorers were to inquire into almost every phenomenon that might prove useful to settlers from the United States.

In addition, Lewis and Clark served as diplomatic agents of the United States in establishing a claim to the country as far as that surrounding the Columbia River. Their expedition also was an integral and symbolic part of the American encounter between Euro-Americans and Native Americans that had started centuries before on the eastern edge of the continent. In this role Lewis and Clark left behind among many tribes a legacy of nonviolent contact.

The scopes of Jefferson's instructions and the general approach that called for the study of any and all useful information set the pattern for much of the early American exploration in the Far West and gave it a tremendous advantage over the more specialized efforts by competing nations. It highlighted what was to be a more flexible and economically mobile American approach to the West. Later American explorers in the West characteristically found many more uses for the land than did their counterparts from different nations.

Government Expeditions after Lewis & Clark

Other expeditions were sponsored by the Federal government during the early 19th century. An 1804 group traveled up the Red River until turned back by Osage Indians, and in 1806 another expedition went nearly 700 miles up the river before being turned back by a detachment of Spanish cavalry. (Spain viewed the Great Plains as a buffer between its holdings and the U.S.) Also in 1806, Lt. Zebulon Pike crossed the southern Great Plains and Rocky Mountains and was captured by the Spanish and held in Santa Fe.¹ Eventually, Pike produced an extensive set of journal notes and one of the major maps of the southwest.

The Fur Trade

The fur trade was one of the earliest commercial ventures in North America, beginning soon after European contact. With the founding of the Hudson's Bay Company in 1670, the fur trade dominated the development of the Canadian West. The English soon were challenged with competition from French traders, head-quartered in Montreal. The English established a line of strategic posts and relied upon Indians to bring in furs to trade. The French traders traveled west to take their goods to the Indians. The British conquest of Quebec in 1759 shattered the French colonial fur trade, but British-American traders quickly became formidable competition.

The fur trade was an extractive industry that depleted a continent of natural resources -- in this case the beaver and muskrat were highly prized in world markets for making fine felt hats. Fox, sable, and ermine were used to trim coats and make mittens and muffs. Deerskins were sold for leather. But the fur trade also provides an example of how radically dissimilar cultures established a common ground of understanding. The trade also served as an exchange of information -- about technology and social organization. It is helpful to think of the evolution of fur trading methods in three phases.

During the earliest phase, European participation was somewhat passive. Native Americans brought furs to the Europeans. Tribes bargained as groups and wielded great power, since they gathered and transported the furs.

The second phase developed as the Europeans moved into the interior, taking on more steps in the trading process and preventing their customers from organizing to control trade. Europeans transported furs, but still relied on Indians to hunt and process pelts, as well as supply food, information, and support activities such as canoe building.

In the third phase the fur trade became a tool of expanding industrial nations and precursor to settlement. Euro-American trappers even replaced the Native work force and conflict became more frequent.

The giant of the American fur trade was John Jacob Astor, a German immigrant who built his American Fur Company into a financial empire. By about 1810, Astor controlled much of the fur trade east of the Mississippi River and moved into western trade with the establishment of a trading post called Astoria at the mouth of the Columbia River. Astor differed from his competitors in his global concept, envisioning the West Coast as merely a stop on the way to the markets of China and India. However, the War of 1812 brought a halt to the American fur trade in the Pacific Northwest. (Astor sold his post, equipment and furs to the British before the start of the war.)

The traders' and trappers' rush into the Rocky Mountains was actually initiated by Lewis and Clark, who reported the mountain rivers rich in fur bearing animals and who had also blazed a trail into the region. The first to follow in the spring of 1807 was Manuel Lisa, a Spanish trader from St. Louis. With a large party of trappers, he built a fort near the Yellowstone and Bighorn rivers. Lisa's Missouri Fur Company dominated Rocky Mountain fur trade for half a dozen years.

¹Pike did not climb, nor name, Pike's Peak.

Lisa's success encouraged competitors, the most prominent being William H. Ashley and Andrew Henry of St. Louis. Ashley and Henry implemented the system of sending small groups of trappers overland and staking them to a year's provisions in exchange for a part of their take in furs which were to be collected at an annual rendezvous. This plan proved so successful that it soon became the mainstay of the fur trade. Held in the early summer, these trappers' rendezvous were something like the trade fairs of medieval Europe in that the basic purpose was to allow the exchange of merchandise. It also provided an opportunity for trappers to relax. Fifteen rendezvous took place between 1825 and 1840 at locations in Wyoming, southwestern Idaho, and northern Utah.

Legendary mountain men of this era included: John Colter, Jedediah Smith, Jim Bridger, William and Milton Sublette, Hugh Glass, Jim Beckworth, Thomas Fitzpatrick and Kit Carson. These men along with traders such as Astor, Lisa, and Ashley provided much of the early knowledge and interest in the American far west. The era was colorful and is easy to romanticize, but it must be remembered that although the mountain men today symbolize rugged individualism, they were dependent upon the fur trader, who was in turn dependent upon businessmen in the East and in Europe and on the demand in the civilized world for animal pelts. Indeed, by the time fashion changed to silk in the late 1830s the beaver was nearing extinction.

In Search of Exotic America

Soon another group of explorers headed west. Collectively, they might be called naturalists -- some were artists, some scientists and others just adventurers. A number of these explorers were Europeans -- the English botanist Thomas Nuttall (before 1818), Frederick Paul Wilhelm Duke of Wurttemberg (5 trips west 1822-58), Prince Maximilian of Weid (1833), and Sir W.D. Stewart of Scotland (7 seasons in west 1833-1843).

At times artists accompanied various explorers. Notable in the Gilcrease collection during this early period are Alfred Jacob Miller and Karl Bodmer. Another important artist-explorer was George Catlin, who traveled throughout the west from 1830-1836. These and other artists were important for they enabled a wide audience to visualize the American West.

By the 1840s, another era was beginning in the west. A new kind of explorer had appeared. This was the military explorer of the U.S. Corps of Topographical Engineers. These men were specially trained in scientific skills, engineering, cartography and topographical drawing. They were mapping the way for expansion to Oregon and California Territory and promoting a new term in the American vocabulary, Manifest Destiny.

Related material from the Gilcrease Library Collection:

1. Extracts from *An Act Concerning Intercourse with the Indian Tribes*, 1793

This document was approved by President Washington and certified (and signed) by Secretary of State Thomas Jefferson. The original Indian policy of the Washington Administration, adopted in 1792, committed the U.S. to dealing with each tribe as an independent nation. Treaty privileges included a guarantee of the right of self-government within tribal boundaries and protection from all efforts to intrude upon them. As President, Washington and later Jefferson promised the Indians that as soon as they became "civilized" they would be admitted to full and equal citizenship.

2. *Rough Drafts to Notes on Indian Sketches* Alfred Jacob Miller, 1837

In 1837, Miller was hired by Scottish adventurer William D. Stewart to accompany an expedition into the Rocky Mountains. Among Miller's paintings were images of the rendezvous held that year on the Green River.

3. *Travels in the Interior of North America*, 1843 text by Prince Maximilian zu Wied, with hand colored aquatint engravings by Karl Bodmer.

Beginning in 1833, German explorer and naturalist, Prince Maximilian and Swiss artist Karl Bodmer traveled some 5,000 miles in thirteen months along the Missouri River. Together they recorded the Plains Indians culture before it was changed dramatically by the intrusion of the Europeans.

Upon their return to Europe in 1834, Maximilian went to Neuweid to edit his field journals and Bodmer to Paris to supervise the execution of the aquatint copper plate engravings. The book was published in German, French and English editions and accompanied by an atlas of prints.

INDIAN PEACE MEDALS

The custom of awarding medals to important Indian leaders was introduced long before American independence. Who began the practice is unknown, but the French, Spanish, and British all distributed the medals for many years.

The first Presidential medals struck were for George Washington and bear the date 1789, the year of his first inauguration. Medals from his first term were oval rather than round like those previously given by the British, French, and Spanish. For Washington's second term, the so-called season medals were created, each with a scene "to lead the Indians toward the white man's ways." They were round and came in three designs, a man tending cattle, a woman spinning, and a man sowing wheat. Indians preferred images of Washington, so this style was discontinued.¹

A great many medals were struck during Washington's administration. "The large number precluded the production of new medals for John Adams's administration, and in fact many of the season medals were left over at the end of Adams's term and were sent along with Lewis and Clark for presentation to Indians they met on their expedition of 1804-1806."²

New medals were struck for Thomas Jefferson, and the series then continued through the administration of Benjamin Harrison. These medals bore the likeness of the president on one side, and from Jefferson to Zachary Taylor, the reverse bore clasped hands, crossed tomahawk and peace pipe, and the words "Peace and Friendship." Beginning with Millard Fillmore, the reverse had various designs. They were all round until the administration of Rutherford B. Hayes when they returned to the oval shape. Benjamin Harrison, the last president for whom medals were struck, had both oval and round medals, but only the round ones were actually presented to Indians. Most of the medals were silver, but only bronze was struck for Hayes.³

Medals were given on special occasions, such as the signing of treaties, visits by Indians to the nation's capital, or when an important government official visited Indian country.

In 1829 Lewis Cass and William Clark proposed rules for the distribution of medals:

1. They will be given to influential persons only.
2. The largest medals will be given to the principal village chiefs, those of the second size will be given to principal war chiefs, and those of the third size to the less distinguished chiefs and warriors.
3. They will be presented with proper formalities, and with an appropriate speech, so as to produce a proper impression upon the Indians.
4. It is not intended that chiefs should be appointed by any officer of the department, but that they should confer these badges of authority upon such as are selected or recognized by the tribe, and as are worthy of them, in the manner heretofore practiced.
5. Whenever a foreign medal is worn, it will be replaced by an American medal, if the Agent should consider the person entitled to a medal.

"Although these regulations were never formally adopted, they represented the generally accepted practice on the frontier."⁴

When Thomas L. McKenney was head of the Indian Office, he wrote the mint regarding the production of a medal for Jackson in 1829:

¹Francis Paul Prucha, *Indian Peace Medals in American History* (Bluffton, SC: Rivilo Books, 1994), pp. 73-89.

²*Ibid*, p. 90.

³*Ibid*, p. 128.

⁴*Ibid*, p. xiii.

The practice of distributing Medals among Indians is as old as the first intercourse of the French with these people. The British continued the practice, and it has been followed by our own Government, and under every succeeding Administration, beginning with General Washington's (with but one exception) to this time. So important is its continuance esteemed to be that without Medals, any plan of operations among Indians, be it wast it may, is essentially enfeebled. This comes of the high value which the Indians set upon these tokens of Friendship. They are, besides this indication of Government Friendship, badges of power to them, and trophies of renown. They will not consent to part from this ancient right, as they esteem it; and according to the value they set upon medals, is the importance to the Government in having them to bestow.⁵

In the 1840s interest began to grow in Presidential Peace Medals. Beginning in 1842 the U. S. Mint began using the original dies to cast bronze replicas of medals, beginning with Jefferson, for important government officials or for presentation to historical societies.⁶ Washington and John Adams were omitted from the series because the mint had no dies for these two. Because the mint had no die for either Washington or John Adams, they were not included in the initial series. In 1878 a die was found bearing the likeness of Adams and he was added. "From that time on bronze copies of the [Adams] medal with the Indian peace medal reverse were sold regularly at the Mint."⁷ It was not until 1903 that a die was created for the Washington medal and the series was complete.⁸

Peace Medals in the Gilcrease Collection include ones from the administrations of: George Washington, Thomas Jefferson, James Monroe, James Madison, John Quincy Adams, Andrew Jackson, Martin Van Buren, John Tyler, Zachary Taylor, James Buchanan, Abraham Lincoln, Andrew Johnson, and James A. Garfield. Other presidential medals other than peace medals include U.S. Grant, and a Fur Trade medal of George Washington. The collection also includes medals from King George II and King George III.

Some portraits and sculptures in the Gilcrease Collection which include peace medals:

Red Jacket by John Neagle - George Washington medal

Sitting Bull, sculpture, by Carl Kauba - Benjamin Harrison medal

Cunne Shote by Francis Parsons - George III medal

Syacust Ukah by Sir Joshua Reynolds - George III medal

Terre Kitaunuh also Petalesharro by Charles Bird King - James Monroe medal

⁵*Ibid*, p. 104.

⁶*Ibid*, p. 135.

⁷*Ibid*, p. 138.

⁸*Ibid*, p. 138.

RACE, REMOVAL, AND IMPERIALISM

Everyone is probably familiar with the removal of the Five Civilized Tribes from the Southeast to Indian Territory, but this process was not an isolated event. Throughout American history many more than these five tribes were removed from their native homelands to Indian Territory or to reservations.

When the United States established its independence, there was considerable continuity from earlier British policies. Like the European imperialists, the American rebels boldly proclaimed their sovereignty over extensive territories that they in fact did not control. They had made the British withdraw from lands east of the Mississippi River in 1783, but they still had to deal with the Indian nations that actually occupied those lands. The new government was not strong enough to conquer the major Indian nations, so it was forced to deal with them by the same treaty-making process used earlier by the British. The United States employed the treaty system as its principle way of dealing with Native Americans for nearly a century for the simple reason that it was easier and cheaper for the government to negotiate with Indians than to fight them.

The frontier era was devastating for Native American populations; a majority of the Indian people were killed by numerous diseases and their ranks were further thinned by many colonial wars. Yet contrary to the Americans' belief that Indians were a "vanishing race," the populations of several native groups began a gradual increase after the period of initial contact. This fact perplexed American policy makers, who felt they were overseeing the continual decline of their charges. When Indians did not vanish, politicians had to decide what status these peoples would hold within the United States. That decision was not immediate but was formed gradually through the 19th Century.

During the first quarter of the century, attitudes toward Indians differed between political leaders in Washington and American frontiersmen. Most of the Founding Fathers were the products of the Enlightenment philosophy, and although they viewed Native people as inferior, they still had been influenced by Rousseau's conceptions of the "noble savage." Most leaders, at this point, could be considered more ethnocentric than racist, believing that the Indians could be converted into farmers and eventually assimilated into American society. Also, most Indians had already been forced away from the eastern seaboard, and therefore posed no threat to politicians in Washington. Thomas Jefferson may have encouraged the government-sponsored Indian factories (or trading posts) to lure the Native Americans into debt and thereby force them to cede surplus lands, but he also supported a systematic program to provide the tribes with agents and farm implements so they could learn to be farmers. Although the Americans were mostly interested in gaining Indian lands for Euro-American settlement, the founding fathers realized they had to develop policies toward Indian peoples as well. These included "civilization" programs which promoted commercial agriculture, republican government, English education, and Christianity. American frontiersmen were less willing to assimilate the Indians. Most frontiersmen were economic opportunists, and they viewed Indian control of large tracts of land as denying them access to riches.

The flood of white migration into the trans-Appalachian interior that began after the Revolution provoked conflict with the Indian tribes already occupying the regions. Most times the scenario was the same, native peoples went to war in defense of their homelands only to meet defeat, which Americans then used to justify seizure of more Native lands. Conflicts of another nature, developed over Indian policy and created disagreement between local, state, and federal governments. Many of these disputes reflect the federal government's inability to maintain effective control over its western citizens. Between 1795 and 1809, federal officials signed 17 treaties with tribes of Ohio, Indiana, Illinois, and Michigan, but in fact, these treaties were seldom honored. American frontiersmen - with a sense of self-righteousness - ignored treaties to hunt, trap, and establish homesteads on Indian lands. In addition to overrunning Native American homelands, these frontier invaders severely depleted the game animals. Occasionally, federal officials made attempts to protect Indian lands, but they could not stop the tide of American aggression.

The War of 1812 became a crucial turning point in the history of relations between Euro-Americans and Native Americans. Before the war, the Indians of the interior had important external allies to whom they could turn for support against encroaching whites. From their base in Canada, the British had forged alliances with northwestern tribes, believing that a strong Indian buffer state would check temptations Americans might feel to annex Canadian territory. In the South, Spain pursued similar policies to protect their colony of Florida (which included lands in present day Florida, Alabama, and Mississippi). Another important factor of the period was a pan-Indian movement, which endeavored to politically and militarily unite most tribes from Wisconsin to Florida.

First led by the Shawnee Prophet Tenskwatawa and then by his brother Tecumseh, a religious revitalization became a resistance movement. Tribes were encouraged to return to ancient beliefs and reject the weakening influences of the whites (such as alcohol). Tecumseh proposed a congress of the tribes be created which would hold all remaining Indian land in common, with no land sales made without its approval.

It will never be known how successful the pan-Indian resistance might have become. While Tecumseh was in the South promoting the movement, William Henry Harrison attacked his headquarters on Tippecanoe Creek. Tecumseh was defeated in 1811, and with the outbreak of the War of 1812 fled to Canada to fight in support of the British. He was killed in battle in 1813.

The death of Tecumseh and many of his supporters was a fatal blow to the pan-Indian cause. All support from other powers hostile to the United States also ended as the British no longer felt the need for an Indian buffer state; and Spain, unable to withstand American pressures, lost its holdings in the southeast by 1817.

Indians in the Southeast

Disputes between Indians and whites over Native lands in the Southeast offer some interesting insights into the conflict between frontiersmen and federal officials; while also illustrating economic values of the Jacksonians.

By the 1820s, many Americans were dissatisfied with the economic system that emphasized centralized planning (national bank, tariffs, and federal support for internal improvements). Following the adoption of the cotton gin, cotton production spread across the Gulf plains and Indian lands in the region became the focus of local land speculators. Their complaint was that the federal government did not immediately purchase all Indian lands and remove every tribe in the region. (Extensive areas of Indian lands had been purchased and were in public domain by the 1820s.)

The administration of President John Quincy Adams continued to support the civilization programs that had been in force since the beginning of the century. In theory, the Indians were to adopt white values and be assimilated into American society. This procedure for a gradual change in the Indian's status came to an abrupt end with the 1828 election of Andrew Jackson.

The Jacksonians had no intention of assimilating the Indians into American society. Regardless of the tribes-people's adoption of American institutions, frontiersmen wanted them removed from their lands and forced beyond the frontier. The Cherokees' "civilization" program, for example, afforded them little protection from white Georgians. The Cherokee efforts involved many different areas. It included: a constitution modeled on that of the United States, general elections, the establishment of schools by a number of Protestant denominations, a national newspaper, and a written language developed by Sequoyah (1775?-1843). John Ross, (1790-1866) who was one-eighth Cherokee, was the first elected Principal Chief and remained so through the Civil War. After gold was discovered on Cherokee lands, white Georgians ignored the tribe's constitution, newspaper and Protestant congregations. Tribal lands were overrun. Georgia in fact held a land lottery (open only to whites) for lands occupied by the Cherokees. Regardless of how "civilized" the Cherokees had become, other Americans still saw them as "Indians" and, therefore, not encompassed in the protection that the Constitution extended to white men.

Ironically, by the 1820s many of the Cherokees, Choctaws, Creeks, and Chickasaws were of mixed Indian-European descent. The emergence of these interracial communities on the American frontier indicates that considerable acculturation already had transpired. On the southern frontier this racial mixture often had occurred in the middle and late 18th century, when British and sometimes French traders had married Indian women. The children of these marriages often exerted considerable influence in tribal affairs; and since they were the products of both cultures, they sometimes served as cultural brokers, representing tribal interests (as they saw them) in mediating with the federal government.

The Choctaws provide a good illustration of the role that mixed-bloods played in tribal changes. Although the Choctaws originally had lived through hunting and horticulture, by the middle of the 18th century they had become so enmeshed in the European trading system that much of their economy was based on their ability to supply deerskins to British merchants. After the American Revolution they shifted to Americans, but by 1800 they had so depleted the deer population in Mississippi that they no longer could provide the hides needed to purchase items that had become necessities.

Aware that the deer herds had diminished and that they could no longer maintain their life-style in Mississippi, some of the traditional Choctaw leaders were willing to exchange the tribe's lands in Mississippi for similar regions in Arkansas. In contrast, many mixed-blood Choctaws opposed such a removal. Adapting to a market economy, they began to raise cattle and eventually to plant cotton. Although many Choctaws no longer could sustain themselves in Mississippi, they still retained an emotional attachment to their homeland and rallied to the mixed-bloods' leadership.

In response, the mixed-bloods portrayed themselves as Choctaw patriots attempting to defend the tribe's homeland. Federal officials preferred to negotiate with the older, more traditional leaders, but their power was usurped by the mixed-bloods who brought further changes to the tribe. Allying themselves with Protestant missionaries, the new leaders encouraged the work ethic, thrift, the accumulation of capital, and sobriety since they asserted that these qualities would enhance the tribe's ability to retain their homelands. Under such leadership, much of Choctaw society was transformed, and growing numbers of tribesmen began to raise cattle and grow cotton. In addition, the political structure of the tribe was altered by mixed-bloods such as Peter Pitchlyn (who was one-quarter Choctaw), David Folsum, and Greenwood LeFlore who emerged as the new leaders of the Choctaw Nation.

In his 1829 message to Congress, President Jackson offered southern Indians two alternatives--they could become subject to the discriminatory laws of the states or move west and continue their own governments. The president and most Southerners believed that they should move. In 1830, Congress passed the Indian Removal Act which authorized the president to negotiate exchange of territory and appropriated \$500,000 for that purpose. Under the proposed removal treaties, the federal government would compensate emigrants for improvement and assist them in their journey west.

Choctaws The Choctaws were the first tribe to go west under the provisions of the Treaty of Dancing Rabbit Creek. In the fall of 1831, the first detachment of Choctaws left Mississippi. By the spring of 1834, between 13,000 and 15,000 Choctaws had been removed. About 7,000 remained in Mississippi.

Creeks In 1836 the War Department forcibly removed thousands of Creeks as a military measure. Many Creeks died during their westward trek as a result of the sinking of a steamboat, disease, hunger, and exposure. Finally about 14,500 assembled in their new nation in the West.

Chickasaws The Chickasaws avoided some of the suffering of the Creeks, but once again corruption and fraud characterized their removal. Under the terms of the Treaty of Pontotoc, they ceded their eastern homeland, but the federal government delayed removal until officials could locate suitable land in the West. In the interim, the Chickasaws received individual plots, and the federal government opened the remaining two-thirds of the Chickasaw territory to white settlement. Speculators promptly poured onto the Chickasaw country defrauding individuals of their property. Finally in desperation, the

Chickasaws agreed to purchase a tract of land from the Choctaws, and in 1837-38 about four thousand Chickasaws migrated beyond the Mississippi.

Cherokees The scandals affecting these tribes strengthened the Cherokees' resolve to resist removal. The Cherokee Nation challenged Georgia's claim of jurisdiction over Cherokee territory and won a decisive victory before the Supreme Court in 1832, but Georgia defied the Court. Legal technicalities, along with President Jackson's disinclination to interfere, precluded federal enforcement of the decision. Instead of coming to the Cherokees' defense, the federal government turned to the old tactic of exploiting internal divisions and sent treaty commissioners to the Cherokee Nation. In 1835 a small unauthorized group of Cherokees signed a document providing, not for allotment, but for total exchange of territory in the East for land west of the Mississippi. The legitimate leadership of the Cherokee Nation repudiated the treaty; but despite appeals to the U.S. Senate and popular outcry in the United States, the document was ratified and the Cherokees were forced west in 1838.

Seminoles Cherokees fought violation of their rights in court; the Seminoles resisted removal militarily. Many Seminoles were of Creek decent and had fled to Spanish Florida where they joined other native peoples to resist the United States. With the Seminoles were many slaves who had been seized during hostilities from white and Indian masters. In 1835 the United States attempted to enforce a removal treaty that a Seminole delegation had signed under duress two years earlier. The treaty provided not only for Seminole removal but for merger with their old enemy, the Creeks. In what eventually became the Second Seminole War, the United States spent \$40 million and seven years. The war officially ended in 1842, but soldiers continued to capture and deport bands of Indians until 3,000 Seminoles resided in the West and only several hundred remained in the Florida Everglades.

The native peoples who remained in the Southeast after the removal of the large Indian nations were tiny minorities in their states. This included a number of Choctaws, Seminoles, and Cherokees. After the 1840s, the Federal government occasionally expressed interest in removing these remnants, but little was done largely because they lived on land whites considered worthless.

Impact of Indians on the Frontier

There has been a great deal written about the hardships encountered by the Indians during the removal process, but there is another facet of this forced relocation that is often overlooked - the role played by the Indians in bringing changes to the trans-Mississippi West. Ironically, those eastern tribes seeking new homes on the fringe of the Great Plains were agents of the very socioeconomic system they were fleeing. Moreover, their entrance onto lands previously dominated by tribes indigenous to the region posed a substantial threat to western peoples. In many cases the western tribes opposed the resettlement of eastern Indians, and bitter conflicts emerged over hunting lands in Iowa, Kansas, Missouri, and Oklahoma.

In frontier Oklahoma, the occupation of the eastern part of the state by the five southern tribes created an oasis of sophistication. Although full-blood traditionalists may have moved west intending to re-create their old way of life free from American influence, the acculturated mixed-bloods who dominated the tribes in their eastern homelands reasserted themselves. Eventually plantations were carved out, fields of cotton planted, and antebellum homes built. Their adherence to southern values was so pervasive that during the Civil War so many fought for the Confederate cause that they formed an effective barrier to Union expeditions against Texas.

The emigrant tribes made significant achievements in many areas. The Cherokees established perhaps the best rural school system west of the Mississippi during the antebellum period. Financed by tribal government, both male and female seminaries sent graduates to eastern states to attend college. Most then returned to assist in building the Cherokee Nation.

During this period, the Indian emigrants did as much or more to "tame" the frontier as did most non-Indian pioneers. Throughout, the interaction of Indians and whites on the moving western frontier

was both fluid and multidimensional. Contacts did not simply involve white male farmers and chiefs in headdresses, but also mixed-blood politicians, fur traders, miners, local merchants, missionaries, tribal religions leaders, and ordinary citizens. The Native American experience on the western frontier both illuminates powerful themes in our past-- racism, nationalism, imperialism, and economic development-- and demonstrates the variety of people and interests who contributed to the process that we call the "settlement" of the West.

Related material from Gilcrease Library Collection:

1. Sequoyah Syllabary

Sequoyah, (1775?-1843) also known as George Guess, developed a syllabary of the Cherokee language. He began working on this alphabet about 1809 and it was approved by the Cherokee Council in 1821. It included 86 characters.

This syllabary is reputed to have been written in the hand of Sequoyah. The Cherokees are the only American Indian tribe to have an alphabet and written language.

2. Preliminary Notes for Dancing Rabbit Creek Treaty

Choctaw, September 1830

By the Treaty of Dancing Rabbit Creek, the Choctaw Nation ceded to the U.S. all lands east of the Mississippi River. The Choctaws were unwilling to leave ancestral homelands, but signed the treaty through what was described as intimidation and moral coercion.

3. Andrew Jackson to Governor of Georgia, Wilson Lumpkin

Letter dated May 29, 1835

This letter, written while Jackson was President, was to one of the major proponents of Indian removal. Jackson expressed that he was finished negotiating with the Cherokees and rejection of the removal treaty would mean their destruction. This letter was not an official document, but more an informal exchange of information.

4. Smith, James F. *The Cherokee Land Lottery*. Harper and Brothers: New York, 1838.

In 1832 and 1838, to accelerate Indian removal, Georgia held lotteries for Cherokee holdings. Beginning in 1834, Georgia allowed those holding land tickets to forcibly eject Cherokees from their homes and property.

THE OVERLAND MIGRATION

[This section was written by the late Sarah Erwin, Gilcrease Museum Archivist]

Emigration West

During the 1840s, '50s, and '60s nearly a quarter million people left "settled" America and traveled west across the plains to Texas, Oregon, California, and Utah. They called themselves emigrants, because until about 1847 they were leaving the United States-- Mexico owned Texas, California and Utah, and the British still held Oregon.

It seems as if Americans have always been moving. The great restless upheaval of emigrants has even come to represent the pioneer spirit. However, by 1840 the receding frontier had come to an abrupt halt near Independence, Missouri. According to maps of the time, beyond was the Great American Desert, populated by Plains Indians, and beyond the Plains were the Rocky Mountains. Before the Lewis and Clark expedition to the Pacific in 1804-06, the geography of the West had been obscured by the comforting myth that the Rockies were but a single ridge (balancing the continent with the Appalachians in the East) easily crossed by traveling up its eastern front and then down to the Pacific. Lewis and Clark had dispelled that myth as they suffered through the Bitterroot and other mountain and ranges.

Trappers following Lewis and Clark up the Missouri River into the Rockies found that the Blackfeet Indians vigorously enforced injunctions against trespassing on their lands and found a better way into the Rockies to the south of the Missouri. This South Pass, at the end of the Wind River Mountain Range, was a wide plain of sand and sagebrush, and it became the wagon ramp through the Rockies on the Oregon Trail. Beyond the Rockies and beyond the Great Basin were the desired destinations of California and the Oregon Country.

Still we must ask, why would anyone abandon everything in the East for up to 6 months of exhausting hardships and an uncertain destination? Life on the frontier of the U.S. was grim. The valleys, particularly of the Mississippi River were still undrained and swampy, and many people suffered from malaria. The few roads were often bogs. Taxes were considered high-- a result of the government's canal building projects. During the late 1830s the country was in the worst depression it had yet experienced. The best land was already claimed by the early settlers. By 1840 nearly 400,000 settlers had arrived in Missouri, almost tripling its population in just 10 years.

The time was right for those promoting the Golden West. Propaganda out of the West sounded sweet -- gentle winters, no malaria and endless free land. Since the 1820s Yankee traders had been sailing back to New England from California with cowhides and exaggerations. These were profit-minded merchants or speculators. Some of them were hide-and-tallow traders, and others had vast ranches in California. Tallow sold in Peru to produce candles for miners, and hides sold in New England to growing shoe industry. In the mid-1830s Protestant missionaries made their way to the Indians on the Columbia River and Willamette Valley. These missionaries, wanting company in the Oregon territory, took to the press and pulpit promoting the Willamette Valley almost as a second Eden. Emigration societies, forming in the Midwest, were also ready to spread the word. Waving a flag of patriotism, they wanted to bury the British presence in Oregon. With all of these reasons, there was still something else-- often described as an "itch" to go West. A popular saying of the day stated: "If hell lay to the west, Americans would cross heaven to get there."

On to Texas

Many of the same reasons that caused settlers to travel to Oregon in the 1840s impelled them to migrate to Texas in the 1820s. The American colonization of Texas was a normal and natural feature of the American tradition of pushing toward the Pacific. But often the issue of American settlement in Texas becomes confused in the slave controversy. The extension of the cotton culture into Texas was not a part of a conspiracy to strengthen the slave holding states of the South. Rather it was a natural process, much the same as the spread of wheat-growing into the Dakotas.

The systematic colonization of Texas by Americans was first conceived by Moses Austin. In 1820, a petition for a grant of land was approved to establish a colony of some 300 families. To a great extent this was approved because Austin had earlier been a Spanish citizen in Louisiana. The colony was established by Stephen F. Austin, following his father's death. Stephen Austin soon demonstrated himself as an excellent administrator; eventually he made three contracts with the Mexican state for additional lands.

The majority of Austin's settlers came to Texas from the region west of the Alleghenies and south of the Ohio River, with a large number from Missouri. It was the nonslaveholder or small slaveholder from the southwest that colonized Texas during this first decade. Mexico officially opposed slavery, but Austin obtained a law in 1828 which recognized labor contracts. He then freed his slaves and promptly made them indentured servants for life. In 1830 of a population of about 20,000 Americans, there were perhaps 1,000 slaves in Texas.

Austin's success opened the gates for other emigrants. Mexico, eager as a new republic to strengthen its northern provinces, decided in 1824 to grant large tracts of land to promoters who would guarantee the settlement of 100 or more families on their holdings. Within months all Texas was divided into a patchwork of grants, each controlled by a speculator who knew that he must lure a specified number of settlers in order to make his claim good. Their advertising blanketed what was then the southwestern United States, promising cheap lands with rich soil and the best climate in all the world. Many people were unable to resist; "Gone to Texas" signs appeared on abandoned cabins by the hundreds. Within the next five years (ca. 1824-30) more than 9,000 Americans left for Texas.

However, they brought with them all the ingredients of revolution. These new settlers, blatantly proud of their homeland and openly contemptuous of their new rulers, were unable or unwilling to adjust to the religious (Catholic), legal, and political institutions of Mexico. A new Mexican president, General Antonio Lopez de Santa Anna, proclaimed himself a permanent dictator (1833), dismissed congress, and abolished the federal system in favor of centralized control. The Texas-Americans (who outnumbered the Texas-Mexicans three-to-one) could take no more. In November 1835, they formed a provisional government dedicated not to independence, but to a return to the federal principles traditional in Mexico.

Santa Anna would not hear of such a change. He marched northward with an army of about 6,000. On the way, of course, stood the Alamo which provided the growing revolution with a slogan and much needed unity. The Alamo was overwhelmed March 6, 1836, and 187 Americans and nearly 1,600 Mexicans killed.

Texas declared independence from Mexico on March 2, 1836, adopted a constitution and named Sam Houston commander of their army. Houston made his stand on the banks of the San Jacinto River in east Texas on April 21, attacking enemy lines just as the Mexicans were settling down for their usual siesta. Quickly the Battle of San Jacinto was over with more than 600 of the enemy dead and more than 700, including General Santa Anna, taken prisoner. This ended the fighting and launched the Republic of Texas on its 10 year period of independence.

Oregon and California - The Emigration Experience

The first wagon train of emigrants headed out of Independence, Missouri on the Oregon Trail in 1841. These overlanders faced a 2,000 mile journey to the Pacific Coast. The emigrants rode wagons or horses, or pulled handcarts. A few even pushed wheelbarrows. Most walked, some as long as 6 months, 2,000 miles to the Pacific. Many turned around and went home; others died along the trail. Often these early pioneers employed a mountain man as guide. Later groups relied upon published guidebooks for route directions. By the 1850s the trail west was so heavily traveled that it was indelibly marked.

The composition of the pioneers varied greatly. The early emigrants tended to be family groups headed for the rich farm lands of Oregon. Following the 1848 discovery of gold in California, most of the travelers were men (both Americans and foreigners).

The emigration experience was always different. For example, changes in the weather had a far-reaching impact upon the overland journey. Unseasonable rains that would make streams almost impassable, could also allow grass to grow further into desert regions. This improved grazing for draft animals, and allowed for better travel time. Even the point of departure changed-- the first emigrants leaving from Independence and later ones from the Council Bluffs-Omaha area, as settlement spread west.

Portraying the overland emigrants in historical perspective requires changing some long standing stereotypes. First, the pioneers were not alone in a western wilderness. The overland trip was never as isolated as legend has pictured it. Even early in the 1840s the amount of trail traffic was amazing. There were eastbound and westbound emigrants, fur-trapping caravans, traders, hunting and sightseeing parties, missionaries, army units, and Indians seeking trade. During the California gold rush trails were transformed into wide and busy highways. Polluted with travel debris, they were often so dusty that overlanders had to use goggles to see. It was not unusual to become lost from your own traveling group in the crowd.

Second, the journey west has too often been portrayed only negatively-- with trackless deserts, impassable mountains, savage Indians and wild animals. But the fact that a quarter of a million pioneers did complete the journey attests to the fact that it could be done. The positive contribution of western flora and fauna to successful overland travel is evident. Emigrants were totally dependent on water and grass for survival, with fuel (wood or buffalo chips) also important. All of these were available-- as well as abundant wild game, fish, berries and herbs. If the emigrant outfitted carefully, started his journey as soon as the prairie grasses allowed grazing, maintained reasonable hygiene, treated the Indians fairly, and followed a routine of deliberate daily travel, there was little reason to fear the overland trip.

There were, of course, dangers involved with overland travel. Historians place the mortality rate between 4 and 6 percent of the pioneers. Disease was far and away the number one killer on the trail, accounting for nearly 9 out of every 10 deaths. The major afflictions were cholera, mountain fever, and scurvy. These were followed by other illnesses such as tuberculosis, smallpox, and mumps. (Throughout the West there was a major epidemic of Asiatic cholera between 1848 and 1855. Many died from it along the trail, but at the same time more than 4,000 died in St. Louis.)

Also, there were always accidents. In the area noted on the maps as the Great American Desert, drowning was perhaps the most common accidental death in the rivers (Missouri, Platte, Green, Columbia, Humboldt), and innumerable creeks. Additional casualties were caused by the weapons the overlanders carried with them. Most groups headed West had small arsenals, which they were ill equipped to carry or use.

A main fear, of course, was of Indian attack. But the image of a circle of wagons under siege by Indians is yet another popular myth. Especially to the early emigrants in the 1840s, Indian tribes provided information, food, clothing, equipment, horses, and lessons in such areas as canoeing and swimming. The Indians were willing trade partners. There were incidents of theft, but this was more a nuisance of travel and seldom a matter of fatal confrontation. By the time of the open warfare on the Plains, (post Civil War) most of this overland migration had passed.

An interesting characteristic of the traveling community was the unique way in which emigrants personalized their wagon covers. Many simply wrote their names and place of origin. Others decorated the wagon covers with huge images of buffalo, eagles, oxen, lions, or elephants. And still others wrote slogans such as "Never Say Die," "Westward the Tide of Emigration Rolls," "54 40' or Fight" and "Oregon, the Whole or None". Later the gold rushers added such slogans as "Gold or a Grave" and "Merry Suckers." In 1847 the Mormons, led by Brigham Young, headed westward looking for a

isolation. Their unique social order created prosperous settlement in the barren Great Basin area. In 1850, following the Mexican-American War, Congress created the Territory of Utah. This ended any possibility of a separate Mormon country, but they continued to control the region throughout the pioneer period.

Expansion of U.S. Territory

The quarter-century following 1825 witnessed the most remarkable burst of expansion in the history of the United States. At the beginning of the period the nation's boundaries were apparently firmly established. The southwestern border, agreed upon in the Adams-Onís Treaty with Spain in 1819, began at the Sabine River, then the Red and Arkansas Rivers, eventually followed the crest of the Rockies to the 42nd parallel, and finally turned west to the Pacific. Ownership of the Oregon country was in dispute between England and the United States, but the Hudson's Bay Company's firm hold there indicated the final settlement would be in Britain's favor. For all practical purposes, the Rocky Mountains in 1825 marked the extreme western limit of American influence. Yet just 25 years later not only Texas and Oregon but the vast territory between the mountains and Pacific was occupied by Americans.

The term "manifest destiny" did not enter the nation's vocabulary until 1845, but long before that date the American people were convinced that it was their right (and duty) to extend their country's benevolent rule over all the Far West. The United States was committed to a Pacific boundary, whatever the consequences.

With much of the basic work of discovery accomplished by 1840, exploration in the American West entered a new phase which was concerned with the problems of settlement on the widest possible scale. Government, which had always been a partner in discovery, began to assume a major responsibility in launching expeditions into the Far West designed to assist its citizens in the conquest and development of various regions. Emigration, successful emigration, which implied rapid economic growth and the establishment of republican political institutions became an official national aim.

Texas, as we have seen, was the first to fall. It was certain that Texans and the leaders of their republic openly sought annexation by the U.S.; less certain was the desire of the American government. Northerners feared that the giant region would be split into several slave states. Internationalists were afraid that British manufacturers would provoke a war to preserve Texas as a duty-free source for cotton. (Britain in 1844 did propose a treaty, never signed, with England, France, and Mexico, Texas guaranteeing territorial integrity.) With public sentiment growing toward annexation, President John Tyler- three days before leaving office- signed a joint resolution of annexation admitting Texas to the Union on March 1, 1845.

The "re-occupation of Oregon" posed more problems. The territory was shared by England and the United States under a Treaty of Joint Occupation signed in 1818 and renewed in 1827. Controversy centered on a triangle shaped area between the Columbia River and the 49th parallel. War seemed near as the joint occupation agreement ended in December 1845. The situation changed suddenly as the powerful Hudson's Bay Company removed its headquarters from within the disputed area to far away Vancouver Island, thus signaling that it was willing to abandon the lands north of the Columbia River. In reality, the possible loss of trade items and furs stored at the company's headquarters proved more important than a few square miles of wilderness. With the way to a settlement cleared by the Company's move, England's ministers informed President James Polk that they would settle on the 49th parallel boundary. And on June 10, 1846 the Oregon Treaty was signed, adding another domain to the expanding West.

California became the next territory desired by the Americans. Since Mexico had won its independence in 1821, revolutions and counter-revolutions had kept the remote province of California in chaos. The Bear Flag Revolt, (1845) in which California's independence from Mexico was proclaimed, was carried out by a group of 33 mountain men (with at least the moral support of soldier/explorer/mapmaker John C. Fremont). Whatever results it might have had were submerged in the War with Mexico.

For a number of years bad relations had been building between Mexico and the United States---Mexicans were convinced by events in Texas and California that their powerful northern neighbor was determined to dismember their republic and the United States was unsatisfied by Mexico's failure to protect the lives and property of American nationals through periodic revolutions. In this atmosphere, President Polk took advantage of a boundary dispute between Texas and Mexico to send troops to the Rio Grande country. War was officially declared on May 12, 1846.

The conflict that followed was brief, and from the American point of view, highly satisfactory. The United States wanted the Southwest and immediately took it. A force lead by General Winfield Scott, landed at Vera Cruz and marched to Mexico City. The Mexican-American War ended with the Treaty of Guadalupe-Hidalgo in 1848. Mexico ceded to the United States California and all of the Southwest north of the Gila River. Americans had followed their Manifest Destiny to the Pacific.

Related material from the Gilcrease Library collection:

1. Long, Stephen H. *Account of An Expedition from Pittsburgh to the Rocky Mountains*. Carey and Lea: Philadelphia, 1822.

In 1819-20, Long directed a government sponsored expedition across the southwestern plains and to the Rocky Mountains. His 1821 map of the country which he explored was important in that it was based on the accurate fixing of geographical points.

2. Josiah Gregg Memo Book, 1843-1846

Gregg (1806-1850) is well known as trader, explorer, and writer. In a nine year period, he crossed the Plains four times, which included opening a new trail that was later used by many California Gold Rushers. His famous *Commerce of the Prairies* was written from his notes and experiences.

3. Johnson, Overton and W. H. Winter. *Route Across the Rocky Mountains, With A Description of Oregon and California*. John B. Semans: Lafayette, Indiana, 1846.

This volume is an account of an 1843 overland journey. An appendix provides instruction to emigrants, needed supplies and equipment, manner of traveling, and the route west. This copy reportedly was owned by the Johnson family.

COWBOY AND CATTLE CULTURE

[This section was written by the late Sarah Erwin, Gilcrease Museum Archivist]

The year 1994 marked the 500th anniversary of the arrival of the first cattle in the Western Hemisphere. Several years after that historic event in 1494, the Spanish conquered New Spain and cattle ranching developed in what is today Mexico. It was then, that the vaquero, or cowboy, was born. He moved northward as cattle ranching spread into modern California, portions of New Mexico and Arizona, and Texas, where Texans adopted and modified many of the vaquero's tools, techniques, and customs and thereby created their own cowboy culture. Following the Civil War the Texan cowboy culture spread throughout much of the American West.

The use of the term *cowboy* can be traced back to Ireland in the year 1000 AD. In 1705, logically enough, it was used to describe a boy who tends cattle. But its modern usage dates from the 1830s in Texas. Colonel John S. Ford used the word to describe the Texan border raiders who drove off Mexican cattle during the 1830s. This early usage is therefore often tinged with life at the fringes of the civilization or the law. After the American Civil War, Westerners applied the term cowboy to ranch hands, not cattle thieves. The October 1, 1883 issue of *The Denver Republican*, stated that "it matters not what age, if a man works on a salary and rides after the herd, he is called a cowboy."

Cowboys were defined by what they did-- work cattle on horseback. But it was really more than a job, it was a life-style. The cowboys did not own land and seldom owned cattle. Ranchers or "cowmen" owned the land and cattle.

There are countless things that constituted the culture of the cowboy, a culture that was learned. It was a culture based on mobility, custom, and the survival of the fittest. It was a culture with little permanence, but at the same time it was a frontier institution.

Origins of Cattle Culture

On his second voyage in 1494, Columbus brought 24 stallions, 10 mares, and an unknown number of cattle to the island of Hispaniola (Haiti and the Dominican Republic). Ranching was quickly established throughout the Caribbean islands. From the Caribbean, livestock spread to many areas of the mainland within the next few decades. In 1519 Hernando Cortez took horses and other livestock into New Spain (Mexico). By 1524 cattle had appeared on the northern coast of South America; a decade later they had reached the west coast of the continent. Spanish explorers took horses and cattle northward to Florida, beginning with Ponce de Leon's second trip in 1521. Hernando de Soto followed, driving more than 300 horses and some cattle in 1539. This was the first stock raising in what is now the United States. By the end of the 17th century, tax rolls showed 34 ranchers in Florida with a total of 15,000 to 20,000 cattle. (this area never developed the great herds as in Mexico. By the time the U.S. annexed Florida in 1821, very few vestiges of the original Spanish cattle culture remained.)

The British colonies also developed their own version of cattle culture. In 1611 cattle were first imported to Jamestown. It has been documented that herders tended cattle in the "cowpens" of colonial South Carolina. These "cattle hunters" worked on foot for the most part, with the assistance of stock dogs and whips. Some animals were branded to show ownership. Black slaves often performed the hard work of hunting wild cattle. Herds of up to 300 head of cattle appeared in the Ohio Valley by the 1820s. By the 1830s herding techniques had diffused through the Deep South into east Texas. Moving further west to the semi-arid plains, the habits and techniques of southeastern Anglo herders changed substantially under the influence of Mexico's vaqueros.

But cattle were not the only important element in the development of the cowboy. The horse also came to be essential. For the early Spanish in New Spain, the horse was their best weapon, both psychologically and physically. For many years following the conquest of Mexico only Spaniards were permitted to own and ride horses. As cattle increased and common grazing ranges were used, it became necessary for the Spaniards to maintain a watch over their cattle. Most Spaniards viewed such work as

menial. It appears that priests (the growing number of missions owned cattle herds) developed a solution to the problem. They taught their new converts - Indians, Blacks, and other non-Hispanics - to ride horses and look after cattle. Gradually the vaquero, the Mexican cowboy, was born.

The early vaquero was not a very romantic figure. Spaniards and Mexicans never saw him as Americans north of the Rio Grande later viewed the traditional cowboy. The vaquero was, in the eyes of most 16th century Spaniards, nothing more than a poor laborer on horseback. He was about as far down in the social order as one could be.

Gradually, appropriate dress was developed: the large hat (sombrero) usually with a bandanna tied around the head, for protection from the sun; jackets and pants often made of leather (which was in large supply) were water proof and offered protection while riding, (although cotton and wool garments were available); large iron spurs were often worn on bare feet (cowboy boots were nearly 3 centuries away). These spurs soon became the badge of the vaquero. Eventually, the vaquero's craft came to be handed down from generation to generation.

The California Cattle Culture

Although the Spanish claimed California, no serious effort was made to occupy it until it appeared that other nations were attracted to the region. In this case Russians from Alaska and British from Canada caused the Spanish to begin settlements. With the establishment of presidios (forts) and missions in Upper California, came livestock. The first cattle reportedly arrived in 1769, with vaqueros to herd them. However, the grasslands along the California coast were ideally suited for cattle grazing and soon the herds increased dramatically. These were usually owned by missions and since this was the only industry in California for years the Priests basically controlled the economy.

The cattle industry was mainly that of hides (for leather) and tallow (fat- for soap and candles). By the 1830s most of the trade was carried on with Americans and nearly all of the hides and tallow were shipped to Boston and other New England ports.

The general practice was to slaughter 50 to 100 cattle at a time, beginning each year in early July. Hides, once removed, were dried in the sun, doubled with the hair inside and stacked for shipment. Usually about 75 pounds of tallow were removed, cooked in metal vats, liquefied, and then used for trade. About 200 pounds of the best meat was removed and usually made into jerky. The rest of the animal was left on the killing grounds. (this from eye-witness account by Richard Henry Dana.) This attracted numerous wild animals such as grizzly bears.

California vaqueros became well known for their ability with a lasso. One form of sport arose in which vaqueros hunted grizzly bears with ropes. Sometimes the bears were killed and other times captured. Fights were then staged between a bear and bull on feast days and Sundays. The earliest of these fights appears to have been held at Monterey in 1816 to honor a new governor. California vaqueros, mounted on their best horses, also enjoyed fighting bulls in arenas.

The Texas Cattle Culture

In Texas the Franciscan priests introduced ranching to support their struggling missions. (More than 50 missions had been established in Texas during the Spanish reign- up to Mexican independence in 1821) Ranching would be the only Spanish institution to survive in Texas and the American West. Moses Austin and then his son Stephen Austin secured approval from the Spanish for American settlers in Texas. Some of these early colonists, especially those from Alabama, Mississippi, and Louisiana, may have been cattle raisers. Cattle raising dominated the South from the end of the 18th century until cotton achieved prominence just before the Civil War. It was not unusual for a plantation owner in the South to have slaves on horseback herding cattle. Descendants of these southern cowhunters were probably among the first black Texas cowboys. Yet, most pioneers came to Texas to make a new start, often with farming, not livestock. Their involvement in ranching (breaking wild Spanish horses and herding wild

Spanish cattle) as practiced by the Mexicans was gradual. And their initial purpose in raising cattle on their farms was to provide food for themselves.

In the 1830s there were an estimated 100,000 head of cattle in Texas, probably about 20% native American and the remaining 80% wild Spanish cattle. Within ten years there was a noticeable difference in the cattle resulting from the fusion of the breeds. These were called "Texas cattle." And about the time of the Civil War these cattle became known as "Texas Longhorns".

As the newly arrived pioneers observed the Mexican vaqueros at work, changes came about in many areas. For example, it was soon evident that eastern saddles were unsuited to work on the Plains and they were modified. By the 1840s Texans had adopted the method of Mexican ranchos in open range herding.

On a small scale, Texas cattle drives started some 20 years before those we immediately think of from *Gunsmoke*. Markets for Texas cattle included trade to New Orleans and Mobile. Some cattle were shipped through the Gulf, perhaps as early as 1839. But there were not large markets for Texas beef. The states to the east supplied their own cattle. To the southwest and west, the regions were sparsely settled. To the south, Mexico had more cattle than needed. To the north was Indian country. Only to the northeast, more than 1,000 miles beyond the border of the Republic of Texas, were large numbers of people and a demand for cattle.

But political change and war delayed "long drives" to the northeast. It also created a new market to the west. The discovery of gold in California had a great impact on the life of Texas stock raisers searching for new cattle markets. As early as 1848 cattle were being driven west to California to take advantage of high beef prices among the miners. It took 5 or 6 months to drive a herd from Texas to California. But even with heavy losses a profit could be made; cattle were selling for \$2 a head in Texas and up to \$100 a head in California.

By this time, some Texans were also exploring the possibility of eastern markets. Small herds were driven north, through Indian Territory or Arkansas, into Missouri and on to Chicago or Muncie, Indiana. From Indiana the cattle were taken to New York by train.

For at least three decades before the Civil War, the evolving culture of the Texans who raised cattle had been shaped by their longhorns, the land, the Spanish tools and techniques used to handle the cattle, and the search for markets where cattle could be sold. But the emerging culture was shaken when the Civil War began in the spring of 1861. No longer did cattle or cattle-related activities shape the lives of Texas ranchers. From the outbreak of the war, Texans faced the two fold problem of protecting their frontier from hostile Indians and outlaws while at the same time providing resources and fighting men for the Confederacy. A great number of Texas cattle fed the army of the Confederacy, most being driven east through Louisiana and crossing the Mississippi River near Vicksburg. (Most drives ended by 1863- Federal troops controlled Mississippi River)

Trail Herds to Railheads

Texans returning from the War found homesteads in disrepair and cattle wild. Cow-hunts became numerous as small groups were rounded up and branded. In the spring of 1865 the demand for beef in the northeast was greater than the supply. The Civil War had drained the North of its cattle. As this information reached Texas, more herds were gathered. Markets grew not only for meat, but also for hides, tallow, and even horns.

By the spring of 1866 herds were started toward Kansas and Missouri and the markets that had been developed before the War. At the same time, railroads were pushing west; construction progressed rapidly following the Civil War. By early 1866 the probability that the iron horse would link them to eastern markets appeared promising. In the spring and summer of the same year more than 250,000 head of Texas longhorns trailed north toward Kansas and Missouri. But there were numerous hazards: many of the herds were stolen by bands of armed men (jayhawkers, red-legs, bushwhackers -- many outside the

law since the Civil War). In Indian Territory, tolls were demanded and herds were stampeded by Indians who then demanded a reward for returning the cattle to their owners. (Indians used a congressional statute that forbade traffic across their lands without special permission. First the Cherokees, then other tribes, charged ten cents a head for cattle to cross their nations.) Farther north the wooded hills of the Ozark Plateau terrified the cattle, accustomed to open range, and they bolted rather than enter forested regions. There was still the problem of Texas fever, which had started before the war. Irrate and armed farmers of Missouri stood at most county lines to turn back cattle that might spread the fever. Missouri strengthened its law against animals carrying fever, and the states of Colorado, Nebraska, Illinois and even Kentucky passed laws restricting or barring the trailing of cattle from Texas or Indian Territory. Kansas prohibited the driving of cattle into the state between March and December except west of the 60th meridian (largely unsettled land beyond that). On the whole, 1866 was a disastrous year for most Texas cattlemen.

In 1867 a man named Joseph McCoy, a meat dealer from Illinois, chose the site of Abilene, Kansas--" which was unsettled, well watered, had excellent grass, and nearly the entire area of country was adapted to holding cattle. And it was the farthest point east at which a good depot for cattle business could have been made."¹ McCoy received the endorsement of the governor of Kansas, had holding pens and offices constructed, and sent riders to inform Texas drovers of the location. The first shipment of Texas longhorns left Abilene on September 5, 1867 in 20 stock cars, bound for Kansas City. About 20,000 head were shipped east by rail before winter.

In 1868 about 75,000 cattle arrived in Abilene and 350,000 in 1869. Not all were shipped east. Some were trailed farther north and west to stock new ranches in Colorado, Nebraska, and Wyoming. 1871 was Abilene's biggest year as a cattle trading center, with more than 700,000 head arriving. It was also its last.

As the population grew around Abilene, the more stable economy based on agriculture replaced the seasonal cattle trade. The Kansas legislature in 1872 pushed the quarantine line farther west, making it illegal to drive longhorns to Abilene. This pattern was repeated in many other western Kansas towns (Dodge City, Wichita, Ellsworth).

Romantic as it was, the Long Drive was economically unsound. During the 1,500 mile drive, cattle lost so much weight that many had to be held over and fattened to bring good market prices. The Northern cattle markets had created a demand for Texas beef and for the cowboy who brought the cattle to the railhead. The rail line had conquered the problem of covering vast distances on the plains, but it also brought civilization and many things associated with the East that most cowboys regarded with scorn. The railroads saved the Texas rancher from ruin and brought change. (During the 1870s railroads moved into the southwest. At the same time improved meat handling and innovations such as refrigerator cars widened the market for western beef.) Rancher and cowboy alike would be affected by the change, which marked the beginning of the end of the cattle culture and the cowmen's way of life.

By 1880 the cattle industry was firmly planted throughout the Great Plains. A traveler riding northward from lower Texas would seldom be out of sight of herds of longhorns in Indian Territory, New Mexico, western Kansas, eastern Colorado, Nebraska, Montana and Dakota.

Cattle on the Northern Plains

Many early explorers and military men who crossed the Northern Plains in the early 19th century believed that few animals or even man could survive the cold and snowy winters there. This belief may have contributed to the misconception that buffalo--the Indians' cattle--migrated to the southern plains to escape the northern winters. Such migrations never occurred. Buffalo on the northern plains wintered there, simply roaming in a broad circle of perhaps 300 miles hunting forage. The first white man's

¹David Dary, *Cowboy Culture: A Saga of Five Centuries* (Lawrence: University Press of Kansas, 1989), p. 184.

cattle on the northern ranges were not Texas longhorns. They were eastern farm-raised cattle. They belonged to immigrants bound for the new territory of Oregon. Beginning about 1843, many took livestock with them. These were most often dairy cattle, which produced milk during the journey. It was not unusual that such cattle would be traded, often at Ft. Bridger (Wyoming) and Ft. Hall (Idaho).

By the mid 1860s, a few cattle herds were being driven from Texas to the Northern Plains. The cowboys with these herds also brought with them many of the customs and techniques of the Texas cattle culture to Montana Territory.

The trail from Texas to the North was not really open. In 1868 the government made a treaty with the Sioux at Ft. Laramie which barred stockmen from grazing their cattle along the Bozeman Trail. During the early 1870s many Texas longhorns were trailed to Idaho, eastern Oregon, and northern Nevada. Many cattle raisers in Montana Territory came to rely on cattle from Oregon and the Northwest. From 1869 through 1875, more than 250,000 head were brought east along the Oregon Trail to Idaho and Montana Territories. Many northern ranges began to open up by the end of the 1870s.

In the 1880s cattle were shipped west to restock the ranges after the unusually fierce winter of 1880-81. Many Texas longhorns were also driven north. Although these cattle adapted better to the winters than eastern cattle, they were losing favor among stockmen. Other breeds produced milder animals, with better beef-making capacity (Hereford and Angus).

The promise of phenomenal profits, of another El Dorado, brought investors from the East and Europe to the Northern Plains in the 1880s. Stock-raising corporations were formed, but while herds increased no thought was given to what the range grasses could support. Another terrible winter in 1886-87 brought an end to the era of the open range and cattle kings on the northern plains. The weather, plus overstocking the ranges, contributed to the collapse of many cattle empires. The problems of the cattlemen were compounded in many areas by the arrival of settlers. The age of cattle kings and the open range on the northern plains gradually came to an end.

Closing the Range

The golden age of the real cowboy in the American West was over by the start of the 20th century. But a cowboy culture still permeates our society. It is not the culture of the real 19th century cowboy, but a blend of fact and imagination. Much had added to the myth: art, literature of the West, Wild West shows, film and television. The cowboy culture developed out of conditions of the time and place. Those were replaced by the culture of business and industry. It is a culture which required the permanence of homes, towns, support institutions, and government. In the civilized west, the mythical image of the cowboy and his culture have become real.

Related material from the Gilcrease Library collection:

1. Woodman, David. *Guide to Texas Emigrants*. M. Hawes: Boston, 1835.

This promotional book made cattle raising sound so easy that many people were drawn to Texas for that purpose. In addition to his commentary, letters were included from colonists already in Texas. It is not clear if Woodman had visited Texas before writing the volume.

2. William S. Prettyman Photographs, ca. 1890

Prettyman (1858-1932) made some ten thousand photographic plates between 1880 and 1905. Establishing a studio in Arkansas City, Kansas, he photographed Indians, early ranchers and land rushes into Indian Territory. Prettyman is perhaps best known for the photograph of the 1893 opening of the Cherokee Outlet.

3. Wister, Owen. *Done in the Open*. P.F. Collier and Son: New York, 1902 Frederic Remington considered Owen Wister to be the most competent verbal recorder of the Western spirit. The two men worked together on numerous projects. *Done in the Open* was an immediate success and ran through at least five editions.

SELLING THE WEST

MINERS, FARMERS, AND ENTREPRENEURS

[This section was written by the late Sarah Erwin, Gilcrease Museum Archivist]

At the close of the Civil War most of the vast region of plains, mountains, and deserts between Kansas City and San Francisco remained unsettled. Here was the "last frontier", more than 1 billion acres not yet disturbed by the miner, farmer, rancher, lumberman, and businessman. Exploitation of the West's tremendously rich natural resources had just started in 1865; thereafter pioneer Americans settled this last frontier with breathtaking speed. Within a single generation practically all of the West was occupied. The Director of the Census wrote in 1890 that "the unsettled area had been so broken into by isolated bodies of settlement that there can hardly be said to be a frontier line." Three years later, a young University of Wisconsin historian, Frederick Jackson Turner, declared that American history could best be understood in terms of the influence of the (now closed) frontier on the political and social evolution of the United States.

Western history in the late 19th century centers on the acquisition and development of land, minerals, lumber, water, and other resources. People rushed into various regions by the thousands in hopes of gaining a share of the wealth -- which seemed to be theirs for the taking. Mines, ranchlands, farmlands, and timber, as well as speculative business ventures, lured men and capital from all over the world. The story of the settlement and exploitation of this last frontier gripped the interest and imagination of Americans as much or more than almost any other aspect of their history and has left enduring traditions.

Reasons for Rapid Settlement

There were a number of important factors which contributed to the rapid settlement of the West after 1865. The mining boom which drew thousands of 49ers into California was duplicated many times by the '59ers and their followers in Nevada, Colorado, Idaho, Montana, and elsewhere. During and after the Civil War, men rushed to previously isolated and unsettled regions in search of gold and silver, and news of one mining strike after another advertised the West as nothing had ever done before. Development of the range cattle industry also gave wide and favorable publicity to opportunities in the West by the late 1870s.

The improvement and expansion of transportation facilities contributed greatly to rapid settlement. Not only did stage and freight companies extend their lines, but railroads penetrated almost every section of the West between the 1860s and 1890s. Completion of the first transcontinental railway between Omaha and San Francisco in 1869 was only the beginning of an entire network of transcontinental and branch lines which spread over the Western landscape by 1900. Moreover, the federal government contributed to rapid Western settlement through generous land policies for farmers; land grants to railroads, which encouraged speedier construction; and restriction on the movement of Indians. (With some exceptions, the Indians did not block westward settlement after the 1870s.)

Finally, the strong desire for land was perhaps the most important single factor in bringing the frontier to an end. Tens of thousands of settlers rushed westward between 1865 and 1900. They rapidly occupied the prairie-plains, the Pacific Northwest, and most of the good land in California and the Rocky Mountain region. Altogether, the West was quickly settled as a series of separate but interdependent frontiers. Miners, cattlemen, railroad builders, and farmers hastily overran the great undeveloped region, settled it, and brought it into an integral economic, political, and social relationship with the rest of the nation.

Mining in the West

Of those intent on stripping away wealth from the west, miners were first on the scene. Miners differed from usual American frontiersmen. They were not interested in fertile valleys and rich farm lands, but in the most unattractive portions of the Far West-- sheer mountains and forbidding deserts. Moreover, they often moved from west to east, because many prospectors came from the California gold fields rather than the settled areas of the Mississippi Valley.

In 1849, gold in California could be obtained by a relatively simple process called placer mining. (Dirt into washing pan and heavier grains of gold stay on the bottom.) Such mining required neither capital nor experience.

By the middle of the 1850s, however, the day of the individual prospector in California was drawing to an end. Gold remained, but it was locked in loads of quartz or buried deep. For the extraction of this, crushing mills had to be built or shafts dug to reach beds of ore 50 to 100 feet below the surface. Both methods were beyond the financial means of the average miner. Gold continued to be mined in California, but eastern capitalists provided the funds while machines did the work.

Thousands upon thousands of prospectors were left without any hope of making the "strike" that meant prosperity. But any other form of life was unthinkable to most of them. Often with an almost feverish restlessness, they followed rush after rush.

Beginning about 1858 discoveries were made in Colorado, Nevada, and British Columbia. The Colorado strike seemed to create the most excitement. Rumors of gold in the mountains below South Pass had persisted for years -- even before the California rush of 1849. In 1858 a group of would be miners spent most of the summer at various locations in Colorado, with little luck. About ready to return east in late July, a member of the party struck "pay dirt" near present-day Denver. A number of small strikes were made during the remainder of the summer.

News of the discoveries, carried to the Mississippi Valley by travelers, found its way into Missouri newspapers in exaggerated form. Writers were eager to describe a new El Dorado. It was good news, as the Panic of 1857 was depressing business, and a gold rush was sure to restore prosperity to frontier towns where miners bought supplies.

By early summer more than 100,000 '59ers spread out over the eastern Rockies. Mining camps such as Pueblo, Canon City, Boulder and others developed, but little gold was discovered. The pattern was the same as in California: a strike would be made, frenzied news would bring a rush to the area, good claims would be snapped up by the fortunate few, and the luckless majority only found disappointment.

The process was repeated again in the early summer of 1859 in Nevada. What became known as the "Comstock Lode" offered almost pure silver and gold that was worth \$3,876 a ton. But few of those who rushed in could mine these riches, because the gold was locked in quartz veins that could only be crushed with expensive machinery. Less than a dozen of the 3,000 mines staked out ever proved profitable -- but their profits were unbelievable, with more than \$15 million worth of precious metal taken from Davidson Mountain in the next four years.

Western Utah became Nevada Territory in 1861 and a state in 1864 (with the help of Republican politicians, and only eight days later returned a Republican vote for Lincoln). This period was recorded by young Mark Twain, who went west with an older brother, in *Roughing It*, a classic description of mining life in the Far West.

During the next decade mine after mine was opened. The greatest discovery came in 1873 when four miners decided to test the theory that the Comstock grew wider as it went deeper. At 1,167 feet they struck the Big Bonanza; the load at that point was 54 feet wide and filled with gold and silver. This richest find in the history of mining brought a fortune of \$200 million. But by 1890 the boom in Nevada was over as deepening shafts raised costs beyond the point of profits.

The mining frontier also moved northwest into Washington, Idaho, Montana, and Canada. The first strikes were made along the Columbia and Snake Rivers in 1855. By 1857 there was another new El Dorado along the Fraser River-- Indians were friendly and miners could pan out \$10 to \$50 worth of dust daily. Some miners moved northward while others fanned out to the south, eventually luring the first settlers to Idaho. Strikes were also made in Montana, the largest being on the site of the future state capitol of Helena. (Main Street is still named Last Chance Gulch.)

One region remained to be exploited by prospectors -- the Black Hills of Dakota. Rumors of gold had persisted for years, but the region was occupied by the Sioux Indians and guarded by federal troops pledged by treaty to keep out all intruders. By 1874, with western mines passing into the hands of eastern capitalists, thousands of prospectors turned toward the Black Hills. Military authorities decided the best way to stop the invasion was to disprove the gold rumors. An expedition of 1,200 soldiers and scientists under the command of George Custer was outfitted to explore the region. They returned in August of 1874 with the news that gold was present in payable quantities throughout the entire district. For almost a year federal officials attempted to protect the lands, but in October 1875 the Black Hills were opened to all who dared risk Indian attack.

Life in the mining camps -- whether in California, Colorado, Nevada, Idaho, or the Dakotas -- followed a unique pattern. On all frontiers men outnumbered women; in mining camps this was even more exaggerated. The mining community was also more cosmopolitan -- at the diggings college graduates worked beside illiterates, southern planters beside Yankee abolitionists, rogues beside ministers. The make up was also very international; for example, the Chinese were quite active in mining activities throughout the West.

Every frontier attracted lawless outcasts, but in the gold fields the promise of easy money lured an unusually large number of reprobates. Mining camps usually proved to be the most violent settlement on the frontier. Vigilante groups often formed in response to unchecked crime.

Not far behind prospectors, in each region came permanent settlers. Mining camps attracted not only gamblers but also lawyers, merchants, and others willing to endure a rough life for the high prices their services could command. Settling first at remote diggings, they gradually drifted to strategically located spots which became the commercial centers of each region. Eventually, orderly government came to be installed.

The eastward advance of the mining frontier ended with the Black Hills rush. Much gold and silver remained locked in the hills of the Far West after 1875, waiting to be extracted by trained engineers or unromantic wage earners. The day of the prospector and placer miner was at an end, but they left behind them a sprinkling of busy towns and prosperous farming communities over half the trans-Mississippi country.

The Transportation Frontier

The rapid advance of the mining frontier alarmed both East and West. In the past, pioneer communities were so near settled regions that their economic and spiritual needs could be supplied by established society. The isolated settlements throughout the mountainous West were distant from the civilized East. There was the fear that if left to themselves they might become detrimental to the nation. It seemed as if their salvation and the country's fate depended on the rapid development of transportation lines with the United States.

Frontiersmen of the Far West were equally insistent on better communications, knowing that roads would mean lower commodity prices and improved communications. Both Easterners and Westerners agreed the improvements would require government support. Their pressure on Washington forced Congress to grant a series of subsidies between the middle of 1850s and 1871 to express companies, stagecoach lines, telegraph corporations, and railroads. Federal aid not only gave the West needed economic outlets, but opened vast portions of the continent to settlement.

In 1856 a petition, signed by 75,000 Californians, was presented to Congress. It called for daily mail service to the Far West. This debate soon became divided along sectional lines. The Southern states, aware that stage coach routes would be followed by a transcontinental railroad, fought the economic success of the North. Eventually a compromise was reached which appropriated money for both southern and northern routes. The first stagecoaches (Concord, N.H. type) left Tipton, Missouri and San Francisco on September 15, 1858. The trip took 22 days and passengers were few. But generous government subsidies and a steady increase in the amount of mail carried assured success for the venture.

By the mid 1850s individual freighters, realizing that profits could be made by supplying Mormons and California miners with eastern goods, began working with small wagon trains. The firm of Russell, Majors, and Waddell soon dominated the freighting business on the central Plains with 4,000 employees and 40,000 draft animals. Their efficient system of overland travel included uniform wagon trains of 25 covered wagons, each carrying 3 tons of goods, pulled by 12 oxen and driven by a bullwhacker. A wagon master would oversee progress of about 15 miles a day.

This is the same firm that operated the pony express. Richer in romance than in profits, the pony express was doomed with the completion of the transcontinental telegraph. (1860-61. Lasted about 19 months, final rider November 20, 1861. Telegraph started July 1860 and completed October 1861.)

What remained was the completion of the transcontinental railroad. Again, the sectional controversy slowed progress. In 1855 a ten volume survey showed four practical routes:

- (1) Lake Superior to Portland
- (2) through South Pass to San Francisco
- (3) along the Red River to Southern California
- (4) across southern Texas and the Gila Valley

The issue was finally decided with the secession of the Confederate states. Congress, controlled after 1861 by Northerners, agreed on one central route. The government agreed to grant each road a 400 foot right-of-way, together with 20 sections of land for each mile of track laid. In addition, the government agreed to loan the railroad companies on a second mortgage basis \$16,000 for each mile built on level country, \$32,000 a mile in the foothills, and \$48,000 a mile in the mountains. The first track was laid in 1863. In mid-May 1869 the Central Pacific and Union Pacific were officially joined in Utah. Long before the last spike was driven, half a dozen other projects were being planned. (examples: the Kansas Pacific; the Atchison, Topeka and Santa Fe; the Denver and Rio Grande; the Northern Pacific; etc.)

The Farmers Frontier

The closing years of the 19th century witnessed the greatest movement of people in the history of the United States. Millions of farmers, held back for a generation by the forbidding features of the Great Plains, surged westward between 1870 and 1890. They filled Kansas, Nebraska, most of the Dakotas, parts of Wyoming and Montana, and finally Oklahoma. A larger domain was settled in the last three decades of the century than in all of American history. The forces that caused movement throughout our history remained the same -- dissatisfaction at home, alluring prospects for the future, the hope for sudden wealth. There were two groups that comprised the migration onto the Great Plains: those from the Mississippi Valley states (a continuation of movement westward) and emigrants from abroad (Irish, after working on railroads, Germans, Scandinavians, and others).

People from around the world were attracted to the Great Plains by the most effective advertising campaign ever to influence world migrations. Steamship companies, anxious to reap a harvest of passenger fares, provided free transportation for immigrants wishing to revisit the old country, providing they urged others to return. Western states maintained immigration bureaus in the East and Europe, where hired agents scattered propaganda and urged farmers to migrate to the land of plenty.

But the West's principal colonizers were the land-grant railroads. The railroad's profits came from settlers who would purchase lands directly from the railroad companies and would also create rail traffic, i.e. passengers and crops to markets, etc. Every railroad maintained a Bureau of Immigration and a Land Department. Even women were not forgotten; one Burlington Railroad brochure reminded them that men so outnumbered ladies in the West that "when a daughter of the East is once beyond the Missouri she rarely recrosses it except on a bridal tour."

Land Acquisition

When settlement of the Great Plains began, the Homestead Act of 1862 governed the disposal of land. The Act stated that any adult citizen, or any alien who had filed his first papers, could for a fee of \$10 claim 160 acres of public domain. This was impractical in the West, where thousands of acres were needed for ranching and hundreds for farming. Also, the average worker in the East had an annual salary of \$250; so the cost of moving, fees, and the delay of a year or two before crops were profitable was prohibitive. The claimant then had to reside on or cultivate the land for five years, pay a few other fees and secure title. But deficiencies in the law allowed speculators to circumvent its intent. Speculators were able to acquire and control prime lands, which they then sold at high prices. The railroads also held huge tracts of lands granted by the Federal government to induce construction (between 1850 and 1871). So often when a new settler reached the West, he found available land with poor soil, distant from transportation, or good land at a high price (railroads selling land for \$1 to \$15 per acre).

Technical advances made possible the opening of the Plains. Efficient fencing, barbed wire, protected crops from cattle. Windmills were adjusted to suit western conditions, although the cost remained prohibitive for many years. Dry farming techniques suited to the Plains were developed. And farm machinery, all of which was available before the Civil War, became cheaper with greater demand. Improvements were made in things like steel plows, grain drills, reapers, disk harrows, cultivators and thrashing machines.

Life on the Plains was difficult, as nature provided few comforts needed by man. How could houses be built where there was no timber; how could water be obtained where there were no springs; how could warmth be provided where there was nothing to burn? The temperatures were extreme, and there was always the risk of invasions of insects such as grasshoppers.

Although these intolerable conditions did not endure always, there was little in the environment of the Great Plains to attract pleasure seekers. But the frontiersmen who went west were after wealth rather than fun. What did discomfort matter when the West held available land, ready markets and the thrill of pioneering? Every settler was sure that he was strong enough to battle the elements until prosperity smiled.

Even though one scorching summer sent 30,000 newcomers back to the more comfortable East, farms and towns eventually populated Kansas, Nebraska, the Dakotas, Wyoming, and Montana. And settlers began looking at the lands held in Indian Territory.

The first interest in opening the Indian Territory was shown by the railroads. Seeking additional expansion, attention was drawn to lands in the heart of Indian Territory which had been ceded to the U.S. by the Creeks and Seminoles and not yet assigned to any other tribes. By 1879, settlers were attempting to enter the territory illegally. For much of the next ten years, "Boomers" led primarily by David Payne, attempted settlement and were removed by U.S. soldiers. Finally, pressured by railroad lobbyists, western congressmen, and "Boomer" spokesmen-- almost 2 million acres were opened for settlement in April 1889. In May 1890, Oklahoma Territory was established. During the next several years the Dawes Severalty Act was applied to tribe after tribe (160 acre plots allotted to each Indian), and lands that were considered excess to tribes were opened.

Sauk, Fox, Potawatomi - September 1891

Cheyenne-Arapaho - April 1892

Cherokee Outlet - September 1893

numerous small areas until 1906

The admission of Oklahoma as a state in 1907 left only the territories of New Mexico and Arizona outside the Union (until 1912).

It was the economic abundance in natural resources that drew so many of the emigrants westward, and it was rare that a diarist in the West did not remark on the region's immense size and abundance. Along the trails west, travelers regularly noted exposed coal seams, inviting water power sites, or virgin stands of timber as genuine economic opportunities. Hundreds of miles from civilization and with little idea how they might capitalize on what they saw, they spoke of two things in the same breath: the great abundance of what they observed and their inclinations to see the economic possibilities.

Western history is one of superlatives -- prairies are boundless; mountains are towering; and there seemed to be an endless abundance of resources. Decisions by mine promoters (metal and coal), lumbermen, oilmen, the fishing industry, and other entrepreneurs reflect the interplay between their aggressive pursuit of development and the natural resource environment. Through access to national and international markets and the infusion of new capital, these natural resource industries were primed for rapid growth by the turn of the century. Secondary industries such as transportation and tourism then grew upon the popularity of the West, as based on the abundance of the industries of extraction.

The West's natural abundance and the economic opportunity it offered came to play a dominant role in the westward course of our continental empire and has been an important factor in the development of the national character.

Related material from the Gilcrease Library collection:

1. Broadside - April 6, 1872

This proclamation was issued by the governor of the Dakota Territory as a warning to those trespassing in on Indian lands. At this time, people wanting to exploit a number of natural resources including timber and mineral deposits, were moving illegally into the Territory. By October 1876, the government and the army stopped attempting to protect the territory from intruders.

2. Sketchbook - 1875

Corporal Thomas Thoma

Thoma was a member of Company "E" 6th U.S. Infantry, Fort Buford, Dakota Territory. Included in this volume are twentytwo pencil sketches of views of the Yellowstone River country. They were made to accompany a report by General J.W. Forsyth's inspection of the Yellowstone region in June 1875.

3. Certificate of Membership in the Oklahoma Colony, 1882

Broadside - Oklahoma Colony, 1883

David Payne (1836-1884) organized those seeking land in Indian Territory into a society called the Oklahoma Colony. Members paid annual dues of \$2.50 and took an oath to defy the government until the Oklahoma District was open for settlement. Within a year the group claimed to have 40,000 members. Throughout this time, groups would attempt to homestead on Indian land until they were ejected by army patrols.

THE INDIAN FRONTIER AND FEDERAL INDIAN POLICY

[This section was written by the late Sarah Erwin, Gilcrease Museum Archivist]

In a remarkably brief time period -- about 40 years -- the Indians of the western half of what is today the United States lost their fight against the white invaders and had most of their land taken from them. Some of these Native Americans already had experienced several generations of contact with white men. Indians of the Southwest and California had been trying to cope with the Spanish, the Mexicans, and the Americans recently settled in Texas and California. Other tribes had had dealings with the British, Russian, and American explorers, trappers and traders. As a result, most of the tribes of the western regions had the time to make some adjustments and to acquire new tools, weapons, and even new crops and livestock (particularly in the case of the Pueblo groups). While some Indians had already suffered badly at the hands of the invaders, many others had seen an improvement in their standard of living.

In 1848 the West was populated by hundreds of flourishing, autonomous Native American societies enjoying cultures that had evolved over centuries. In hardly more than a generation, however, these same societies had most of their territory taken away from them, and their social, political, and religious practices subjected to attack. There have been few instances in history when people of a similar sized region suffered such violent physical and cultural dislocation, in such a brief period.

The major difficulty in presenting how the West was lost to the Indians, is that it is not a single story, but literally hundreds of stories, as many as there were tribes and bands of Native Americans in the region. The individual unit could have been as small as a few hundred people or as large as several thousand. Nor did they suffer equally. The Southwestern Pueblos suffered relatively less as they were farmers and managed to retain much of their land. The Plains Indians suffered most because continuation of their life as nomadic buffalo hunters became impossible.

The Plains Indians

It is logical to begin, both geographically and chronologically, with the Plains Indians. In the early 1840s these Indians were living testimony to how Native Americans had been altered by contact with Europeans. The acquisition of horses had given them the mobility that was the principal characteristic of their life-style in the mid 19th century. Ownership of horses had been sufficiently diffused so that their nomadic life had evolved to its highest state, and provided a challenging and satisfying life for thousands of people.

But they were also being forced to cope with intruders. In the late 1820s, it was the fur trappers ascending the Missouri River with whom the warriors occasionally clashed. By the 1830s, wagon trains were appearing on the Santa Fe Trail, and the southern Plains tribes reacted angrily. In the next decade, thousands of whites crossed the Plains en route to Oregon and California -- killing game and destroying scarce timber resources as they went. The Plains tribes had staked out and maintained their hunting grounds against other Indians by force of arms, resulting in traditional enemies by the 1840s. They certainly were not prepared to stand meekly aside for white invaders.

Closely following the settlement of the Oregon question in 1846, and the Mexican cession to the United States two years later, was the discovery of gold in California. All had grave consequences for the Plains tribes, which had to try to cope with a rapidly escalating scale of invasion. Now white men seeking precious metals were ignoring Indian territorial claims to search throughout the West. Tribesmen also had to contend with the intrusions of stagecoach operators and with railroad and telegraph line construction crews. Warriors struck back at the encroachers, but in an unsystematic and relatively ineffective fashion.

The nature of Plains Indians society, with its emphasis on the rights of the individual and its absence of political centralization, made effective resistance difficult if not impossible. Moreover, tribes that were traditional enemies did not close ranks in the face of a greater threat. The absence of fixed

tribal authority meant that even the several bands of a particular tribe would have difficulty uniting for a campaign. Their societies honored the man who demonstrated his courage in combat, and expected friends and relatives to seek revenge for members lost in battle. Those qualities that made Indian society so attractive to the individualist diminished their capacity for organized resistance.

Beginning in the 1850s, the Plains Indians were introduced to the complexities of treaty negotiation. In 1851 the northern tribes, and in 1853 the southern tribes, participated in councils that resulted in pieces of paper which, according to the white man, roughly delineated the boundaries of the principal tribes, and secured permission for the Americans to maintain military posts on Indian land and to traverse specified trails. But in these and subsequent negotiations there was no guarantee of participation by all bands concerned, nor any real machinery by which a handful of leaders and headmen could bargain away the property of all members of a tribe. For the average Indian, the negotiations were significant only to the extent that he or she shared in the distribution of gifts that were provided to attract them to the council site. These, nevertheless, usually did not amount to more than the equivalent of a few dollars worth of merchandise per individual. The resulting treaties also usually provided for annual distributions of goods, and annuities that would eventually become a source of contention.

As the frustration of the Indians mounted, they vented it by attacks on outlying settlements. The Americans responded by establishing more military posts in a region, which in turn attracted more settlers, further alarming the Indians and driving them to additional efforts to protect their land. By the 1860s, the fighting had intensified to the point that the white man often said wars were occurring.

The Civil War dramatically changed the role of the U.S. Army in the West. Previously, the military presence beyond the Mississippi had served as a stabilizing influence, defending white settlements from Indians, and simultaneously protecting Indians from unscrupulous white men. But the withdrawal of regular army troops from western garrisons forced local authorities to assume responsibility for Indian affairs. The subsequent series of wars were largely due to an obvious conflict of interest by the volunteers, who had much to gain by the defeat of tribes in any given region. At the conclusion of the Civil War, regular army troops once again occupied the western forts. But conditions would never be the same because of the many atrocities committed by both sides during the war years. Federal troops at first tried to police the frontier by reacting to specific situations; but the volunteers' excesses, plus the population shift to the Far West stimulated by the end of the Civil War, the Homestead Act, mineral discoveries in the Rocky Mountains, and the building of the transcontinental railroad created problems that could not be solved easily. Thus, for the next quarter of a century the U.S. Army would retaliate against Native Americans in campaign after campaign.

While the Plains warriors held their own in the initial skirmishing, a new series of treaties in 1867 provided the framework for their ultimate undoing. By such treaties as that negotiated on Medicine Lodge Creek (Kansas) in 1867 with the Kiowas, Comanches, and Kiowa-Apaches, these tribes were committed to selling to the United States most of their lands and settling on reservations. On these they were supposed to begin farming and to send their children to school. And there were provisions in the treaties for the ultimate division of the reservations into family-sized farms, with the implication that the Indians would over a 30 year period abandon their communal lifestyle. It is highly unlikely that the average Indian appreciated that such treaties committed to changing an entire way of life. Nevertheless, the Indians would soon discover that the Americans considered the treaties to be their authority to force the tribesmen onto reservations.

During the decade after the negotiation of the 1867-68 treaties, the Plains were in turmoil. In the face of the United States' demands that they give up their freedom, and seduced by the promise of rations, which became more and more appealing as the buffalo herds were decimated, many bands began to trickle into Indian agencies. But others clung desperately to the old life. Every summer they were joined by reservation Indians tired of the scanty rations provided them, and resentful of the constant pressure to substitute the white man's ways for their own familiar and cherished customs. The insistence that they begin farming was particularly objectionable to men who regarded such activity as, at best, fit only for

those tribes not capable of nomadic plains life and, at worst, a gashing of the earth's surface that bordered on sacrilege.

But each year it became more difficult to live the old life. The buffalo herds were disappearing, and army patrols were more numerous. Soldiers were seldom able to overtake the more mobile Indians, but they could harass them and then destroy difficult to replace camp equipment and tepees abandoned by fleeing Indians. Horses were also seized by troops and shot or given as rewards to other Indians assisting whites.

By the late 1870s, the Plains Indians no longer had the capacity to resist. They faced a growing enemy strength while theirs eroded. A lack of racial, even tribal, solidarity meant that at no time was all Indian manpower arrayed against the invaders. And finally, the slaughter of the buffalo by the hide hunters in the 1870s struck at the mainstay of the Plains Indian' existence; the nomadic Indian and the buffalo were inseparable.

Estimates for the number of buffalo that lived in the West when the first European hunters arrived ranges from 20 to 60 million, with 60 million being the most common. Thousands of "sportsmen" with long-range rifles took advantage of the opportunity to kill indiscriminately between 1867 and 1871, with no reward other than the sight of dying animals. The fate of the herds was sealed when a Pennsylvania tannery discovered in 1871 that buffalo hides could be used for commercial leather. With every buffalo worth from \$1 to \$3, professional hunters swarmed over the Plains to exploit the new source of wealth. By 1878 the southern herd was exterminated; in 1883 the buffalo vanished from the northern Plains. A museum expedition seeking specimens that year found fewer than 200 buffalo in all the West.

Indians in the Southwest

The experience of other western tribes who attempted to defend their homelands was depressingly similar. In 1846 the Navajos suddenly found themselves under the jurisdiction of the United States and being instructed to terminate their long-standing custom of raiding Pueblo and Mexican villages. At the time the Navajos lacked any semblance of tribal government, and their fewer than 10,000 people lived in many small communities, seldom numbering more than 200. The Navajos lived by farming and grazing and by raiding. The last was an important part of their economy and provided them with additional livestock, as well as captives who might be sold, ransomed, or assimilated.

The Navajos had difficulty comprehending the American attitude against raiding. The Indians had been at war with the Mexicans for generations, and the Americans had recently been at war with Mexicans. That the Americans wished peace with the Mexicans seemed little reason for the Navajos to give up a long and profitable practice.

Nevertheless, a few Navajos were found to affix their mark to treaties calling for an end to the raids. Most Navajos were not even aware of the existence of such treaties. The raiding continued; only now the Navajos had to avoid patrols and punitive expeditions operating from new American posts established deep in Navajo territory.

As fighting accelerated, Navajo losses rose. Navajos also were losing people to raiders, with hundreds ending up as slaves in Mexican and Pueblo settlements. Then in 1863 and 1864 the Navajos had to contend with soldiers who penetrated to the heart of Navajo country, invading Canyon de Chelly where crops and orchards were destroyed. Intimidated by this show of strength, most of the tribe gave up further resistance and submitted to a 300 mile march east, the notorious Long Walk, to incarceration along the Pecos River. For three years they suffered under military rule, and more than 2,000 died from a smallpox epidemic. In 1868 the survivors of the Pecos River experiment were allowed to return to a reservation in Navajo country with the understanding the raiding would be abandoned.

In all, Navajo resistance was not as protracted as that of the Plains warriors (less than 15 years). As farmers and herdsman, the Navajo had been more vulnerable than the buffalo hunters. But like them,

the Navajos suffered from a lack of tribal cohesion, and their long-standing hostilities with neighbors ensured that the soldiers had no difficulty recruiting Mexican and Indian guides into Navajo country.

Other tribes in the Southwest had their homelands invaded, with some resisting only briefly. Others, like the western Apaches, were still fighting in the late 1880s.

Indians in California

In 1850 there were approximately 160 thousand Indians in the new state of California. About sixty tribes were represented, and their cultures varied greatly. The tribes were demoralized by the secularization of the missions during the time the Mexicans controlled California, and by disease. The unique California experience of bypassing the territorial stage of government only complicated matters for the Indians. Territorial governments were dominated from Washington and took more seriously their obligation to protect the rights of the Indian population. State governments differed -- one early California state law provided that Indians could be indentured to white employers for extended periods of time. The result was frequently little better than slavery when Indian women and children were kidnapped and sold to white settlers. In a half century of American control, the California Indian population steadily declined until it was less than one-fifth of what it had been at statehood.

Throughout the West the scenario was the same. Tribes lacked effective political unity, and their members were unwilling to submit to the discipline that would enable them to carry on protracted campaigns. There was no machinery by which a majority could commit all to a course of action. Leaders could only lead by example; they did not have absolute authority over members of their bands. Other factors which contributed to the losing of the West included the erosion of the capacity to resist (as seen with the Plains Indians), the widening disparity between the numbers of whites and Indians through the years, and finally, the rapid expansion of the railroad network which multiplied the effectiveness of available U.S. troops.

Federal Indian Policy

There was an official, if changing, federal Indian policy. The War Department was seeking its solution to the "Indian question," but the Bureau of Indian Affairs in the Interior Department was also concerned with the fate of the Indians.

Following the Civil War, general support for Indian survival and regeneration evolved into advocacy of Indian citizenship. This occurred first because general interest in Indian affairs increased during the Reconstruction era. With the precedent of the freed slaves before them, politicians argued that legal rights and the franchise were instruments that would bring native communities into the nation. Wrongs against the Indians were likened to wrongs against the Blacks. In addition, it seemed that Indians were no less prepared for citizenship than the freedmen and were equally in need of legal protection.

National policy in the second half of the 19th century remained fixed on the assimilation of the Indian, but achievement of the goal required several shifts in emphasis. In the mid 1860s the federal government responded to the Indian wars on the Plains with peace commissions. The lack of success of this plan, however, prompted President Ulysses S. Grant to initiate a new Indian policy.

For about eight years (1869-76) Grant's "Peace Policy" remained the guideline for federal response to the disturbing state of Indian affairs. The treaty system, in which each tribe was considered a separate legal entity, was discontinued (1871). All tribes were to be placed on reservations, and efforts would be renewed to acculturate, to educate and to Christianize them. Furthermore, Grant followed the recommendation of a group of Quakers by selecting Indian agents from within the ranks of religious men nominated by various churches.

During these decades humanitarian reformers watched with dismay and revulsion as tribe after tribe was defeated by General of the Army William T. Sherman and his military units. Voices critical of military action against tribesmen came from a variety of churchmen, do-gooders, and congressmen. After

Grant's administration, reformers were left to their own devices to protect Indians from the twin evils of military extermination and duplicity on the reservation. Their goal was to see tribesmen enjoy the benefits of Christianity and an agricultural life based on private property.

Sincere friends of Native Americans had long advocated individual ownership of land as the salvation of tribes. Not-so-sincere friends also encouraged individual ownership of land because it would free millions of acres of land for white settlement. Since both groups wished the same end, though for different reasons, bills to that effect were introduced in Congress as early as 1879. Eventually, Congress enacted the General Allotment Act sponsored by Massachusetts Senator Henry L. Dawes, chairman of Senate Indian Committee. Signed into law in 1887 by President Grover Cleveland, this Allotment Act was supported by a broad group of congressmen and all the major Indian rights organizations. The act set up a procedure for dividing reservations into individual homesteads and assigning these to tribal members. Once they received these farms -- their allotments -- Indians would become citizens.

The General Allotment Act failed to assimilate the Indians, but it certainly freed their land for white acquisition. In 1887 Indian tribes owned some 138 million acres on 133 reservations in 20 states and territories. Before the repudiation of the Allotment Act in 1934, nearly 91 million acres belonging to the Indians had passed into white ownership. Loopholes in the legislation allowed the Indians to be legally swindled, and attempts by Congress to improve the Act only made a bad law worse. The Dawes Act was unfortunate for Indians in many respects, but perhaps the least anticipated result was the depreciation in public concern for the Indian which it fostered. Coming as it did, at the general time of the Battle of Wounded Knee, the final hostile incident involving Plains tribes, the Dawes Act was thought by most American citizens and many congressmen to be the long-awaited merger of the two avenues of Indian policy, acculturation and war, in a final settlement. Presumably the Indian would now become a farmer in the best traditions of rural America, and the nation could turn its attention to other matters. In reality, the Dawes Act carried the Indians swiftly to poverty and economic dependency.

At the close of the 19th century it seemed as if the reformers had won the day; land was being divided, and education was in full progress. (By 1900 more than 20,000 Indian children were attending government schools and being exposed to the lesson of "civilization".) But by the early 20th century the programs of the humanitarians seemed both obsolete and irrelevant. The policies they advocated--citizenship, Christianity, and education-- failed in themselves to eradicate the boundaries between Indian and white society.

Citizenship, which was not universal for Indians until 1924, proved to be no guarantee of equality. The newly enfranchised Indians of the West discovered that citizenship eliminated neither prejudice nor economic weakness. Although Indian citizenship was generally recognized, Native Americans' status as federal wards was used to limit their rights. As a result, Indians were prohibited from buying and selling alcohol, barred from attending public schools without federal subsidies, excluded from local juries, and often prevented from voting.

The final mark of the 19th century reformers' fall from power was the rise of New York social worker John Collier to prominence in Indian affairs. Commissioner of Indian affairs under Franklin Roosevelt (1933-1945), Collier typified the new realities of the 20th century. A critic of assimilation, he emphasized community relief, self-help, social and educational renewal on the reservations, a revival of Native American religion, dances, dress, and crafts, plus an end to the allotment of tribal land.

Through the 1940s the federal government continued to push assimilation as a policy, but at a slower pace. In 1946 Congress passed the Indian Claims Commission Act. The immediate purpose of the legislation was to correct past violations of tribal rights, but it also anticipated the day when all federal control over the Indians would be withdrawn. In 1953 Congress grew impatient with Indian affairs once again and tried to accelerate the assimilation process by demanding termination of all federal obligation to tribes. Simultaneously, Congress encouraged the movement of Indians from the reservation to the city. The tragic policy of termination remained the unofficial policy of Congress through 1961. In response,

Indians espoused the new philosophy of Red Power. (Intertribal organization flourished -- prompting numerous confrontations between Indians and whites.) Red Power meant freedom for tribes to make their own decisions and to end the paternalistic attitude of the Bureau of Indian Affairs.

Conclusion

The treatment of Native Americans since the Civil War in American history has followed two avenues. One was acculturation and the other was destruction. During most of the early period, military historians dominated the field of Indian history, with reminiscences or summaries of nearly 1,000 armed conflicts between the two Western European and Native American cultures, and this from an almost exclusively white point of view. Official historians later concentrated on the record of federal Indian policy. But the growing popular interest in things Indian, has recently prompted historians to look for new approaches to the uneven history of Native Americans over the last 130 years. The history of Native Americans and of the West is still being evaluated and written. Native Americans did not become the Vanishing Americans.

Related material from the Gilcrease Library collection:

1. Ledger Drawings

Probably Cheyenne - Ft. Reno, Indian Territory, 1887

Rain-In-The-Face, Sioux, no date

Indian warriors customarily drew records illustrating deeds of bravery and events. Surfaces for displaying warrior art traditionally included buffalo robes and war shirts. Later this art was increasingly placed on paper pages of ledger books obtained from Euro-Americans as a result of gifts, trade, or raids. These drawings are not photographic reality, but a conscious reduction of images to essential form.

2. Photographs of Wounded Knee

Pine Ridge Reservation, South Dakota, 1890

Wounded Knee was the last major armed encounter between Indians and whites in North America. Nearly two-thirds of the Miniconjou band, at least 150, were killed and 50 wounded, with perhaps more who were never reported. The army lost 25 dead and 39 wounded. Warfare actually ended in 1886 at Skeleton Canyon, Arizona with the collapse of the last armed resistance to the reservation system. But Wounded Knee, both in fact and in symbol, assumes a larger significance, as it marks the passing of the Indian frontier.

PLAINS INDIAN CULTURE

"Wankan-Tanka, Grandfather, you are first and always have been. You have brought us to this land and here our people wish to live in a sacred manner. Teach us to understand and to recognize all the powers of the universe, which is really one power. We pray that our people will always send their voice up to you as they walk the sacred path of life."---Sioux prayer of purification.

Who were these Native Americans we categorize as "The Plains Indians," and where did they live? They lived in the area roughly bordered by the Mississippi River on the East and the Rocky Mountains on the West and extending North beyond the Canadian border and south into Texas and Oklahoma. All had one thing in common: they depended on the buffalo and his grazing land for all basic needs; for food, clothing and shelter.

Some of the tribes were nomads and spent the entire year following the slow migrations of the buffalo herds. Others lived in established villages but sent formidable hunting parties several times a year to bring back large quantities of buffalo meat and hides.

The great leap that enabled this culture to firmly establish itself on the Plains was the procurement of the modern horse. When the Indians hunted the buffalo on foot they could not hunt with enough efficiency to rely on just the bison as a food supply. They sometimes wore the hides of wolves or buffalo and picked off small numbers as the eyesight of the buffalo was not good, allowing the braves to come quite close. Before the Spanish explorers brought horses, Indians on foot would herd the two thousand pound, ten foot long bulls and the smaller cows and calves into blind canyons and butcher many; or with great organizational skills, they stampeded them over cliffs using well placed warriors to direct their course; or with the right winds, used prairie fires to cause the frontal leaders to charge over cliffs to their destruction, pushed by those behind.

Below the cliffs the injured animals were dispatched and butchered and great quantities of meat dried and smoked and saved for the long winter to come. However, this harvesting process could not be counted on every year.

Horses wandered from the Spanish settlements in Northern New Spain in the mid 1600s, resulting in wild horse herds. Apaches and Comanches successfully stole horses from careless guards, and thus the tribes of this western land each in turn became part of the "Horse Culture."

By 1720 the Comanche were coming, well mounted and arrogant, to trade with the Pueblo Indians and the Spanish. By the 1770s horses had reached most tribes though stealth or trade.

One of the factors that dispersed many horses was the "Pueblo Revolt" of 1680 whereby all Spanish were driven from the Pueblo areas on the Rio Grand. The local Indians became the owners of all the material left behind including the herds of horses.

When a brave from a horseless tribe brought home horses, he and his followers were accorded hero status, as these gifts were distributed amongst relatives and chiefs. No longer did they have to dance and pray for the buffalo to appear. Instead, scouts could ride over the plains, locate a herd, alert the tribe who would load their tipis on their travois, ride to the buffalo grazing area and prepare for the hunt. Even their houses grew larger as the horse carried more weight and longer travois poles than the women or dogs could. Wealth was now measured in the number of horses an Indian had, so stealing horses was part of his life.

From the buffalo came the meats the Plains Indians needed. The fresh tongue of purple black color was a delicacy; the ribs, liver, intestines and the blood were all consumed. Large quantities of jerky and pemmican were preserved for the winter. The hide became tipis, bull boats, moccasins, dresses, leggings, robes, bedding, bags and pouches. Horns became cups, powder flasks, headdresses, and fire carriers. From the bones they made knives, scrapers, awls, and war clubs. The hair was used as padding or stuffing

-- insulation in winter footwear, ropes and halters. The sinew provided thread and bowstrings, and bladder and stomach became pouches, water vessels and cooking vessels. Brains were used in tanning and hooves made the glue necessary to attach colored feathers to arrows. Even the dried buffalo chips served their purpose as fuel on the treeless plains.

The buffalo hunt, which was so crucial to the life of the Plains Indians, was closely controlled and policed by designated marshals with punitive powers to be applied to over eager braves who might scare away the herd in their excitement to kill the first animal. Their punishment might include a whipping with quirts or the loss of some of their treasured mounts.

The successful hunt utilized one of two basic techniques. The "Surround" required a large party to cause a part of the herd to commence milling, and the hunters would kill large numbers of the beasts. A less efficient but also less dangerous method was the running of the herd while the tribesmen rode on the right side of the animals in order to shoot their arrows across their body into the most vulnerable parts of the stampeding animals. The warriors with lances rode on the left side and thrust their projectile points into the vital areas, then would withdraw, and proceed to their next animal. Trained buffalo hunting horses were of enormous importance and value as they veered sharply away from the enraged victim reacting to the arrow or lance thrust.

Each man hunted for his own family, the kill identified by the coloring of the feathers of his arrows, but all shared in the largess and happy were the days of feasting and hard work drying the meat and scrapping the hides for rawhide use or tanning.

As to who these people were, each tribe considered themselves to be "The People," or "The Human Beings," or "The Original People," "True Man," and the other tribes were referred to as the "lesser people." One listing of Plains tribes might include the Kiowa Apache, Comanche, Kiowas, Assiniboinian Crow, Teton Sioux, Cheyenne, Arapaho, Blackfeet, Plains Cree, and the Pawnee. Others extend the groups to include nations who, during part of the year, lived in conical skin-covered tents (tipis). The only domestic animal had been the dog, eaten by some tribes but used only for packing and traction by others. Also some of the people of the Plateau groups such as Flatheads, Nez Perce, Yakima, and Spokane also periodically invaded the Plains to hunt. Others list people such as Omaha, Mandan, Hidatsa and Arikara who required buffalo to sustain their culture.

The white man's need for buffalo hides created a market for Indian hunters. Their need for iron products like tomahawks and cooking pots, and muskets and gun powder, were satisfied by trading buffalo robes.

Material needs were conducive to trade between the white culture and the Indians, but disease brought by the Euro Americans devastated some tribes almost to oblivion. This fact and the sale of liquor caused many chiefs to question the value of white contact. The rapid growth of settlers crossing the plains starting in the early 1840s changed the migration patterns of the buffalo herds, according to some chiefs. Angry warlike young warriors reacted with raids on settlers' farms and the unfortunate pioneers whose wagons had broken down and were forced to travel alone in an attempt to catch up with the wagon train.

After the Civil War railroad trains crisscrossing the plains added to the hatred growing in the indigenous people who cut telegraph lines and harassed the men laying the track.

Treaties were signed to designate who controlled which lands, but the understanding of the attending chiefs was never ascertained, and land hungry eastern settlers were not necessarily homesteading in appointed areas. This resulted in attacks by raiding parties and appeals from white citizens to local officials for cavalry protection and revenge.

When the Cheyennes and Teton Sioux soundly defeated Lt. Colonel George Armstrong Custer and his Seventh Cavalry in 1876, the army responded in such force as to literally eliminate the wanderings of the Plains Indians, and they were subjugated to limited lands. The buffalo were hunted almost to

extinction by this time and the golden age of the feather streaming, wild riding, buffalo chasing, freedom loving masters of the Plains was over.

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THE PLAINS INDIAN WARS

Following the American Revolution, the United States expanded quickly over the Allegheny Mountains, and after the Louisiana Purchase in 1803, into the new territory west of the Mississippi. As settlers, traders and soldiers moved west, contact with the Plains Indian tribes increased.

The U. S. government Indian policy treated the tribes as dependent nations, enacting treaties to promote peace and safety for its citizens. In 1834 Congress had taken a step that was supposed to settle the territorial status of America's Indians.¹ That year Congress passed a law establishing a vast area as "Indian Country." The area was loosely defined as "that part of the United States west of the Mississippi River" excluding the states of Missouri and Louisiana and the Arkansas Territory.²

The new law prohibited any whites from entering the new territory without permission. To enforce this policy, a line of forts was established from Fort Snelling in Minnesota to Fort Jesup in Louisiana. Reports from Major Stephen Long describing the land west of the Mississippi as the "Great American Desert" helped discourage white settlement in the area for a few years.

The impracticality of the 1834 law became evident by the 1840s. In 1845 a growing belief that the United States should extend from sea to sea was expressed by John O'Sullivan, a lawyer and editor. O'Sullivan wrote of "our manifest destiny to overspread and to possess the whole of the continent which Providence has given us for the development of the great nation of liberty."³

The growing belief in Manifest Destiny led to the rapid acquisition of additional territory and to a change in government policy toward the Plains Indians. In 1845, the Republic of Texas was annexed. In 1846, the Oregon country south of the 49th parallel was added by treaty with Great Britain. In 1848, following the end of the Mexican War, the present southwestern United States and California were acquired. Thus, within a span of fourteen years after the passage of the Indian Country Act the United States had grown by more than half and added an additional 200,000 Indians within its borders. It thus became impractical to have an Indian Country in the middle of the United States.

Government policy changed to one that aimed to contain and control the tribes of the west. Indian resistance to this reservation system became the driving force behind the Indian wars.

Most early contacts between whites and the Plains Indians were peaceful and remained so until large numbers of settlers and adventurers began moving west in the 1840s. With the discovery of gold in 1848, the westward movement swelled as vast numbers of whites crossed the plains swarming to the California gold fields. The whites brought illnesses that decimated some tribes. They killed the buffalo and other game which began to affect the livelihood of the Indians. The emigrant trails disrupted the traditional migration patterns of the buffalo and other animals. Indian resentment began to grow and raids on wagon trains, western forts and individual settlements began to increase.

In an effort to protect travelers on the Oregon Trail, the government convened a peace council at Ft. Laramie in Wyoming. Approximately 10,000 members of the northern tribes met at Laramie in September of 1851.

The council lasted for nearly three weeks, and the leaders of the various tribes agreed to the peace terms of the Ft. Laramie Treaty. The treaty called for an end to harassment on the western trails and allowed the government to build more roads and forts on the Indian lands. The treaty also designated specific hunting areas for each tribe, a forerunner of the reservations on which all tribes would eventually be settled. In exchange, the tribes were to receive a combined annuity of \$50,000 for 50 years. The length of time was reduced to 15 years by the U. S. Senate.⁴

¹Editors of Time-Life Books, *War for the Plains*, (Alexandria, VA: Time-Life Books, 1994), p. 19.

²*Ibid*, p. 19.

³*Ibid*, p. 20.

⁴*War for the Plains*, p. 26.

The Ft. Laramie Indian agent, Tom Fitzpatrick, was skeptical about the success of the treaty. He felt that peace would be maintained only by military force. History would prove him right.

Peace did last until 1854 when the first of the plains wars broke out. On August 18, 1854, a Sioux warrior killed an ox that strayed from a Mormon emigrant train. Upon reaching Ft. Laramie, the owner reported the incident, and the next day a troop of infantrymen led by Lieutenant John L. Grattan set out for the Sioux village. There they demanded the surrender of the warrior and when Chief Conquering Bear tried to temporize, the troops opened fire on the village killing the Chief. The infuriated warriors burst on Grattan's men and killed all but one of them. That soldier made it back to the fort where he died later from the wounds he had received.⁵

The Grattan Massacre brought on a war with the Sioux in 1855, followed by one with the Cheyennes in 1857.⁶

The Cheyennes often raided in Nebraska and Kansas. Colonel Edwin V. Sumner was sent to subdue them. His campaign reached a climax on the Solomon River in western Kansas. There in 1857 he and his men defeated a contingent of 300 Cheyenne warriors. The Cheyenne agent later reported, "They said they had learned a lesson last summer in their fight with Colonel Sumner, that it is useless to contend against the white men."⁷ The wars of the mid 1850s did not inflict a lasting defeat on the Sioux or Cheyennes, but they did bring a period of peace to the upper plains.

While the Sioux and Cheyenne had experienced defeat by federal troops, the Kiowas and Comanches had not. These tribes ranged over an area from the Arkansas River south through the Staked Plains of Texas into Mexico. Their raids caused more death and loss of property to white settlers than those of the northern tribes.

Texans were desperate for government protection from the Kiowa-Comanche raids. Late in the 1850s Governor Hardin R. Runnels and General David E. Twiggs joined forces to subdue the marauding tribes. Twiggs used a fresh new regiment recently assigned to Texas, the 2nd Cavalry. Governor Runnels called up five companies of the Texas Rangers.

In 1858 the Rangers, commanded by Captain John S. "Rip" Ford, attacked a Comanche village in the Canadian River valley near the Antelope Hills. After a seven-hour battle, the rangers had inflicted the first serious defeat on the Comanches. Seventy-six warriors were killed.⁸

Also, in 1858 at Rush Springs, in present day Grady County, Oklahoma, Major Earl Van Dorn and the 2nd Cavalry attacked the large village of Comanche chief Buffalo Hump. The 2nd Cavalry had 350 soldiers including its Indian allies. After an hour and a half of fierce fighting, the Indians broke and ran leaving behind fifty-six dead, a herd of 300 ponies, and all their lodges.⁹ Rush Springs was another major defeat for the Indians of the southern plains.

Even with the defeats at the Antelope Hills and Rush Springs, the Kiowas and Comanches were to remain at war with the U. S. government for nearly two more decades.

In 1864 the military commander of eastern Colorado, Colonel John Chivington, called for a meeting at which he promised the war with the Cheyenne-Arapahos would be over if they would report to the army post at Fort Lyon, Colorado. One group of Cheyennes under Black Kettle and White Antelope sought peace with the whites. They met with Colonel Chivington at Camp Weld near Denver and

⁵Robert M. Utley and Wilcomb E. Washburn, *The American Heritage History of the Indian Wars*, New York: American Heritage Publishing Company, Inc., 1977), p. 205.

⁶Robert M. Utley, *The Indian Frontier of the American West, 1846-1890*, (Albuquerque: University of New Mexico Press, 1984), p. 61.

⁷Utley and Washburn, p. 206.

⁸*Ibid*, p. 208.

⁹*Ibid*, p. 211.

following the meeting considered that peace had been made. The Cheyennes turned in their arms at Fort Lyon and then moved to camp at Sand Creek in eastern Colorado.¹⁰ "Chivington did not consider the Cheyennes to be at peace and set out to find them. On November 29, 1864, at Sand Creek, ignoring the white and American flags flying in front of Black Kettle's lodge, Chivington ordered an attack on the village. The battle turned into a free-for-all as several commanders lost control of their troops. Chivington made it clear that he wanted no prisoners. "Kill and scalp all, big and little," he proclaimed. "Nits make lice."¹¹

After what came to be called the Sand Creek Massacre was over, there were approximately 200 Indian dead -- half being women and children. Black Kettle and his wife, who had been wounded nine times, escaped.

Word of the massacre spread among the plains tribes and more raids on white settlements resulted. During the 1860s in two major campaigns, one on the northern plains and the other in the south, the army attempted to drive the tribes onto reservations. Some tribes agreed, others such as the Sioux, Cheyennes and Arapahoes did not and continued their attacks on mining camps, railroads and army posts.

In 1867, the last great peace council of the southern plains was held at Medicine Lodge Creek in Kansas. Approximately five thousand Indians attended and were given newly designated reservations in the Indian Territory. The new reservations were carved out of lands that had belonged to the Five Civilized Tribes. The government had forced the Five Tribes to cede their western lands to the government as punishment for siding with the Confederacy during the Civil War. The Kiowa-Comanches and Kiowa-Apaches were given reservations in the southern part of the territory and the Cheyenne-Arapahos were given lands in the northern part. The Medicine Lodge Creek Council, unlike earlier ones, was attended by representatives of the Dog Soldiers, young militant warriors who were mainly responsible for the raids on white settlements. Along with the peace chiefs, some Dog Soldier leaders signed the treaty. One, Bull Bear, remarked upon signing, "I have done it and my word shall last."¹²

As had been apparent since the first peace treaties were signed, the Indians and whites often had different interpretations about what the treaties meant. Often the Indians viewed the treaties as being between them and the US Army only. Therefore, in their view, the treaties did not forbid raids on non-signers -- settlers, wagon trains and other white intruders. This was a common view among the Dog Soldiers of each tribe.

Following the signing of the Medicine Lodge Treaty small bands of Cheyennes, Comanches, Kiowas and Arapahos continued raids beyond the boundaries of their new reservations. Tall Bull, a leader of the Cheyenne Dog Soldiers, and Black Kettle viewed the Medicine Lodge Treaty very differently. Black Kettle represented the peace faction of the Cheyenne and in 1868 had tried to settle peacefully at Fort Cobb but was refused permission because his band was still considered hostile. He was told he must make peace with General Phil Sheridan before his people could move to the fort. This was impossible, since Sheridan had already decided that the only solution to the continued raids was a deadly winter attack on any villages not under the protection of Fort Cobb. Unable to stay at Fort Cobb, Black Kettle's band made winter camp on the banks of the Washita River.

Sheridan's plan called for three columns of troops to converge on the valleys of the Canadian and Washita Rivers in the western part of Indian Territory. One column would march east from Fort Bascom, New Mexico; a second would move southeast from Fort Lyon; and a third would march south from Fort Dodge, Kansas. The three columns would sweep the Indians together and force them to stay on their allotted reservations.

¹⁰Francis Paul Prucha, *American Indian Policy in Crisis: Christian Reformers and Indians* (Norman: University of Oklahoma Press, 1976), p. 11.

¹¹*War for the Plains*, p. 88.

¹²*Ibid*, p. 100.

Sheridan's three columns made no real distinction between the hostile Cheyennes and the peaceful bands. Thus, when the Fort Dodge column of the 7th Cavalry commanded by Lieutenant Colonel George Armstrong Custer came upon a sleeping Cheyenne village on November 27, 1868, an attack was ordered. The peaceful camp of Black Kettle was awakened by the regimental band playing "Garry Owen" as the 7th Cavalry stormed the village.¹³

Young warriors fought furiously so that others might escape. This time, unlike at Sand Creek, Black Kettle made no effort to restore calm or to discourage escape. Joining other fleeing Indians, he and his wife mounted a pony and attempted to ford the shallow Washita. Part way across both were shot and fell mortally wounded into the icy water.¹⁴

Custer proudly named Black Kettle among those killed. He was less boastful about killing noncombatants. About sixty Cheyennes were killed, roughly two-thirds being women and children. Custer lost twenty-two soldiers. Among the dead was Lieutenant Lewis Hamilton, grandson of Alexander Hamilton.

Sheridan credited his winter campaign with forcing thousands of Indians to honor the Treaty of Medicine Lodge. By 1869 most of the Southern Cheyenne-Arapahos were settling on their reservations and their war with the government was over. Some, however, joined the Comanche-Kiowas and continued raiding in Texas and Mexico.

These tribes and their allies continued to raid across the Staked Plains until the Battle of Palo Duro Canyon, Texas, in 1874. At Palo Duro, Colonel Ranald S. Mackenzie's troops fell on a combined village of Comanches, Kiowas and Cheyennes camped on the canyon floor. Though only three Indians were killed, the battle was a great victory for Mackenzie. His men destroyed the camp and all its supplies and captured about 1500 ponies. Palo Duro left the Indians hungry, destitute and discouraged and by October many began arriving at their agencies to surrender. By April of 1875 the last remnants of the southern plains tribes were settling on their reservations in Indian Territory.¹⁵

On the northern plains fighting continued until 1891. The Sioux were the largest and most powerful tribe of the northern plains and their lands stretched across Minnesota into the Dakota Territory. At first, the Sioux and Northern Cheyennes limited themselves to collecting tolls from whites who used the trails through their territory.¹⁶ However, as white emigration increased so did open conflict with the natives.

The first major confrontation between the Sioux and whites was the Minnesota Uprising of 1862. The immediate cause of the Uprising was the tardiness of the Yellow Medicine Agency in distributing food and annuities that had been promised by the 1851 Treaty of Mendota. The Uprising was led by Little Crow, a chief of the Kaposia band of the Mdewakanton Santee Sioux. Little Crow had signed the Treaty of Mendota and voluntarily ceded a vast track of land in exchange for a reservation on the upper Minnesota River. Since signing the treaty he had remained an advocate for peace. When war came, he reluctantly agreed to assume leadership.

In August, a band of Sioux attacked the Yellow Medicine Agency warehouse, but were repulsed. However, full scale war broke out a few days later. The Sioux attacked across a 1,000 mile area in southwestern Minnesota killing farmers and storming villages and forts. At one point, it appeared that St. Paul was in danger of attack. Colonel Henry H. Sibley was assigned command of fifteen hundred men. His troops moved up the Minnesota River in pursuit of the marauding Sioux. The Indians gradually fell back before Sibley's men. On September 23 they rallied and staged an ambush at Wood Lake. Here Sibley's forces easily won a decisive battle. After the defeat at Wood Lake, many Sioux scattered west

¹³Utley and Washburn *History*, p. 256.

¹⁴*War for the Plains*, p. 105.

¹⁵Utley and Washburn *History*, p. 264.

¹⁶*War for the Plains*, p. 25.

into Dakota and north into Canada. About two thousand were captured and 303 were found guilty of various crimes and condemned to hang. President Lincoln later reduced this number to thirty eight.¹⁷

The Minnesota Uprising cost the Sioux their reservation on the Minnesota River. Some moved to a reservation on the Missouri River and others scattered into Dakota or mingled with the Teton Sioux.¹⁸ It cost whites an estimated 800 to 2000 dead.

Fear of another uprising in Dakota led to army expeditions against the Dakota Sioux in 1863 and 1864. These campaigns further embittered the Sioux and set the stage for further warfare on the northern plains.¹⁹

In 1874 gold was discovered in the Black Hills, a place sacred to the Sioux. By 1875, whites by the thousands, in violation of the Treaty of Fort Laramie, had poured into the hills in search of gold. Hoping to ease the threat of war, the government began pressuring the Sioux to sell the Black Hills and settle on a reservation. The Sioux refused and war broke out.

General Sheridan organized two quick winter strikes against the hostiles. One was to be led by Colonel Custer and the other by General George Crook. Custer's strike was delayed due to winter snows, but Crook set out in March of 1876. He came upon a Sioux and Cheyenne village in the valley of the Powder River. He ordered an attack but was repulsed by a furious counterattack.

The Battle of Powder River gave notice that the government was serious about forcing the northern tribes onto reservations. As a result, under the leadership of Sitting Bull, the various bands of Sioux and their Cheyenne allies began to settle together in one large village. Sitting Bull's strategy was to unite the various bands into a powerful military presence. By summer, the village had moved west and grown to around 900 lodges with more than seven thousand people and eighteen hundred warriors, including Crazy Horse, the renowned war chief.²⁰ The summer camp for the village was on the Greasy Grass River, also known as the Little Bighorn.

Such a large gathering of plains tribes presented a formidable challenge to peace. A plan was devised for Custer and the 7th Cavalry to drive down the Little Bighorn valley from the south and for General Alfred Terry and Colonel John Gibbon to block the valley at the northern end. The plan was to catch the Indians between the two armies and force them onto reservations.

On June 25, Custer saw a cloud of dust and assumed the large village was trying to flee. He divided his regiment into three battalions. Captain Frederick Benteen and his men were to scout the area for other hostiles. Custer and Major Marcus Reno's battalions moved toward the village itself, which remained unseen.

Reno was sent to attack the southern end of the village. When he topped a hill he saw that the village stretched for about four miles along the river and contained an enormous number of warriors. As Reno's men began to advance toward the village they were charged by several hundred Sioux and forced to retreat in confusion across the Little Bighorn and onto the high bluffs along the river. This left the majority of the Indians free to concentrate on Custer's troops in the north.

Led by Crazy Horse, more than 1000 warriors attacked Custer's position on the ridge above the village. Sitting Bull, a spiritual chief, remained in the village in order to protect the women and children. Within an hour of brutal, bloody fighting the entire company of 210 troops were dead.²¹

¹⁷Utley, *Indian Frontier*, p. 81.

¹⁸*Ibid*, p. 81.

¹⁹*War for the Plains*, p. 59.

²⁰Utley and Washburn, p. 269.

²¹Charles Phillips and Alan Axelrod, eds., *Encyclopedia of the American West* (New York: Simon and Schuster Macmillan, 1996), p. 889.

The Battle of the Little Bighorn was the last great triumph for the Indians of the northern plains. Their victory brought renewed and intensified military activity by the army and by the spring of 1877 most of the Sioux and Cheyennes had surrendered and settled on government reservations. The Sioux were also forced to give up the sacred Black Hills.²²

Finally in 1881, after a period of exile in Canada, Sitting Bull surrendered to Major David Brotherton at Fort Buford, North Dakota.²³ With this surrender, the wars on the northern plains came to an end. Skirmishes would continue, but never again did the northern tribes seriously threaten the westward expansion of the United States.

By 1881, when the surrender of Sitting Bull marked the close of the Plains wars, all tribes of the American West save one had been compelled by force to go, or return, to their reservations.²⁴ The one exception was the Apaches. Since Spanish Colonial times, the Apaches had been sporadically at war with whites. Under the leadership of Victorio and, especially, Geronimo, the Apaches continued to resist the government's reservation policies. The final phases of the Indian wars grew out of the refusal of these two leaders and their followers to settle on the San Carlos reservation in Arizona.

After the death of Victorio at the Battle of Tres Castillos in Mexico, Geronimo continued the fight against the army until 1886. He finally surrendered to General Nelson A. Miles at Skeleton Canyon, Arizona. The wars of the southern plains came to an end on September 4, 1886²⁵

The Battle of Wounded Knee was the last major armed encounter between Indians and whites in North America. However, it should not be viewed as an episode in the Indian Wars.²⁶ Wounded Knee was not a challenge to the reservation system, but was an incident in the Ghost Dance religious movement. The Ghost Dance religion was begun by Wovoka, a Paiute who had vision in which the Great Spirit promised a paradise in which there would be no whites. The religion combined elements of Christianity with the native beliefs. One important ritual was the Ghost Dance. Fear of the Ghost Dance led to a disastrous mistake by Major Nelson Miles. The Battle of Wounded Knee was the result of a misunderstanding about the actions of Chief Big Foot and his band of Miniconjou Sioux. Big Foot had been a follower of the Ghost Dance movement, but had lost confidence in the religion. He had been invited by Chief Red Cloud to visit the Pine Ridge agency where his talents for peace making could be used in dealing with the whites. Major Miles assumed Big Foot still followed the Ghost Dance Religion and was going to Pine Ridge to join the other Sioux and possibly cause trouble. Miles set out after him planning to arrest him and his followers.

Big Foot was intercepted by a unit of the 7th Cavalry near a stream called Wounded Knee Creek. Big Foot convinced Miles that he was at peace and both sides camped for the night on the banks of the creek. The next morning, December 29, as the soldiers searched for guns, fighting broke out. Neither side had wanted or expected a battle. The clash at Wounded Knee was a horror of murderous fighting. Soldiers and Indians faced each other at close range and shot, stabbed, and clubbed one another. When the cavalry's four Hotchkiss cannon opened fire on the Indian camp, victory was assured. Women and children went down along with the men. Almost two thirds of Big Foot's band were killed - at least 150 dead and 50 wounded. The army lost 25 killed and 39 wounded.²⁷

At the Pine Ridge Agency on January 21, 1891, a grand review rang down the curtain on the Indian Wars of the West. With Sioux stolidly watching from the hills, and with a winter gale whipping the brightly colored capes of the soldiers, regiment after regiment passed before an animated General Miles.

²²Phillips and Axelrod, p. 889.

²³Editors of Time-Life Books, *The American Story: Defiant Chiefs* (Alexandria, VA:Time-Life Books, n.d.), p. 125.

²⁴Utley, *Indian Frontier*, p. 193.

²⁵*Ibid*, p. 201.

²⁶*Ibid*, p. 257.

²⁷Utley and Washburn, p. 341.

Sabers flashed, rifles were presented, guidons snapped in the wind, and a band played Custer's old battle air "Garry Owen" as the decimated 7th Cavalry trooped by. "It was the grandest demonstration by the army ever seen in the West," wrote a correspondent, "and when the soldiers had gone to their tents, the sullen and suspicious Brules were standing like statues on the crest of the hills."²⁸

Yet it was not the formal parade at Wounded Knee that symbolized the disappearance of the Indian frontier so much as a poignant scene that had been enacted at Fort Yates, near Standing Rock Agency, on December 17, 1890, two weeks before Wounded Knee. While in the agency cemetery an infantry company fired three volleys over the graves of slain Indian policemen and a bugler sounded taps, at the Fort Yates cemetery a detail of prisoners unceremoniously shoveled dirt into an open grave. In it was a rough wooden box containing the canvas-wrapped remains of Sitting Bull, greatest of the Sioux chiefs.²⁹

²⁸*Ibid*

²⁹*Ibid*

INDIAN PORTRAITS

Cherokee Chiefs

During the Seven Years War between the British and French (1756-1763), two forts were built in the Cherokee country to establish a British presence among the Cherokees, to cement their relations, and to forestall overtures from the French: Fort Prince George in 1756 on the Keowee River in South Carolina and Fort Loudoun built in 1757 on the south side of the Little Tennessee River in present day Tennessee. To complicate matters, settlers and traders continued to encroach on Cherokee lands. In 1759 Moytoy, a minor chief, took matters into his own hands and returned with 20 scalps taken from traders along the Yadkin River. A delegation of Cherokees, in an attempt to restore peaceful relations, called on the Governor of South Carolina, who repulsed them and ordered them held as hostages. Among the hostages was Oconostota, the chief warrior. He was released, but the others remained imprisoned at Fort Prince George. Oconostota gathered a force to lay siege to the fort and free the prisoners. The attempt failed, but in retaliation all the hostages were killed.¹

In March 1670 the Cherokees laid siege and cut off outside supplies to Fort Loudoun. “On June 10, rations for the soldiers and family members were reduced to a mere quart of corn for every three people; in July the last bread was consumed. As heat and hunger overwhelmed the fort’s inhabitants in early August, a number of soldiers abandoned their comrades, leaving the officers little choice but to surrender. On August 9, 1760, 180 men, with 60 women and children, left Fort Loudoun to begin a long overland march to South Carolina settlements. A day later, near Tellico Plains, approximately 700 Cherokees attacked the retreating soldiers and their families, killing three officers, 23 soldiers, and three women. The rest were captured and whisked away to Cherokee villages, where a few were murdered but most were ransomed to either Virginia or South Carolina.”²

In retaliation the South Carolina colony sent a force to attack the Cherokees, destroying 15 towns and pushing the frontier farther west. In 1761 Lt. Henry Timberlake was sent to negotiate another treaty which was signed November 19, 1761. Among the signers were Ostenaco and Standing Turkey. When Timberlake returned east, he was accompanied by three Cherokee chiefs who wished to go to England. The three were Ostenaco, The Pouting Pigeon, and The Stalking [or Standing] Turkey. They were joined by William Shorey who was to act as interpreter. Shorey was a Scot married to a fullblood Cherokee, and was the grandfather of Chief John Ross.

They set sail on May 15, 1762. Timberlake and the Cherokees were seasick during the whole voyage. At sea they lost their interpreter Shorey who died of ‘galloping consumption’ “as a result of his wife’s having plunged him into an icy stream while he was intoxicated, in an effort to sober him.” She was unable to pull him out of the water and he would have drowned if the Indians had not rescued him.³

They landed at Plymouth on June 16. “Aboard the boat that carried the Indians ashore, Ostenaco, painted in a frightful manner, sang a dirge with a loud voice, to return thanks to God for their safe arrival.”⁴ During the trip, Ostenaco, as the leading chief, was referred to by the British press and public as the “Cherokee King.”

They spent some five months in England. During that time they were treated both as celebrities and as curiosities, drawing large crowds everywhere they went. They had to wait three weeks for a meeting with George III as he was ill when they arrived. Newspapers reported on their movements as they traveled, not just in London, but around the countryside visiting other cities and villages. They attended

¹R. S. Cotterill, *The Southern Indians: The Story of the Civilized Tribes Before Removal* (Norman: University of Oklahoma Press, 1954), pp. 28-31.

²Van West, Carol, ed., *The Tennessee Encyclopedia of History & Culture* (Nashville: Tennessee Historical Society, 1998), pp. 326-327.

³Carolyn Thomas Foreman, *Indians Abroad; 1493-1938* (Norman: University of Oklahoma Press, 1943), p. 66.

⁴*Ibid*, p. 67.

the theater, and special entertainments were arranged for them. Society matrons vied for the privilege of having them attend their functions, and publicans advertised their expected visits to their establishments. One pub owner reported that his wife wanted “to have a man stand at the door with a Constable’s staff, who is to cry ‘*Walk in Gentlemen. See ‘em alive!*’”

“One of the Cherokees sat for his portrait to Francis Parsons in Queen’s Square. ‘. . . a Throng of Ladies coming out of Mr. Parson’s Room from seeing the Pictures of the Cherokee Chief, one of them had the Misfortune to fall down Stairs and dislocate her Knee. . . .’ The chief delighted with his picture, said ‘his friends would now have something to remember him when he was gone to fight the French.’”⁵

“The *St. James Chronicle* reported the Cherokees were sitting for their portraits to Joshua Reynolds in July, but the painting of the Cherokee king, Ostenaco, was done in June.” Reynolds’ diary listed in June 1762 “The King of the Cherokees.”⁶

“Reynolds painted a formal portrait of Ostenaco which he titled *Syacust Ukah*. For lack of an interpreter, this was the Englishman’s understanding of the Cherokee words, Skiagusta Ustanacah, meaning Chief Ostenaco. . . .Parsons titled the portrait believed to be of Standing Turkey, *Cunne Shote*. Since the Colonists often wrote his name as ‘Cunnicatogue,’ they may have further abbreviated this spelling to read simply ‘Cunni’ and added the name of the town from which he came which was Chote.”⁷

Timberlake kept a journal of the trip, a copy of which is in the rare book collection of Gilcrease Museum.

Red Jacket

Red Jacket (Oteliani, Sagoyewatha) was a Seneca chief, born about 1756. During the American Revolution he opposed the tribe’s aligning themselves with the British, but when they did so, he joined with them. For his assistance to the British as a messenger he was given a scarlet jacket from which comes his name. He was not, however, considered an effective warrior. His fame rested with his skill as an orator, and he was frequently chosen to speak for the tribe. He was conservative [Catlin considered him narrow minded] in upholding Indian traditions and opposed to white influence. He, along with 50 Iroquois chiefs, visited President Washington at Philadelphia in 1792 where he was given a large silver medal which he wore thereafter. He was deposed as chief in 1827, but was reinstalled later. His wife joined the church in 1827 in spite of his threats to leave her if she did. He did leave, but after a few months of dissipation returned and on occasion even accompanied his wife to church.⁸ Catlin painted him in 1829 and said of him, “Like many other great men who endeavor to soothe broken and painful feelings, by the kindness of the bottle, he has long since taken up whiskey-drinking to excess; and much of his time, lies drunk in his cabin, or under the corner of a fence. . . .”⁹ Red Jacket died in 1830. His remains were moved to Fort Lawn Cemetery, Buffalo, New York, in 1884 and a memorial erected there in 1891.

John Neagle’s portrait shows Red Jacket wearing the medal he received from Washington in 1792. The medal is now at the Buffalo & Erie County Historical Society. The shape of his ears is the result of oversized ear ornaments.

[excerpt from a speech given in 1828 by Red Jacket in opposition to missionaries coming into Seneca territory]

“Brothers . . . We are told that your religion was given to your forefathers, and has been handed down from father to son. We also have a religion which was given to our forefathers, and has been handed

⁵Foreman, pp. 70-71.

⁶*Ibid*, p.68.

⁷Paula Hall, “Noble Cherokee Portrayals,” *Gilcrease Magazine of American History and Art* (Fall, 1990), p. 29.

⁸Dan L. Thrapp, *Encyclopedia of Frontier Biography*, III (Glendale, CA: The Arthur H. Clark Company, 1988), p. 1198.

⁹George Catlin, *North American Indians* (New York: Penguin Books, 1989), p. 374-375.

down to us their children. We worship that way. It teaches us to be thankful for all the favors we receive, to love each other, and to be united. We never quarrel about religion.

“Brother! -- The Great Spirit has made us all. But he has made a great difference between his white and red children. He has given us a different complexion and different customs. . . . Since he has made so great a difference between us in other things, why may we not conclude that he has given us a different religion, according to our understanding? The Great Spirit does right. He knows what is best for his children. We are satisfied.

“Brother! -- We do not wish to destroy your religion, or take it from you. We only want to enjoy our own.”¹⁰

Prophet Shawanese (Tenskwatawa), The Prophet, brother of Tecumseh

Tenskwatawa, The Prophet, was the brother of Shawnee chief Tecumseh. They and their followers were forced out of their native Ohio into Indiana in 1808. Tecumseh began to call on the leaders of other tribes to resist further encroachment on Indian lands. “The way, the only way to stop this evil is for all the red men to unite in claiming a common and equal right in the land, as it was at first, and should be now--for it never was divided, but belongs to all. No tribe has a right to sell, even to each other, much less to strangers, who demand all, and will take no less. . . . Sell a country! Why not sell the air, the clouds and the great sea, as well as the earth? Did not the Great Spirit make them all for the use of his children?”¹¹ He began to travel to the other tribes throughout the Midwest and south, enlisting them in the movement.

Assisting him in rallying the Shawnees and neighboring tribes was his brother, The Prophet. The Prophet had as a child lost an eye in an accident. For many years he drank heavily, was a loud-mouthed idler and a loafer. Then in 1805 he was influenced by a religious revival taking place on the frontier. He was particularly impressed by itinerant Shaker preachers whose jerking, dancing and physical activity appealed to him. During an epidemic of sickness among the Shawnees, he was overcome by a sense of his own wickedness and fell into the first of many trances. He said that the Master of Life came to him and showed him the terrible doom awaiting those who lived in drunkenness. He then began to preach against liquor and to draw followers. Joining forces with Tecumseh, his message soon evolved into an anti-white code that urged Indians to return to the ways of their fathers.

Alarmed by the growing popularity of The Prophet, General William Henry Harrison challenged him to “cause the sun to stand still, the moon to alter its course, the rivers to cease to flow, or the dead to rise from their graves. If he does these things, you may then believe he has been sent from God.”¹² Fortunately for The Prophet, he learned that an eclipse of the sun was to take place. He sent out word that on June 16, 1806 he would cause the sun to go dark. Huge crowds gathered on the appointed day, and The Prophet pointed commandingly at the sun which began to darken at 11:32 a.m. As the dark descended, the Prophet appealed to the Master of Life to restore the sun, and in a moment the sun began to reappear. Harrison’s words came back to haunt him as even more joined the Prophet’s followers.

Eventually, The Prophet was to fall. While Tecumseh was away in 1811 soliciting support from distant tribes, Harrison marched with 1000 men to surround the Shawnees at Prophet’s Town on the Tippecanoe. Without Tecumseh there to handle the situation, The Prophet allowed himself to be persuaded to attack the enemy. The Shawnees were easily overcome, the town burned, and the power of The Prophet broken. Tecumseh returned to find his home in ashes. He banished his brother, who became a wanderer still preaching his doctrine, but his influence waned, his followers dwindled, and he died in

¹⁰Albert L. Hurtado and Peter Iverson, eds., *Major Problems in American Indian History* (Lexington, MA: D. C. Heath and Company, 1994), pp. 94-95.

¹¹Alvin M. Josephy, Jr., *The Patriot Chiefs: A Chronicle of American Indian Resistance* (New York: Penguin Books, 1989), p. 155.

¹²Josephy, p. 149.

obscurity.¹³ Tecumseh took the British side in the War of 1812, was commissioned by them a Brigadier General, and so distinguished himself in battle that he was regarded by friend and foe alike as the greatest Indian warrior of all. He died in battle in 1813.

Harrison exaggerated the victory at Tippecanoe so effectively that it became part of his campaign motto in his successful Presidential race of 1840. "Tippecanoe and Tyler Too."

Black Hawk

Black Hawk was born in 1767 in a Sauk village on the Rock River in Illinois. He disavowed the treaty of 1804 which ceded a large part of the ancestral lands. In the War of 1812 he sided with the British and was a leader under Tecumseh.

Following the end of the War of 1812, Indians in the old Northwest were without British allies to help them resist the further encroachment of settlers into their territory. Many tribes whose hunting grounds were seized were facing starvation and ceded their remaining lands in exchange for life on reservations. However, there were a few holdouts.

"A final flurry of resistance was offered in 1832 by a band of Sauk and Foxes under their aged war chief, Black Hawk. A fiery rival of Keokuk, another Sauk chief who was ceding tribal land wholesale, Black Hawk refused to evacuate his village at Rock Island, Illinois, and move across the Mississippi to Iowa. Regular troops and militia finally chased him through northern Illinois and southern Wisconsin, and in a merciless massacre of his people at Bad Axe, Wisconsin, on the Mississippi River, August 3, 1832, ended what was called the Black Hawk War."¹⁴

"They fought the Battle of Bad Axe trapped with the Mississippi at their backs. They retreated into the river's sloughs. Soldiers lined the shores shooting at anything that moved. An American steamboat raked them with cannon. Men, women, and children died, their blood turning the waters that lapped the shore red and soaking the land they had lost forever. One band of about a hundred people made it across the river, but the Eastern Sioux, or Dakotas, allied to the Americans, struck them there, killing most of the fugitives. Perhaps three hundred Sauks and Fox died in the grim, hopeless fighting."¹⁵ The entire "War" lasted 15 weeks. Black Hawk and his son along with four others were taken to Washington to be shown the might of the American nation he had opposed. He was confined at Fortress Monroe in Virginia from April until June 1833. During his stay in Virginia the *Niles Weekly Register* reported that he was "the living personification of our *beau ideal* of manly beauty," and a writer for the *Richmond Whig and Public Advertiser* wrote that "Black Hawk was immediately recognized from the descriptions given, from the dignity of his demeanor, and resemblance, observed by many to Mr. [James] Madison. His face is exceedingly intelligent and thoughtful, and as little savage in its lineaments as can be conceived. (After this, Mr. Madison will not feel mortified at the popular discovery of the likeness between him and Black Hawk.)"¹⁶ [The Gilcrease portrait of James Madison was painted some 40 years earlier. Madison was 82 at the time of Black Hawk's visit.]

President Jackson then sent him and the others on a tour of eastern cities--Baltimore, Philadelphia, and New York--in an effort to impress them with the power of the United States. Everywhere they went they drew large crowds and were treated as celebrities. Finally they were sent home and Black Hawk was released on condition that Keokuk be recognized as the sole chief of the Sauks. After he returned from his trip to the east, he dictated his autobiography, a copy of which is in the Gilcrease Library collection. He died in 1838.

¹³Josephy, p. 162.

¹⁴Alvin M. Josephy, Jr., *The Indian Heritage of America* (Boston, Houghton Mifflin Company, 1991), p. 319.

¹⁵Betty Ballantine and Ian Ballantine, eds., *The Native Americans: An Illustrated History* (Atlanta: Turner Publishing, Inc., 1993), p. 292.

¹⁶Sandra Gioia Treadway, "Triumph in Defeat: Black Hawk's 1833 Visit to Virginia," *Virginia Cavalcade*, Richmond, Virginia (Summer 1985), p. 14.

It was perhaps during his confinement that his portrait was painted by John Wesley Jarvis. That same year Charles Bird King also painted Black Hawk.

Sitting Bull

Sitting Bull was born in 1831 the son of Sitting Bull and Her-Holy-Door. He was named Jumping Badger, a name which was to be changed to something more suitable at a later time. He was considered willful and deliberate in his ways and earned the nickname “Slow.”¹⁷

At the age of 10 “Slow” killed his first buffalo, and at the age of 14 counted his first coup as part of a war party in a clash with the Crows. For this feat, he was awarded his father’s name “Sitting Bull,” and his father took the name Jumping Bull. At the same time he was presented with a shield which carried a design that appeared to his father in a vision. Sitting Bull “wore a single white eagle feather upright in his hair, the mark of his bravery in the fight with the Crows. Only a year later, in 1846, he added a red feather, to signify a wound.”¹⁸ [Later photographs show him wearing a single black and white feather]

Sitting Bull became a war chief and was also a *Wichasa Wakan*, a holy man of the Sioux. He was one of the leaders of the Indian resistance to government offers of subsistence in exchange for land. He challenged some Assiniboinés by saying, “Look at me. See if I am poor, or my people either. The whites may get me at last, as you say, but I will have good times until then. You are fools to make yourselves slaves to a piece of fat bacon, some hard-tack, and a little sugar and coffee.”¹⁹

“The attempt to round up the Plains tribes reached a climax in the mid-1870s. The Treaty of 1868 with Red Cloud had recognized South Dakota’s Black Hills . . . as part of a great Sioux reservation. Ignoring the treaty, however, a column of troops under Custer invaded the Black Hills in 1874 on a reconnaissance tour. Custer suspected he would find gold in the area, and when he did, he took no pains to conceal the discovery. A gold rush ensued, and although troops interfered, the miners refused to leave the Sioux grounds. When the Indians threatened war, the government tried in vain to purchase the area from the Sioux. The latter refused to sell, and the government in desperation ordered the Indians onto reservations, in effect condemning the Sioux title to the Black Hills. The tribes were given a deadline to report to reservation agencies, but large groups of Sioux and Northern Cheyennes either would not or could not appear at the agencies within the time given them. In March 1876, the government ordered General George Crook to lead an army north from the Platte River and round up the bands. The scene was set for the most dramatic of all the Plains wars.”²⁰

Following a clash between Crook’s army and the Northern Cheyennes, the Cheyennes joined forces with the Oglala Sioux led by Crazy Horse, and the Hunkpapa Sioux of Sitting Bull. It was this combined force whose encampment was attacked by Custer at the Little Bighorn on June 25, 1876.

After the defeat of Custer and the 7th Cavalry at Little Bighorn, the army pursued the Indians through the summer and into the fall and winter. By spring of 1877 most had been rounded up or killed. Sitting Bull with some of his Hunkpapa Sioux crossed into Canada where they found sanctuary. He returned to the U. S. and surrendered in 1881. He spent two years as a prisoner of war at Fort Randall, and then two more at Standing Rock Agency.

In 1885 Sitting Bull joined William F. “Buffalo Bill” Cody’s Wild West Show. “Wearing his full chief’s regalia . . . Sitting Bull was introduced with great fanfare at performances and received thunderous applause from audiences despite his long history of defying white men and their way of life.

¹⁷Robert M. Utley, *The Lance and the Shield: The Life and Times of Sitting Bull* (New York: Henry Holt and Company, 1993), pp. 5-6.

¹⁸*Ibid*, p. 15.

¹⁹*Ibid*, p. 73.

²⁰Alvin M. Josephy, Jr., *The Indian Heritage of America* (Boston: Houghton Mifflin Co., 1991), p. 340.

“Sitting Bull’s reasons for taking part in Cody’s show were various. . . for a measure of freedom, for money that he shared with the needy, for the acclaim he won from audiences--and for the insights he gained into the world of the white man.”²¹

Sitting Bull returned to the Standing Rock Agency and later declined an invitation to rejoin Cody saying, “I am needed here. There is more talk of taking our lands.”

In 1889 word reached Sitting Bull of the Ghost Dance movement²². At first he was skeptical. “It is impossible,” he declared, “for a dead man to return and live again.” He recognized, however, that ghost dancing was restoring the spirits of demoralized Sioux, and he embraced the movement. Indian agent James McLaughlin first tried to persuade Sitting Bull to reject the ritual. Believing that Sitting Bull was a leader in the movement, he set out to remove him.

On December 14, 1890, McLaughlin sent Sioux policemen to arrest Sitting Bull. The next morning they surrounded his cabin and entered to seize him. When he resented their rough treatment, a fight broke out between his followers and the policemen. Sitting Bull was killed along with his son Crow Foot and six of the Indian policemen.²³

White Eagle, Ponca Indian Chief

White Eagle was born in 1840 on Ponca lands in Nebraska. He inherited his role as chief upon the death of his grandfather Little Bear who was killed in a war with the Sioux. The Poncas lost their traditional homeland in northern Nebraska when the government included it in a reservation for the Sioux.

“When the order for removal was given, January 15, 1877, Chief Standing Bear strongly opposed it, but in February he and nine other chiefs were taken to choose a reservation. They followed the official but would not accept a site. . . . They asked to be taken home; being refused they started back afoot with a few dollars among them and a blanket each. In forty days they had walked five hundred miles, reaching home April 2, to find the official there unwilling to listen to protest and determined to remove the people.” The military was called in and the tribe forced to abandon their homes in May. Within a year approximately 1/3 of the Indians died and most of the survivors were ill. They were moved to a temporary reservation near Baxter Springs, Kansas. It was there that White Eagle became acquainted with Col Zack Miller,²⁴ who persuaded White Eagle to accept land in the Cherokee Strip, purchased from the Cherokees for \$50,000. White Eagle was the chief of the Poncas when they moved to Indian Territory, and the Ponca town of White Eagle south of Ponca City is named in his honor. Standing Bear, along with a few of his followers, was allowed to return to the reservation in Nebraska.²⁵

“During the lifetime of White Eagle, he led the Poncas in their last war with the Sioux and was the last war chieftain of the Ponca tribe. This was just prior to the tribe’s being moved from Nebraska. The head chief of the tribe was also considered to be the chief medicine man, in which capacity he acted also as religious advisor. White Eagle was very progressive, and advocated many of the advancements of the tribe, including the allotment of lands here. White Eagle died on February 3, 1914, at the age of 78 years.”²⁶

²¹*War For the Plains* (Alexandria, VA: Time-Life Books, 1994), p.172.

²²The Ghost Dance movement began after Paiute holy man Wovoka reported a vision in which he was taken to heaven and saw all the Indians who had ever died. He said God promised that Indians who did not steal or lie and who lived in peace would join their ancestors in paradise. He said they could hasten the reunion by means of the Ghost Dance. When the Sioux adopted the Ghost Dance, it took a militant form in which the dance leaders said that before the reunion came, all white men would be removed from the face of the earth. Although the Sioux were not to be instruments of this removal, they were to wear special Ghost Dance shirts which would be impenetrable to the bullets of the authorities. [*War for the Plains*, pp. 174, 178.]

²³*War for the Plains*, p. 182.

²⁴Miller was the owner of the 101 Ranch which was on land leased from the Poncas.

²⁵Ellsworth Collings and Alma Miller England, *The 101 Ranch* (Norman: University of Oklahoma Press, 1971), p. 127-129.

²⁶Collings and England, p. 140.

“At his death the funeral service was held with all the tribal and colorful ceremony. Clad in the chief’s costume and war bonnet he was burried [sic] in the Indian Cemetery at White Eagle, his favorite horse being killed according to ancient Indian custom for his use on the way to the Happy Hunting Ground. The grave was covered with food to feed him till he reached the land of the Great Spirit. His feathered head dress and a hair necklace made of captured scalps was buried with him. His face was painted with clay pigment in ritualistic manner and the usual mourning period was carried out.”²⁷

Jim Thorpe

Jim Thorpe (Wa-tho-huck meaning “Bright Path”) was born May 22, 1887 in Indian Territory, the son of Hiram Thorpe, a Sauk and Fox, and Charlotte Vieux, a Potawatomi. He was a descendant of Sauk chief Black Hawk. “His mother was convinced that in Thorpe was the living reincarnation of the great chief.”²⁸ Thorpe himself was very proud of his heritage and always had a likeness of Black Hawk in his home.

Thorpe attended the Sauk and Fox Mission School and then went to Haskell Institute at Lawrence, Kansas for three years. Beginning in 1904 Thorpe attended Carlisle Industrial Indian School in Pennsylvania. There he played football and ran track. He was selected to the 1908 All-American team. His coach was the legendary Pop Warner.

At the age of 24 he was selected as a member of the 1912 American Olympic Team. In the pentathlon he won the long jump, discus throw, 200 meter dash, 1500 meter race, and placed third in the javelin. He won the decathlon which consisted of ten track and field events, winning the shot put, the 110 meter hurdles and the 1500 run, and placing second in the running broad jump and discus and third in the 100 meter dash, pole vault, and javelin throw. His total for the decathlon was 8,412 of a possible 10,000 points--almost 700 points ahead of the second place finisher. His record stood for 36 years.

When King Gustav V of Sweden presented Thorp with his medal he said, “Sir, you are the greatest athlete in the world.” Thorp replied, “Thanks, King.”

Unfortunately Thorp lost his medals 6 months later when he admitted that he had played minor league baseball in the summers of 1909 and 1910. He insisted that he did not play for the money, but because he liked to play. But the International Olympic Committee ruled that he had lost his amateur status and stripped him of his medals and removed his name from the record books.

After leaving school Thorpe played baseball with the New York Giants for three seasons, 1913-1915. He was sent to the minor leagues in 1916 and returned to play on the 1917 Giants World Series team where he played in one game. He stayed with the Giants through 1918, and then was traded to the Boston Braves where he played one year. During the years 1915-20 he was also playing professional football with the Canton Ohio Bulldogs, and in 1921 played with the Cleveland Indians. From 1924-29 he played with six different football teams, finishing his career with the Chicago Cardinals in 1929. Thorpe was instrumental in forming the American Professional Football Association and served as its first president. The organization later became the National Football League.

After retiring from professional sports, he settled in California where he worked as a movie extra, but without much success. He then moved to Chicago and was superintendent of recreation in the Chicago Park System. In the late 1930s he returned to Oklahoma and became active in Indian affairs. In the early 1940s he traveled and lectured on the subjects of sports and Indian affairs. In 1945, at the age of 58, he enlisted in the Merchant Marines, the only service that would accept him. When his identity became known, he was sent on a series of visits to bolster troop morale. In 1949 a movie of his life was made

²⁷Charles Leroy Zimmerman, *White Eagle: Chief of the Poncas*, (1914), p. 76.

²⁸Sharon Malinowsky and Simon Glickman, eds., *Native North American Biography*, Volume 2, J-Z (New York: ITP, 1998), pp. 376. All material in this summary is from this article.

starring Burt Lancaster. Thorp had sold the rights to his life some years earlier, but served as an adviser on the film.

In 1950 the Associated Press named him the greatest American football player and greatest overall male athlete of the first half of the 20th century.

In 1951 he had an operation for lip cancer. By that time he was reduced to leading an all-Indian song and dance troupe, "The Jim Thorpe Show," and was impoverished. Various groups throughout the United States heard of his plight and raised funds to pay for his medical care.

He died in his trailer home in Lomita, California, March 28, 1953 at the age of 64.

In 1982 the International Olympic Committee, in response to numerous petitions, restored Thorpe's medals and put the name of Jim Thorpe back in the 1912 records.

The Thorpe family home in Yale, Oklahoma was opened in 1973 as a historic site by the Oklahoma Historical Society. His portrait by Charles Banks Wilson hangs in the Oklahoma State Capitol along with those of U. S. Senator Robert S. Kerr, Sequoyah, and Will Rogers. The portion of Oklahoma Highway 51 from Tulsa to Highway 18 east of Yale was renamed Jim Thorpe Memorial Highway in 1975, and in May 1984 a U. S. postage stamp bearing Thorpe's likeness was issued.

INDIAN REMOVAL AND THE TWIN TERRITORIES

Oklahoma's first European contact came in 1541 when Coronado crossed the western tip of the state in search of the Seven Cities of Gold. De Soto's expedition of 1541-44, though not reaching Oklahoma, laid the Spanish claim to the lower Mississippi Valley and its watershed and brought Oklahoma into the Spanish Empire. However, Spain paid little attention to the northern frontier of its empire and left it open for the French also to establish a claim to Oklahoma.

The French came to the New World seeking trade goods -- particularly furs. In 1682 Robert Cavalier, Sieur de la Salle explored the Mississippi River and claimed all of its western watershed for France. The first extensive description of Oklahoma was written by Bernard de la Harpe during his expedition from New Orleans to the Indian towns along the Canadian River. French trade expanded across the trans-Mississippi territory, and French traders established friendly and profitable relations with the native tribes.

By 1763 the Louisiana Territory, with Oklahoma on its southern border, again belonged to Spain. But by 1800 France had regained the territory. France was preoccupied with the Napoleonic Wars and had little time or money to spend on Louisiana. In 1803 Napoleon sold the vast territory to the fledgling republic of the United States.

With the purchase of Louisiana, the size of the United States doubled and thousands of western Indians were brought into the American orbit. American explorers did not reach Oklahoma until after the Louisiana Purchase. While a few traders and trappers had visited before the purchase, it wasn't until 1806 that the first American exploration began. Lieutenant James B. Wilkinson followed the Arkansas from the great bend in Kansas south into Oklahoma and left an account of his journey. Others soon followed--Major Richard Sparks explored the Red River into southeastern Oklahoma and Colonel George C. Sibley crossed part of northern Oklahoma and discovered the Great Salt Plains.

From the time of the Louisiana Purchase the government had been developing a policy that would reserve some of the new territory for the Indian tribes of the eastern United States. In 1804 President Thomas Jefferson was authorized by Congress to negotiate with Eastern Indians a transfer of their eastern lands for an equal amount west of the Mississippi. In 1817 a treaty between the Cherokees and the United States gave the tribe a tract of land in northwestern Arkansas in exchange for one-third of their eastern lands. In the early years of the 1800s some members of the Cherokee tribe had moved west seeking escape from the increasing white settlement in the Southeast. These "Old Settlers" had settled in western Arkansas and the 1817 treaty formalized their right to land they already occupied. The 1817 treaty encouraged the remaining Eastern Cherokee to join the Old Settlers in the west. Some Eastern Cherokees chose to move and by 1820 about one-third of the tribe was living in the western Arkansas Territory.¹

The Cherokee lands in Arkansas were constantly being invaded by white settlers. Therefore, in 1828, the Western Cherokees agreed to exchange this area for seven million acres further west. This new territory was about the northern third of the present state. Within a year nearly all the Western Cherokees had left Arkansas and the eastern boundary of their new territory would complete the eastern boundary of Oklahoma.

Much of Oklahoma was claimed by the Osage Indians who were not happy to see the eastern tribes move in. In order to protect white settlers in Arkansas and the members of the Five Civilized Tribes who had moved west, the government built Ft. Smith on the Arkansas River in 1817.

Continued trouble with the Osages led to the establishment of Ft. Gibson, in present day Oklahoma, in 1824. As government policy gradually forced more and more southeastern Indians west, other forts were established to protect these emigrants from the Plains Indians.²

¹Arrell Morgan Gibson, *Oklahoma, A History of Five Centuries* (Norman: University of Oklahoma Press, 1981), p. 45.

²Edward Everett Dale and Morris L. Wardell, *History of Oklahoma* (Englewood Cliffs, NJ: Prentice-Hall, Inc.,

The Cherokees were the largest and most advanced of the Five Civilized Tribes. Their cultural advancement was in part due to the fact that theirs was the only tribe to have a written language. Sequoyah, a mixed-blood, developed a Cherokee alphabet or syllabary of eighty-six characters. The alphabet was so easy to learn and use that by the mid 1820s virtually every adult Cherokee could read and write his own language.³ In 1828 the tribal newspaper, the *Cherokee Advocate* was being published in Cherokee and English by Elias Boudinot. Missionary schools had been established and many Cherokees were more literate than their white neighbors. The tribe had abolished its tribal government and adopted a constitution modeled on that of the United States. The first elected chief was Charles Hicks. After his death in 1827, John Ross, a one-eighth Cherokee, was elected chief. Ross remained chief until his death in 1866.⁴

In 1827 the Georgia legislature voted to abolish the Cherokee government and declared all tribesmen subject to the laws of Georgia. The act was clearly intended to "build a fire under them" and "when it gets hot enough, they'll move" as Andrew Jackson was reported to have remarked.⁵

The Cherokee council enacted a law drafted by John Ridge, a wealthy Cherokee plantation owner, that made it a capital offense to sell or cede any Cherokee land without the consent of the legislative council. At this time John Ridge, his father Major Ridge, Elias Boudinot and Stand Watie were supporters of John Ross and his determination not to move west. This would change and the Ridges, Boudinot and Watie would become the leaders of the Treaty Party. The Treaty Party favored removal and became bitter enemies of Chief Ross.

The Cherokees filed an injunction with the Supreme Court in an attempt to bar Georgia from imposing its laws on the tribe. The injunction was based on a constitutional provision that gave the federal courts jurisdiction in disputes between a state and a foreign government. In *Cherokee Nation vs State of Georgia* John Marshall ruled that the courts lacked jurisdiction since the Cherokees were not an independent foreign nation. This was a bitter blow to Cherokee independence.

In 1831 Samuel Worcester, a white missionary to the Cherokees, was arrested and charged with refusal to swear allegiance to Georgia. Worcester was sentenced to four years at the state penitentiary at Milledgeville. Worcester appealed to the Supreme Court and, being an American citizen, his case clearly fell within federal jurisdiction. In *Worcester vs Georgia* Marshall found that the laws of Georgia did not apply to the Cherokees and that all their previous treaties guaranteeing them their eastern lands were still in force. President Jackson ignored Marshall's decision and this encouraged Georgia to do likewise.

The Ridges and their followers began to doubt the wisdom of continued resistance to government pressure and began to favor relocation. Two factions emerged within the nation. The Ridge, or Treaty Party, was comprised of mainly mixed-blood Cherokees. The Ross Party represented the full-bloods and resisted removal.

Georgia soon began surveying the Cherokee lands so they could be given to whites through a land lottery. The United States sent commissioners to meet with the chief and discuss a removal treaty.

The National Council firmly rejected the proposed treaty, but agreed to a committee traveling to Washington to continue discussions. A group headed by Ross left for Washington, but the Ridges and Elias Boudinot remained in Georgia.

In 1835 members of the Treaty Party met with U. S. commissioners and agreed to sign a removal treaty. The Treaty of New Echota provided that all Cherokees would give up their land east of the Mississippi and would move west to join the Old Settlers. It also promised the tribe five million dollars

1948), p. 63.

³Dale and Wardell, p. 99.

⁴Gibson, p. 65.

⁵Editors of Time-Life Books, *The Defiant Chiefs* (Alexandria, VA: Time-Life Books, n.d.), p. 31.

and pay for improvements that would be left behind. The government was to provide assistance and transportation for the move and money and supplies for a year after completing the move.

The U. S. Senate promptly ratified the treaty and proclaimed it in effect in May of 1836. The tribe had two years in which to complete the move. The Ross party vigorously protested the Treaty of New Echota, but to no avail. Under the terms of the treaty about two thousand Cherokees, mainly Treaty Party members, began a peaceful move west. The Ross party delayed until General Winfield Scott was sent to begin a forced removal.

Families were rounded up by federal troops and placed in detention camps awaiting transportation west. Most had time to gather up only a few personal belongings. Whites began swarming into the Cherokee lands looting and burning. Frequently they came upon an abandoned Cherokee house and found food on the table awaiting owners who would never return.

The general direction of the removal trail was north into Tennessee to Memphis, across northern Arkansas into Missouri and then south into Oklahoma. Misery and death accompanied the Cherokees as they began their trek west. The transportation for the emigrants proved inadequate, and most of the tribe walked from Georgia to Oklahoma. The main removal began in October of 1838 so many trekked through snow and freezing cold. Thousands died along the route. Among the dead was Quatie Ross, wife of the chief, who gave her blanket to a sick child. John Burnett, an interpreter for the army reported, "She rode in a buggy, thinly clad through a blinding sleet and snow storm, developed pneumonia, and died in the still hours of a bleak winter night."⁶ She was buried along the trail in Little Rock.

By 1839 over 14,000 Cherokees had been moved to the new Cherokee Nation. The period of removal was called the Trail of Tears by the survivors. It has been estimated that over 4,000 members of the tribe died during the removal period. Years later a soldier from Georgia remarked: "I fought through the Civil War, and have seen men shot to pieces and slaughtered by the thousands, but the Cherokee removal was the cruelest work I ever knew."⁷

The Choctaws lived mainly in the rich and valuable farm land of Mississippi. Facing white pressure in 1820 they agreed to the Treaty of Doak's Stand. This established a Choctaw territory between the Red River and the Canadian-Arkansas Rivers in exchange for a large area in Mississippi. This was the first officially assigned tribal land in Oklahoma.⁸ The eastern boundary of the Choctaws extended into southern Arkansas and was already partially settled by whites. The portion in Arkansas proved to be a problem, and in 1825 the Choctaws agreed to give up the Arkansas land and keep only that portion in Oklahoma. Their new eastern boundary eventually became part of the eastern border of the present state. After the Treaty of Doak's Stand about one-fourth of the Eastern Choctaws moved west.⁹

Soon after acquiring Louisiana, the government tried to persuade the Creeks of Alabama and Georgia to exchange their land for western land. The Creeks adamantly refused and war ensued. After their defeat at the Battle of Horseshoe Bend a large tract of land was taken as a war reparation. In 1818 and again in 1821 additional Creek lands were ceded to the government. Some tribal leaders began to consider the government's land offer.

The Creeks were divided into Upper Creeks, who tended to be full-bloods and politically and culturally conservative, and Lower Creeks, who were often mixed-bloods and more familiar with white culture. Each group had a head chief. William McIntosh, chief of the Lower Creeks, concluded that it would be best for the tribe if they accepted the government's offer of a land exchange. In 1825 the Creeks met in council with U. S. commissioners at Indian Springs. A treaty was offered and was refused by the Upper Creek Chief Opothleyahola. The Upper Creeks then walked out of the council. William McIntosh

⁶Time-Life Books, p. 46.

⁷*Ibid*, p. 45.

⁸Gibson, p. 48.

⁹*Ibid*, p. 49.

and twelve other chiefs signed the treaty. The Treaty of Indian Springs gave the Creeks land between the Canadian and Arkansas Rivers. The treaty was soundly denounced by the vast majority of the tribe; a council was called and it sent a message to Washington that the treaty was illegal. The council also condemned McIntosh to death for selling tribal lands. A company of warriors was sent to McIntosh's plantation to carry out the sentence, and he was killed trying to escape from his burning house.

President John Quincy Adams delayed enforcing the treaty until he could talk with the Creek leaders. In 1826 a delegation headed by Opothleyahola went to Washington, and a new treaty was negotiated. With the consent of the Creek Council, Opothleyahola ceded all Creek lands in Georgia in exchange for the land promised under the Treaty of Indian Springs. A delegation of Lower Creeks set out for the new land and returned with glowing reports of its fertility and beauty. The McIntosh party immediately made preparations to emigrate. Before the end of 1827, eight hundred Creeks were on their way west; within five years their number had increased to 2,500."¹⁰

The remaining Creeks, mainly in Alabama, refused to move until forced to do so in 1836. That year the government began forcibly moving them west. Their move was marked by hunger, cold, exposure and unsanitary conditions. Thousands died. The Creek removal was probably the most tragic of all.¹¹

By 1830, all of Oklahoma except the panhandle, Greer County, and a tiny corner in the northeast had been assigned to the Cherokees, Creeks and Choctaws. Still the majority of each tribe remained on ancestral lands in the East. White pressure to move continued to grow. Finally on September 27, 1830, the Treaty of Dancing Rabbit Creek was signed in which the Choctaws agreed to cede all of their lands east of the Mississippi and move west within three years. Intense pressure from whites caused a party of eight hundred Choctaws to set out for the West within a month of signing the treaty. The remainder were forcibly removed during the years 1831 to 1835. Possibly one-fourth of the Choctaw population died during the removals.¹²

The Chickasaws remained in the East, even though by various treaties they had ceded much of their land to the United States. Finally in October, 1832, at Pontotoc Creek, they signed a treaty that traded their remaining lands for land in the West. The Choctaws asked the Chickasaws to settle on the western part of their nation. In 1837 the Treaty of Doaksville was signed by the two tribes in which the Chickasaws paid the Choctaws \$530,000 for an interest in the Choctaw Nation. A fourth Choctaw district was established and given to the Chickasaws. The tribe was to be governed by a leader of its own choosing but was to be represented on the Choctaw National Council. Tribal funds were kept separate, but members of the two nations could reside in any of the four Choctaw districts.¹³

The Chickasaw removal was the best organized and most peaceful of all the removals. While there was some death and suffering, the majority of the tribe moved in relative comfort.¹⁴ Most of the Chickasaws settled in the western, or Chickasaw District, of the Nation. The relationship between the two tribes was relatively harmonious but resentment began to grow among the Chickasaws over their lack of influence in the Choctaw government. The Choctaws were the larger tribe and controlled the majority of important positions in tribal councils. In 1855 the Choctaws agreed to the establishment of a separate Chickasaw Nation. The Chickasaws were given the Chickasaw District. The Choctaw land west of the new Chickasaw Nation was to be jointly held by the two tribes but was leased to the U. S. government for \$800,000. This "Leased District" extended west to the 100th meridian and eventually was given to various Plains Indians tribes.

¹⁰Gibson, p. 51.

¹¹Dale and Wardell, p. 121.

¹²Gibson, p. 60.

¹³*Ibid*, p. 62.

¹⁴*Ibid*, p. 64.

After Florida was acquired by the United States in 1819, the Seminole lands began to be invaded by white settlers. As whites began to demand the government evict the Seminoles from their rich coastal lands, some of the chiefs agreed to the Treaty of Tampa. In the treaty they agreed to move onto swampy lands east of Tampa Bay. This satisfied the whites for only a short period and they soon again demanded the government remove the Seminoles permanently. In 1832 a number of Seminole chiefs signed a land exchange treaty at Payne's Landing. The Treaty of Payne's Landing stated that the Seminoles would move west as soon as a suitable home was found. The government would also pay for the removal and provided assistance for one year in the new land. Upon hearing of the treaty, many of the tribe were unwilling to move. Osceola was one of the leaders of the anti-removal faction. One day Osceola and his men surrounded Major Francis Dade and a company of 110 men near Fort King. The Seminoles killed all but three of the company. The Fort King massacre set off the Seminole war which lasted until 1842. Osceola died during the war but leadership was assumed by Billy Bowlegs and Wildcat. Finally, after a loss of over fifteen hundred American lives and a cost of \$20,000,000 the government allowed the Seminoles who still remained in Florida to stay permanently.¹⁵

During the war, thousands of Seminoles had moved west. Some went peacefully, others by coercion. Like most of the other tribes the Seminole removal brought suffering and death to many members of the nation.

The Creek invited the Seminoles to settle on their lands and to become to all intents and purposes part of the Creek Nation. From the beginning, however, conflicts arose between the two tribes. The Creeks, being more numerous, dominated tribal life and government. In 1856 the Creeks agreed to a separate and fully independent Seminole Nation. The Seminoles were assigned land between the North Fork of the Canadian River and the main Canadian River, from the 97th to the 100th meridian.¹⁶ When this news reached the Seminoles who had remained in Florida, over a hundred and fifty of them migrated to the new Seminole Nation.¹⁷

With the Seminole removal the major tribes of the southeastern United States had been relocated to new lands west of Arkansas. The removal period was one of the most tragic in American history and remains a blot on the pages of that history.¹⁸

After arriving in the Indian Territory, the tribes quickly organized new tribal governments. The Cherokee and Creek Nations continued to have internal division based on the old issue of removal. The Cherokees soon adopted a constitution that reestablished the dominancy of the Ross faction. John Ross was elected the first chief of the new Cherokee Nation. The Creeks continued the type of government that had existed in the East. The Lower Creeks chose Roley McIntosh as their chief, and the Upper Creeks selected Opothleyahola as theirs. The Upper Creeks recognized McIntosh as the dominant chief, but maintained some autonomy until the Civil War. The Civil War brought an explosion between the rival factions within the Creek and Cherokee nations.

The Choctaw Nation adopted the Chickasaws as equals in their nation. They wrote and adopted the first written constitution in Oklahoma. This constitution was changed when the Chickasaws negotiated an end to the Treaty of Doaksville and established their own government in what had been the Chickasaw District. The Choctaw constitution of 1860, with a few changes due to the abolition of slavery, remained in effect until the end of tribal government in 1906.

Tensions in the Cherokee Nation between the Treaty Party and the Ross Party continued to fester after removal. The resistance to the Ross government was believed partially to be led by the Ridges, Boudinot and Watie. These men were also blamed for the Treaty of New Echota and the Trail of Tears.

¹⁵Dale and Wardell, p. 132.

¹⁶Gibson, p. 80.

¹⁷Dale and Wardell, p. 133.

¹⁸*Ibid*, p. 133.

Therefore, on June 22, 1839, at about the same time in different parts of the nation, Major Ridge, his son John and Elias Boudinot were slain by unknown assassins. Watie escaped and became the leader of the anti Ross party.¹⁹

The period following the removals up to the Civil War was marked by a division in three of the tribes between the full-blood majority and the mixed-blood minority. The full-bloods were politically and culturally conservative. They usually lived in small cabins away from well traveled roads, and practiced subsistence farming while continuing to hunt and fish. Many still followed the ancient tribal religion. They rarely became involved in tribal politics unless the issue involved changing ingrained tribal practices.

The mixed-bloods chose to live in the fertile river valleys where some of them established large plantations with slaves. Robert Jones of the Choctaw Nation owned over five hundred slaves and had several large plantations along the Red River. Usually the mixed-bloods dominated national politics. Members of mixed-blood families such as the Rosses, Rogers, Adairs, McCurtains, LeFlores, Folsoms, Browns, and McIntoshes repeatedly held high offices in each of their tribal governments. The more successful planters lived the same type of life that was led by rich planters in the South. Some built mansions in the latest Greek Revival style and filled them with furniture and fabrics imported from the East.

One area in which the mixed-bloods did not adopt white ways was in the method of holding land. Tribal practice was that land was held in common. Each member of the tribe could use as much land as he needed, provided he did not encroach on his neighbors. Most of the full-bloods lived on small farms of only a few acres. Some of the mixed-bloods had plantations with thousands of acres. The largest plantations were in the Choctaw and Chickasaw nations.²⁰ George Riddle, a mixed-blood Choctaw and a judge on the Choctaw Supreme Court, had land holdings that stretched from present day Hartshorn to Tuskahoma, a distance of some thirty miles.²¹

Markets for Indian Territory were varied. The military posts were heavy consumers of local products, the small towns that were established provided another market. Goods were exported along the rivers to markets along the Gulf, especially New Orleans. Robert Jones owned a fleet of steamboats on the Red River which carried products from his plantation to the markets on the Gulf. Robert Love, a Chickasaw, exported his cotton on steamboats he chartered each year.²² Some goods were exported along the famous roads that crossed the Indian nations. The Santa Fe Trail crossed the panhandle; the Texas Road ran from Missouri across the Cherokee Nation and south through the Creek and Choctaw Nations; the California Road followed the Canadian River from Ft. Smith to California; and the Butterfield Road went from Fort Smith across the Choctaw and Chickasaw Nations on to California. Travelers on these roads provided a steady market for Indian agricultural products.

During the golden years prior to the Civil War, the leaders of each tribe recognized the importance of having an educated citizenry. They established national school systems and encouraged the growth of mission schools. The Presbyterian, Methodist and Baptist churches took the lead in mission activities in the five nations. Among the prominent missionaries were Samuel Worcester, who established Park Hill Mission in the Cherokee Nation, William Robertson of Tullahassee Mission in the Creek Nation, and Alfred Wright who established Wheelock Mission in the Choctaw Nation.²³ Robertson's daughter, Alice, became the only woman ever elected to Congress from Oklahoma.

¹⁹Time-Life Books, p. 49.

²⁰Gibson, p. 101.

²¹James Russell Gray, "An Interview with John E. Lewis," unpublished, (Oklahoma Historical Society, 1938).

²²Gibson, p. 100.

²³Dale and Wardell, p. 144.

The years 1840 to 1861 were a period of adjustment for each of the five tribes. Each tribe established towns, settled farms, developed markets, established schools, and generally began to prosper. This relatively peaceful period was savagely interrupted with the coming of the War Between the States.

The War reopened the wounds of festering factionalism that existed in the Cherokee, Creek and Seminole Nations. In general, the mixed-blood faction favored the South and the full-blood favored the North. The Choctaw and Chickasaw Nations were largely united in their support of the new Confederacy. Any attempt to remain neutral was doomed to failure as the tribes felt pressure from Missouri, Kansas, Arkansas and Texas to choose one side or the other.

The new Confederate government recognized the strategic importance of the Indian nations. They would provide a buffer against the invasion of Texas from Kansas, and their cattle could feed the armies of the South. President Jefferson Davis appointed Albert Pike, a native of New England who had migrated to Arkansas and who was well known and liked by the Five Tribes, as commissioner to the nations. He was to negotiate an alliance treaty with each of them.

Pike met with John Ross at Park Hill and tried to persuade the chief to support the South. Ross refused to do so and insisted that the Cherokees would remain neutral. From Park Hill Pike went south to North Fork Town where he met with representatives of the Creeks, Choctaws and Chickasaws. After some hesitancy, the Creeks signed an alliance treaty. The Choctaws and Chickasaws needed no persuading and signed immediately. Pike proceeded to the Seminole Nation and secured a treaty with them. After negotiating with some of the Plains Indian tribes, Pike returned to the Cherokee Nation. Feelings had changed and Ross now felt it would be impossible to remain neutral since the other tribes of Indian Territory had aligned themselves with the South. On October 7, 1861 the Cherokees signed a treaty with the Confederacy.²⁴

Even after signing the treaties, three of the tribes remained divided in their sympathies, and Indians fought on both sides of the war. Their territory was invaded by both Confederate and Union troops, causing great devastation. After the war, however, the U. S. government used the Confederate sympathies of some of the Indians as an excuse to force further concessions from the tribes. New treaties signed in 1866 forced the Five Civilized Tribes to cede most of their western land to the United States and to allow the construction of railroads across Indian lands. Soon treaties were made with the Apache, Arapaho, Cheyenne, Comanche, Kiowa, and other Plains tribes that assigned them land within the ceded lands. In addition, the federal government began to settle Indians from other states on land taken from the Five Tribes in 1866.²⁵

Following the war, the tribes had to deal with reconstructing their governments, school systems, economies, and national life. Refugees from the Creek, Seminole and Cherokee Nations gradually returned to find their homes burned, fields overgrown, cattle stolen, personal property destroyed and rampant lawlessness. The Choctaws and Chickasaws fared best because the war had only touched their northern borders. However, they too found their resources taxed due to the burden the refugees from the other tribes had put on them.

One of the main problems facing the nations was the lack of control over bandits, rustlers, murderers and other criminals. Before the war, Indian Territory had been noted for its lack of crime. After the war, it characterized the saying "There is no Sunday west of St. Louis--no God west of Ft. Smith."²⁶ The Choctaws and Chickasaws organized vigilante committees to check the crime, and soon mounted patrols maintained surveillance over these two nations. The vigilantes brought some order to the Choctaw and Chickasaw Nations and the other tribes soon adopted the same system. In 1871 the federal court for Western Arkansas was moved to Fort Smith and given the charge of cleaning up the Indian Territory.

²⁴*Ibid*, p. 144.

²⁵*The Encyclopedia Americana*, 1997, XX, p. 699.

²⁶Gibson, p. 133.

Isaac Parker became federal judge in 1875 and gave the court a reputation of swift and harsh dealing with convicted criminals. The "Hanging Judge" and his deputies soon brought some degree of safety to territorial citizens.

The treaties of 1866 gave the railroads right-of-ways two hundred feet wide. Two were authorized to be constructed. The Missouri, Kansas and Texas, or Katy, was the first to be constructed. It followed the old Texas Road from the Missouri border to Texas. The east to west railroad was the Atlantic and Pacific, later known as the "Frisco." The tribes opposed the railroads for several reasons. The rail companies demanded huge land grants from the tribes as subsidies for building the roads. The tribes never gave any land subsidies to the rail companies, however.²⁷ Other opposition focused on the fact that the railroads would give whites greater access to Indian Territory, and the more educated Indians could foresee the inevitable dissolution of their tribal governments and eventual statehood.

Rich mineral deposits were discovered and exploited in the post-war years. The first commercial coal mines were opened in 1871-72 by J. J. McAlester, an intermarried citizen of the Chickasaw Nation. The demand for labor sent railroad representatives to Europe to find immigrants willing to work in the Choctaw fields. Many of these immigrants brought their families and soon there were thousands of immigrants living in the Choctaw Nation. Lead and Zinc were mined in the Cherokee Nation, especially around Miami. Petroleum had always been known to exist in the Territory, but was considered more of a nuisance than a blessing. It wasn't until near statehood that commercial oil development really began.

Lumbering was another of the territory's early industries. The Choctaw Nation especially had vast stands of valuable timber. Ranching had always been practiced in the Territory. When the war was over, Texas found itself with great herds of cattle, but no market for them. In 1866 the first of the great cattle drives to the railheads in Kansas began. Eventually four major cattle trails crossed the Indian Territory. The East Shawnee Trail passed through the Chickasaw, Choctaw, Creek and Cherokee Nations. The West Shawnee Trail, the Chisholm and Great Western Trails developed as the railheads in Kansas moved west. The Five Civilized Tribes and the Plains Indians benefited from the cattle drives. The tribes often placed tolls on the trails or charged for grazing rights on their lands. A great ranching industry developed in the Cherokee Outlet and in Greer County, both of which were unoccupied by Indians. In 1883 The Cherokee Strip Livestock Association was formed by a group of Kansas cattlemen. They leased the entire Cherokee Strip from the Cherokee Nation for five years at an annual lease of \$100,000. This was renewed in 1888 for \$200,000 per year. Before the second renewal period ended the government had forced the Cherokees to sell the Strip so it could be opened to white settlement.²⁸

With the cession of most of the western land of the Five Tribes to the government in 1866, land was available to set aside as reservations for the Plains Indians. The Medicine Lodge Creek Treaty of 1867 assigned most of the western land to the Comanche, Kiowa, Apache, Cheyenne, Arapaho, Wichita and Caddo tribes. However, it wasn't until 1875 that the tribes had finally settled down on their various reservations. The buffalo were gone and the Plains Indians had little choice left but to try to adjust to a settled existence. Some learned farming and ranching. Many, however, lived on government subsidies and annuities. They controlled a vast area of rich grazing land which was also very fertile farming land. The Plains tribes leased portions of their land to ranchers, and soon farmers began to question why it should not also be opened to them. By 1880 pressure was building to force the government to open the lands west of the Five Civilized Tribes for white settlement.

As white settlement moved westward and available land became increasingly scarce, the demands for opening the Plains Indian lands increased. A group called the Boomers stated their intention of forcibly moving in and settling the lands. The ranchers were bitterly opposed since their profitable ranching business would suffer.

²⁷Dale and Wardell, p. 133.

²⁸*Ibid*, p. 220.

Since the coming of the railroads there had been a growing movement to open also the lands of the Five Tribes to white settlement. Joining the railroads were merchants in Kansas, Missouri, Arkansas and Texas who saw the potential for new markets if the five nations were opened to whites. White settlers joined the movement as the supply of available land in Texas and Kansas continued to shrink. The Indians and ranchers were united in opposition to any change in the political status of the Indian Territory. Another group opposed to opening the lands were those who philosophically believed the government had given its word, many times, to the Indians and should keep its word. This group included missionaries, teachers, and various church groups. The last group opposing settlement was a mixed bag of intermarried citizens, bootleggers, outlaws, licensed traders, Indian agents, and others who one way or another profited from the status quo.

The Boomer movement attracted great attention throughout the country, and while their attempts at settling in the Indian Territory had failed, their cause had not. On March 3, 1885, the Indian appropriation bill was approved with a section authorizing the President to negotiate with the Creeks, Seminoles and Cherokees for a complete cession of any unoccupied lands to which they had claims. This included the large area known as the Unassigned Land. The Creeks and Seminoles eventually agreed to give up all claims to the Unassigned Land in exchange for several million dollars. Following the passage of the Indian appropriations bill of 1889, President Benjamin Harrison issued a proclamation that declared the Unassigned Lands would be open to white settlement on April 22, 1889.²⁹ By the end of the day of the land run every homestead claim and town lot in the area had been staked, and the end was in sight for Indian Territory.

The government had failed to provide a territorial government for the Unassigned Lands. Law and order was provided by vigilantes and local law officers. In 1890 Congress passed the Organic Act which established a territorial government for Oklahoma. The Organic Act also added "No Man's Land," the panhandle, to Oklahoma Territory. One important provision of the Organic Act was that as other Indian lands were open to whites they would be automatically annexed to Oklahoma Territory.³⁰

It was apparent that the end of the governments of the Five Civilized Tribes was in sight. In 1893 Congress created the Dawes Commission which was charged with negotiating with the tribes for the division of their lands held in common, in exchange for individual land allotments. Any surplus land would be open for white settlement. In 1896 the Commission began to draw up tribal rolls for each of the five tribes as a first step in the allotment process. Within a few years the tribal laws and courts were abolished, the incorporation of cities and towns was authorized, and judicial districts were established.³¹ Allotments began as soon as the tribal rolls were completed. All Indians were to become American citizens in 1901. Tribal governments were to be abolished in 1906.

As Indian Territory prepared for statehood, Oklahoma Territory grew with additional land openings. The Cheyenne/Arapaho Reservation was opened by a land run in 1892; the Cherokee Outlet was opened by a run in 1893; Greer County was added to the territory by the Supreme Court in 1896; and the Kiowa/Comanche/Apache lands were opened by lottery in 1901. By 1906 all the land in the present state had been opened to white settlement.

The issue of double or single statehood was strongly debated. It was clear that Indian Territory had no desire to be united with Oklahoma Territory, though it isn't as clear what the feelings were in the Oklahoma Territory.³² Indian Territory attempted to secure separate statehood by calling a constitutional convention in Muskogee. A constitution for the proposed state of Sequoyah was adopted and presented to Congress. Congress was firmly committed to a single state and rejected the Sequoyah constitution. On June 16, 1906, the Enabling Act was passed which authorized the admission of the territories as one state.

²⁹Gibson, p. 176.

³⁰*Ibid*, p. 178.

³¹*Encyclopedia Americana*, XX, p. 699.

³²Dale and Wardell, p. 301.

On November 16, 1907, the new state of Oklahoma was admitted to the Union and the fiction that the Indians of Indian Territory would own their lands forever was laid to rest.

FORTS

Fort Benton, Montana (1844-1881)

Located about forty miles below the Great Falls of the Missouri River. Originally a post of the American Fur Company established 1844 as Fort Lewis; name changed in 1850 to honor Thomas Hart Benton who allegedly saved the company from prosecution for selling whiskey to the Indians; occupied by United States Troops on October 17, 1869; during Montana gold rush it became a main port of entry to mines; abandoned May 31, 1881.

Gilcrease Collection: Charlie Russell depicted fur traders at Fort Benton in *Robe Traders at Fort Benton*.

Fort Berthold, North Dakota (18??-1867)

A trading outpost located on the north bank of Missouri River about thirty miles below the mouth of Little Missouri River. Troops sent to protect in 1864; military post formally established in 1865, abandoned in 1867. Since 1868 Fort Berthold Reservation has been home to Hidatsa, Arikara, and Mandan Indians.

Gilcrease Collection: Rudolph Kurz visited here in 1850 where he painted his *Departing from Fort Berthold*, in the Gilcrease Collection.

Fort Bridger, Wyoming (1843-1890)

Frontier trading post built by James Bridger and Louis Vasquez in 1843; founded to help emigrants on Oregon Trail; located on Black=s Fork of Green River in southwest corner of Wyoming; sold to the Mormons in 1855 and burned by them in the 1857 Mormon War. In 1858, rebuilt as United States military post when troops sent to settle Mormon troubles; abandoned November 6, 1890.

Fort Clark, Missouri (1808-1819)

Fort Osage (sometimes called Fort Clark) - established by Gen. William Clark September, 1808, on right bank of Missouri River near Sibley, Missouri. Treaty of Fort Clark with Osage Indians in 1808 ceded large part of Arkansas and Missouri; protected government trading house; evacuated 1813, regarrisoned 1815 or 1816; troops withdrawn at time of Yellowstone Expedition of 1819, trading house continued until 1822. Sold to American Fur Company in 1827.

Gilcrease Collection: George Catlin based there during summer of 1832 while he visited the Mandan village. *Travelers Meeting with Minatarees*, lithograph, by Carl Bodmer depicts a meeting at Fort Clark in 1834 of the Maximilian party and the Minataree.

Fort Cobb, Indian Territory (1859-1868)

Located a mile east of the present town of Fort Cobb, in Caddo County, Oklahoma. Primarily functioned as a post for distribution of rations and supplies to the Indians. It was occupied briefly by the Confederates in 1861. It was Fort Cobb where Black Kettle sought to set up his camp in 1868. Turned away by the Fort commander, he moved his village to the banks of the Washita where it was destroyed by Custer a week later. Kiowa chiefs Satanta and Lone Wolf were imprisoned here by Custer. It was abandoned soon after when Sheridan ordered the garrison=s removal to the future site of Fort Sill early in 1869.

Gilcrease Collection. Charles Schreyvogel's paintings *Attack at Dawn*, which depicts Custer's attack on Black Kettle's village, and *Custer's Demand* in which Custer orders the Kiowa to report to Fort Cobb.

Fort Defiance, Arizona (1851-1861)

Established September, 1851, at mouth of Bonita Canyon, Navaho Country, west of Arizona - New Mexico boundary. First federal post in Arizona; constructed to control Navajo; unsuccessfully attacked by 1000 Navajo in 1860. Abandoned April, 1861. Became site of Navajo Agency in 1868.

Fort Gibson, Oklahoma (1824-1890)

Established April, 1824, on east bank of Neosho or Grand River two and one-half miles above its meeting with Arkansas River. Protected routes of travel and controlled Cherokee and Osage Indians. Abandoned 1857, reoccupied April, 1863, by volunteer troops, replaced by "regulars" February, 1866. Abandoned September, 1890. Among those who served at the fort were Jefferson Davis and Zachary Taylor. Washington Irving visited in 1832-33 and George Catlin in 1834.

Gilcrease Collection: *Fort Gibson, Indian Territory in 1868* and *Fort Gibson, Indian Territory in 1869* by Vincent Colyer. John Mix Stanley also visited and painted here. Diary of Charles Latrobe who accompanied Washington Irving on his trip to Indian Territory. Letters of George Catlin as well as several watercolors based on his stay at Fort Gibson and his travels in Indian Territory.

Fort Kearny, Nebraska (1848-1871)

Established May, 1848 (originally Fort Childs, January, 1849, designated Fort Kearny) on south bank of Platte River (presently Kearney, Nebraska); protected travelers on Oregon Trail; some 30,000 emigrants passed the post in 1849. Was the organizational point for Col. William Harney's 1855 expedition against the Sioux. Abandoned May, 1871.

Gilcrease Collection: Alfred Sully, who served in the area, painted a watercolor of the fort, *Fort Kearney*, which is in the Gilcrease Collection.

Fort Laramie, Wyoming (1834-1890)

Originally named Fort William, it was established in 1834 as fur trading post by William Sublette and Robert Campbell; located on left bank of Laramie River about half mile from its confluence with North Platte River. Sold in 1835 to Fontenelle, Fitzpatrick & Company which was absorbed by the American Fur Company in 1836; June, 1849, occupied as United States military post; then purchased by government. Provided protection for Oregon Trail, served as headquarters for campaign against Indians; Treaty of Laramie signed here in 1851; March, 1890, troops left, leaving small detachment to care for property.

Gilcrease Collection: Notebook of Alfred Jacob Miller containing a description of the fort and his paintings *Fort William on the Laramie*, and *Interior View of Fort William*.

Fort Phil Kearny, Wyoming (1866-1868)

Main post on Bozeman Trail; previously known as New Fort Reno; established July, 1866, on Piney Fork of Powder River in foothills of Big Horn Mountains; from here Manuel Lisa sent out his trading expeditions to the Crow tribe; the Fetterman Massacre in 1866 and the Wagon Box Fight in 1868 occurred near the fort.

Fort Robinson, Nebraska (1874-1948)

First called Camp Robinson; established March, 1874, on left bank of White River in northwestern Nebraska at Red Cloud Agency (present day Crawford, Nebraska); maintained order among Sioux warriors and considered important base against Indians; troops from the fort tried to halt movement of miners into the Black Hills in 1874; Crazy Horse bayoneted and killed here as soldiers attempted to arrest him in 1877; 1879 some 64 Northern Cheyenne who had fled Indian Territory and been confined at Fort Robinson were killed trying to escape; troops from the fort were the first to arrive at Pine Ridge Agency during Ghost Dance Uprising of 1890; abandoned in 1948.

Fort Sill, Oklahoma (1869-)

First established March, 1868, as Camp Wichita, near foot of Wichita Mountains at junction of Cache and Medicine Bluff Creeks; July, 1869, name changed to Fort Sill; important post served as headquarters in wars against southern Plains Indians; location of Kiowa Comanche Agency; major base of operations in the Red River War of 1874-75; Geronimo imprisoned at the fort in 1894.

Gilcrease Collection: Paintings by a number of Indian artists who attended Fort Sill Indian School. Letter book of Ranald S. Mackenzie who served at Fort Sill.

Fort Snelling, Minnesota (1819-1946)

Established August, 1819 by Colonel Henry Leavenworth, at confluence of Minnesota River with Mississippi River. First called Cantonment New Hope, later Fort St. Anthony, then named Fort Snelling, January, 1825; Key post on upper Mississippi; served as a jail for as many as 1700 Dakotas in the Dakota Uprising of 1862.

Gilcrease Collection: Charles Deas painted his *Sioux Playing Ball* after a visit to Fort Snelling. Seth Eastman was stationed for a time at Fort Snelling and it was here that he wrote his book *Dakotah, Life and Legends of the Sioux* and painted *Indian Council, 1852*. Alfred Sully who served in the area painted a watercolor, *Fort Snelling*. Catlin and his wife spent a month there in 1835. *View of Fort Snelling*, pen and ink sketch by Peter Rindisbacher.

Fort Supply, Oklahoma (1868-1894)

Established November, 1868, as Camp Supply by General Alfred Sully (watercolorist and son of artist Thomas Sully), at confluence of Wolf Creek and the North Fork of Canadian River; December, 1878, named changed to Fort Supply; served as base of operations against Plains Indians, especially the Cheyennes and Arapahos; October, 1894, majority of troops withdrawn; abandoned February, 1895.

Fort Towson, Oklahoma (1824-1854)

Established May 1824 as Cantonment Towson; February 1832 named Fort Towson; located six miles north of Red River and six miles east of Kiamichi River; established to protect Choctaw Indians from Plains Indians and outlaws operating in Indian Territory; abandoned by the military in 1854; used as the Choctaw Agency until outbreak of Civil War when it was taken over by the Confederates; site of the surrender of Confederate General Stand Watie.

Gilcrease Collection: General Watie=s official surrender signed by Gen. Stand Watie, Lt. Col. A. C. Mathews, and Adj. William A. Vance, June, 1865.

Fort Union, Montana (1829-1866)

Construction begun in 1829 by Kenneth McKenzie of the American Fur Company; located on the north bank of the Missouri River, about five miles above the mouth of the Yellowstone; site chosen for the fur trade; steamboat *Yellowstone* reached the fort in 1832; purchased by the government and torn down in 1866.

Gilcrease Collection: Cree Chief Le Tout Pique and Fur Company Agents at Fort Union and Interior View of Fort Union by Rudolph Kurz. Catlin traveled on the *Yellowstone* to Fort Union on its first trip in 1832, and the collection includes many watercolors from this trip.

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THE HISTORY & ART OF MEXICO

The pre-history of Mexico is linked with the prevailing theories of the peopling of the Americas: that the first peoples in North and South America were hunters and gatherers who crossed the Bering Straits in a series of migrations during the last Ice Age when a land bridge, called *Beringia* emerged between Siberia and Alaska at certain periods between 30,000 and 12,000 B.C. when the formation of glaciers lowered the sea level. Archeological records show that bands of these migrants quickly reached the Tierra del Fuego, the southernmost reaches of South America, by 9000 B.C.¹ Many settled in *Mesoamerica*, the fertile stretch of land spanning the Valley of Mexico (location of present-day Mexico City) to Guatemala, El Salvador and Honduras in the south. Archeologists have chosen to study these farming peoples of Mesoamerica as an entity because they were to produce a series of major Pre-Columbian civilization, each building on the success of the previous or often developing synergistically: the Olmec, the Classic Veracruz, the Zapotec & Mixtec, the Western Shaft Tomb builders, The Maya, the Teotihuacan, the Toltec and the Aztec.

On this new continent, teaming with wildlife and other natural resources, these first Americans developed a rich variety of cultures in total isolation for tens of thousands of years from the rest of the world until Columbus--in search of a westerly route to the Orient--planted the Spanish flag in the Caribbean in 1492.² Twenty seven years later, Hernan Cortez and his army of conquistadors marched into the island city of Tenochtitlan and were welcomed by its ruler Motecuhzoma. The civilizations that the Europeans encountered in this uncharted "New World" defied imagination. As proof of their fantastic reports, those explorers became the first collectors of Mesoamerican artifacts of the kind that we encounter in our museum and that serve as touchstones to sparsely documented cultures. Subsequent generations unearthed and sold artifacts to eager collectors, further obliterating the contextual record in the process of pillaging ancient ruins and burials.

Many of these objects with little provenance finally came to rest at the Museum of Anthropology in Mexico City. When the Mexican museum's collections outgrew its exhibition and storage facilities, it deaccessioned some of the duplicated artifacts and sold them to museums and collectors such as Thomas Gilcrease. So it happens that the Gilcrease Collection of Mesoamerican artifacts arrived in Tulsa with minimal records. Our understanding of these objects is ever-expanding as 20th and 21st century historians and archeologists through new scientific methods and enhanced computer networks continually add new context to these objects and the civilizations that produced them.

Time Line

To provide a framework for the study of the development of these Precolumbian civilizations--their early hunter-gatherer antecedents turned farmers, the first Olmec civilization, the builders of the great ceremonial centers and cities, and the subsequent empire builders--archaeologists have divided Mesoamerican pre-history into four broad time-periods:³

* The Archaic Period (7000-1800 B.C.) covers the gradual settlement by nomadic hunter gatherers into a sedentary life-style based on the domestication of maize;

¹Herman J. Vida and Carolyn Margolis, ed., *Seeds of Change*, (Washington, D.C.: Smithsonian Institution Press), 1991. pp. 19-20.

²Vida and Margolis, p. 9.

³Michael D. Coe, *Mexico From the Olmecs to the Aztecs*, (New York, N.Y., Thames and Hudson, 1994), Chronological Table p. 9; and p. 19.

*The Preclassic Period (1800 BC- 150 A.D.) witnesses the development of early villages and the rise of the first civilization or "Mother Culture" of Mexico, the Olmecs of the present states of Veracruz and Tabasco;

* The Classic Period (150-900 A.D.) spans the flowering of major civilizations at the urban center of Teotihuacan in the central valley, at Mayan city-states such as Tikal in Guatemala and Bonampak in Chiapas; at Monte Alban, the sacred city of the Zapotec in Oaxaca; the shaft tomb builders of West Mexico; and the ballgame obsessed Classic Veracruz of El Tajin;

* The Postclassic Period (900-1521) marks the rise and fall of the militaristic empires of the Toltec and the Aztec.

In the entrance gallery to the Las Artes de Mexico exhibition, an illustrated time line on the wall charts the flowering of the great civilizations within these time periods.

The Archaic Period: 7000-1800 B.C.

Seeds of Civilization

Maize was so crucial to the development of Mesoamerica that it and the elements required to produce it--water, earth, and wind--were important gods in the rich Mesoamerican pantheon. Creation myths also give a special place to corn: in the Quiche Mayan *Popol Vuh* the Creator fashions man and woman out of corn meal dough.¹ The Aztecs believed that maize was given to them as nourishment by their hero-god Quetzalcoatl, who created humans with his own blood.²

Cultivation of corn in Mexico began around 3,500 B.C. While maize is the very basis of settled life in Mexico, it is usually accompanied by beans and squash, often planted together in the fields: the corn stalk providing a trellis for the beans and the squash providing a ground cover to hold precious moisture in the ground. This triumvirate has been called "The Three Sisters" of the Mesoamerican diet. The pairing of beans and maize is nutritionally important because their proteins are complementary, forming complete amino acids, crucial in an almost meatless diet.³

The fourth essential ingredient in this diet is the chili pepper, both as a seasoning and an important source of vitamins.

This evolution to plant cultivation affected a quantum increase in population density in the Preclassic Period and led to the first village-farming cultures and the appearance of pottery in abundance about 1800 B.C.⁴

The Preclassic Period: 1800 B.C. - 150 A.D.

The Emergence of the Olmec Culture

The first civilization of Mexico developed in the wet, alluvial region of southern Veracruz and Tabasco and left behind a distinctively monument art style of carved stone. They were named by the Aztec, "Olmeca" which means "people of rubber." They are indeed from a region of rubber-growing and were the originators of the ritualistic Mesoamerican ballgame that used a solid rubber ball. They are most associated with their monument heads typically wearing a helmet style headgear carved in a basalt that was transported over 50 miles from its source without benefit of the wheel or beasts of burden. The heads are thought to be portraits of their rulers, and their helmets probably served as protection both in their

¹Adrian Recinos translation (Delia Goetz & Sylvanus G. Morley, English Version), *Popol Vuh: The Sacred Book of the Ancient Quiche Maya*, (Norman, OK University of Oklahoma Press, 1950), pp. 165-67.

²Coe, p. 30.

³Vida and Margolis, pp.23-25

⁴Coe, p. 42.

ceremonial ballgames and in war. One of these heads is illustrated in the Time line Gallery of Las Artes de Mexico. Archeologists found many of them ruthlessly smashed and defaced and buried in long lines.

Though the Olmec heartland is a mere 125 miles long and 50 miles wide, their influence was felt throughout Preclassic Mesoamerica. Smaller sculptures and figurines of blue-green jade and serpentine are found in Western Guerrero and at Tlatilco in the Valley of Mexico, carried there either by traders or Olmec missionaries.⁵

The were-jaguar is a distinctive Olmec sculptural motif -- typically infantile figures with the puffy features of small, fat babies, snarling mouths, sometimes fanged and with claws. Gilcrease has one such fine example, excavated at Tlatilco,⁶ some 20 minutes by automobile from the heart of Mexico City, at a site discovered by brick makers in 1936 while digging the ground for clay. After some initial mining of the site for antiquities, it came to the attention of anthropologist and artist Miguel Covarrubias, who supervised a series of stratigraphic digs on the site in 1943 and 1947-49, and who reports some of his conclusions in his book *The Indian Art of Mexico and Central America*.⁷ The site is also connected with Mexico's famed artist Diego Rivera, who visited Tlatilco and obtained artifacts for his personal collection there.⁸ Perhaps coincidentally, Gilcrease has a Diego Rivera watercolor on rice paper entitled *Horno de Ladrilla*, 1937, showing brick makers with their oven.

The Classic Period: 150-900 A.D.

The Flowering of Many Cultures

The Classic Period spans only 750 years during which Mesoamerica's greatest art and architecture flourished concurrently at Teotihuacan in the Central Valley, in the Western states of Nayarit, Jalisco and Colima among the shaft-tomb builders, at El Tajin in Veracruz, at Monte Alban in Oaxaca and many classic Maya sites: to the south in Chiapas the mural painters of Bonampak left their mark, as did the pyramid builders and stela carvers of Tikal in Guatemala.

Teotihuacan: Place of the Gods

At its height in the sixth century A.D., Teotihuacan, with a probable population of 125,000, was the sixth largest city in the world.⁹ Archaeologists do not agree on what caused its fall in the 8th century, which coincided with the collapse of the Classic Maya world to the south.¹⁰ It covered over eight square miles on a grid plan and was fully urbanized. On its major axis are situated the Pyramids of the Sun and the Moon. Though this greatest of all Mesoamerican cities had been abandoned by the time the Aztecs rose to power, they acknowledged its prominence. It is the Aztec that named it Teotihuacan, meaning "Place of the Gods" in their language Nahuatl. It is there that they believed the gods had met to decide which of them should sacrifice himself to become the fifth sun, or era, in which the Aztec considered themselves to live. Motecuhzoma himself made frequent pilgrimages on foot to its ruins.¹¹

The Western Shaft Tomb Builders

Concurrently, in the Western states of Nayarit, Jalisco and Colima had developed a civilization of shaft-tomb builders who are richly represented in the Gilcrease collection by their funerary sculpture.

⁵Coe, pp. 59-69.

⁶Coe, p. 50.

⁷Miguel Covarrubias, *Indian Art of Mexico and Central America* (New York: Alfred A. Knopf), 1957, pp. 17 & 18.

⁸Covarrubias, p. 22.

⁹Coe, p. 95.

¹⁰Vida and Margolis, p. 28.

¹¹Coe, p. 91.

This culture group is named for their unique many-chambered tombs that were connected to the surface by shafts sometimes as much as 20 feet long. Accompanying the dead in these tombs are hollow ceramic sculptures which speak of their status and accomplishments in life and often sculptural groupings that document the ceremonies with which they were buried.

Ironically, Diego Rivera, who sought to champion Mexico's archaeological past by collecting these works of art and incorporating them into his paintings, probably served to intensify the pillaging of these graves for profit.¹² The lively, naturalistic gestures and expressions of these sculptures attracted collectors and their abstraction appealed to modern tastes. Not until 1972 did the diaspora of these materials begin to subside with the signing of agreements between the United States and Mexico protecting cultural patrimony.¹³

A major breakthrough in West Mexican archaeology came in 1993 with the scientific excavation of the first major completed unlooted shaft tomb near Magdalena, Jalisco, by archaeologists Lorenza Lopez and Jorge Ramos.¹⁴ Some of their conclusions from that study were recently published in a catalogue accompanying an exhibition of West Mexican art at the Art Institute of Chicago: *Ancient West Mexico, 1998* curated by Richard F. Townsend. They postulate that a pattern of ancestor worship existed in this society; and that in order to sustain their relationship with the dead, the relatives offered a series of objects that would assure survival and comfort in the afterlife.¹⁵ In another essay in that catalogue, Peter T. Furst, renowned for his studies of present-day Huichols of West Mexico, suggests that the funerary art of Ancient West Mexico is imbued with shamanic symbolism. He suggests that the human mask on the Colima dog such as one in the Gilcrease collection "may represent the animal's inner essence, soul or life force."¹⁶

Classic Veracruz

Meanwhile, on the east coast where the Olmecs first introduced the ballgame in Preclassic times, a civilization called the Classic Veracruz carried on the tradition. At their elite center in El Tajin five miles southwest of present-day Papantla, this culture built nine ball courts and the unique Pyramid of the Niches, with 365 niches, one for each day of the solar year. Their art was obsessed with the ballgame, consisting of carved stone yokes that were replicas of the heavy protective belts worn by the ballplayers, *hachas* that were elongated human faces designed to be displayed in front of the ceremonial yoke and possibly used as markers in the ballcourt to score the game; and palmas, elongated sculptures, often bird effigies, also designed to fit in front of the stone belt. Artifacts of this Classic Veracruz culture are displayed in the Zarrow Gallery around the photo mural of a ballcourt located at the Maya site of Copan in Honduras. At least one of the Gilcrease Classic Veracruz artifacts is associated with El Tajin: a carved stone *hacha*.

The present day Native Americans that live in the area, the Totonac, claim the builders as their ancestors, though archaeologists are not sure of the connection. The Totonac celebrate their connection to the past with a spinning dance off a ceremonial pole in front of El Tajin. The Gilcrease collection features a costume of one of the ceremonial flying men dancers, the *voladores* that still perform a death defying

¹²Richard T. Townsend, *Ancient West Mexico: Art and Archaeology of the Unknown Past* (New York: Thames and Hudson, Inc., 1998), p. 17

¹³*Ibid*, p. 21.

¹⁴*Ibid*, p. 23.

¹⁵Lorenza Lopez Mestas Camberos and Jorge Ramos de Vega, "Excavating the Tomb at Huitzilapa," *Ancient West Mexico: Art and Archaeology of the Unknown Past*, (New York: Thames and Hudson), 1998. p.63.

¹⁶Peter T. Furst, "Shamanic Symbolism, Transformation, and Deities in West Mexican Funerary Art," *Ancient West Mexico: Art and Archaeology of the Unknown Past*, (New York: Thames and Hudson, Ltd.), 1998, p. 186.

drop off a *tree of life*, head first while attached by the foot to a rope wound around the spinning top of the high pole.

Monte Alban: Sacred City of the Zapotec

The Classic era also sees the flowering of Monte Alban, the sacred city of the Zapotec on a dramatic hilltop overlooking the 3-armed valley of the City of Oaxaca. Here during the Pre-Classic era the Zapotec carved the mysterious *danzantes*, grotesquely twisted "dancers" that have been interpreted as the fallen adversaries of the Zapotec, on stones that also contain the beginnings of Zapotec glyphs that are considered "the first true literary texts in Mexico"¹⁷. They are also thought to have invented the essentials of the Mesoamerican calendar.¹⁸ The priests and rulers and warriors that dominated Monte Alban were supported by a population of some 24,000 farmers in the valley's rich bottom lands.¹⁹

The more than 170 subterranean tombs on the site have yielded beautiful pottery urns, hollow clay figurines of the Rain God and the Maize God and others important to an agricultural society. Some of the tombs hold beautiful murals, but undoubtedly their great legacy is their architectural monument that includes Building J that is considered an astronomical observatory, already in place in the Pre-Classic period.

"Monte Alban lies in the heart of a region still occupied by the Zapotec peoples; and since there is no evidence of any major disruption in central Oaxaca ... archaeologists feel reasonably certain that the inhabitants of the site were always speakers of the language."²⁰

Representing the ancient art of the Zapotecs in the Gilcrease collection are: a funerary urn with the face of an eagle warrior in bas relief, and a cup-shaped ceramic *Bat Vessel* from Monte Alban. Contemporary Zapotec art in the collection includes: a blanket woven by the treadle-loom weavers of Teotitlan del Valle and a beautiful fiesta dress of the Zapotec of the Isthmus of Tehuantepec. A similar dress appears in a Miguel Covarrubias (1904-1957) portrait of *Tehuana*, a Zapotec woman from Tehuantepec.

Since contemporary Mexicans have chosen the Tehuanas as their ideal of beauty, she serves as the frontispiece to the exhibition. Covarrubias writes that "The tehuanos are in the majority Zapotec Indians with a good measure of blood from practically every race in the world."²¹ As such, they perfectly represent "La Raza" as Mexicans describe their diverse ethnic roots that began in 1517 with the union of Hernan Cortez with his Aztec interpreter Dona Marina or Malinche.²²

The Maya

Of the Classic Period cultures, the Maya have generally been considered the most brilliant and before the advantages of 20th century scientific methods, they were considered the developers of the first great civilization in Mesoamerica. Perhaps this was because it was the Post Classic Maya that the Spaniards first encountered when they made their first landfalls on the Yucatan Peninsula and the earliest explorers and priests were aware of some of the Mayan ruins and wrote about sites such as Ixmel and Chichen Itza.²³ Now we know that the Olmecs were the mother culture and even Teotihuacan and Monte

¹⁷Coe, p. 83.

¹⁸Michael D. Coe, *The Maya* (5th ed.; New York: Thames and Hudson, 1995), p. 28.

¹⁹*Ibid*, p. 121.

²⁰*Ibid*, p. 82.

²¹Miguel Covarrubias, *Mexico South: The Isthmus of Tehuantepec* (New York: Alfred A. Knopf, 1962), p. 243.

²²Michael C. Meyer and William L. Sherman, *The Course of Mexican History* (5th ed.; New York: Oxford University Press, 1995), p.102.

²³Friar Diego de Landa, translated by William Gates, *Relacion de las cosas de Yucatan: Yucatan Before and After the Conquest* (New York: Dover Publications, 1978), p.88.

Alban developed before the great Mayan city-states. The florescence of Maya culture began around A.D. 600 and lasted until about A.D. 900.²⁴

"The Maya are hardly a vanished people, for they number about six million souls, the largest single block of American Indians north of Peru," writes renowned Mayanist and Professor of Anthropology at Yale University Michael D. Coe in the opening sentence of his book *The Maya*.²⁵

Today's Maya carry on the maize farming traditions of their ancestors; the women weave the memory of their traditions into beautiful cloth on their backstrap looms. Forgotten only are the lives of the elite and the luxury craftsmen that they demanded to supply pottery, jewelry and clothing, and the architects that directed the building of their magnificent cities, now hidden in the jungles. The traditional weavings made today preserve symbols and traditions of the non-literate peasantry that provide a window to the ancient past. Therefore they have been collected for the Gilcrease Museum: currently on display are a partially finished weaving still attached to its backstrap loom and a huipil, the traditional shift-like blouse of the Maya women. The collection also includes a small palm-size female figure from the island of Jaina off the west coast of the Yucatan that may represent the Moon Goddess, who is the Goddess of weaving.

Looking for answers to the Classic Maya puzzle, archaeologists slowly hack away the jungle in the dry seasons to find clues to the demise of these cities: was it a natural disaster such as drought or flood or volcanoes; or was it wars or a revolt of the peasants?

As in Classic Maya times, the contemporary Mayans speak many different languages, often not understood in the next village on the other side of the mountains. They have also forgotten the written language of their glorious ancestors -- which even in its day was the property of the educated elite. Enormous energy has been spent in breaking the Maya Code, which is documented in a book by that title by Michael Coe, so that the remaining written record--that appears in glyphs carved on their pyramids and palaces, on monoliths called stela, on their pottery, carved jades and on painted walls -- can be deciphered. Part of that record is preserved in the Chiapas jungle at a place called Bonampak, meaning "painted walls." Reproduced in the Gilcrease galleries is a segment of the Bonampak murals which documents the naming ceremony for the heir apparent of that Mayan city state.²⁶ What reveals itself slowly from these writings, is that the Classic Maya were a highly stratified society, and a great deal of the writing is devoted to documenting the family histories of the rulers, tracing them back to their creator gods and recording their victories in battle over neighboring city-states, thus legitimizing their reign. We know from the aforementioned Friar Landa, that many of their written books-- of which he destroyed 27 in a fiery pier in July of 1562--were devoted to their religion, which was based on the movement of the stars.

For an agricultural society, it is not surprising that their priests were astronomers who carefully tracked the cycle of the seasons and announced the times for planting and harvest with their festivals. The Gilcrease collection includes a small cylindrical Stone Altar ca. 300 B.C.-700 A.D. from Chiapas which would have stood in a cultivated field and on which an ancient Maya farmer would have made offerings to the gods of the elements--the sun, the rain, the wind, the earth--to assure good crops.

²⁴Meyer and Sherman, p. 29.

²⁵Coe, *Maya*, p. 11.

²⁶Mary Miller, "Maya Masterpiece Revealed at Bonampak," *National Geographic*, (February 1995), pp. 50-69

The Postclassic Period: 900-1521

Toltec and Aztec Hegemony

The Toltec were a militaristic state whose ancient capitol Tula is 50 miles northwest of Mexico City. They dominated northern and central Mexico, the Guatemalan highlands and most of the Yucatan Peninsula from 700-1200 A.D. Their fame was enhanced by the Aztecs and Postclassic Mayans who rewrote their own histories to claim descent from these empire builders. Though their very name means "the artificers," the ruins of their capitol today look very modest -- apparently looted by the Aztecs to build Tenochtitlan -- and is dominated by an army of fierce, colossal warriors atop a 10 meter 5-tiered pyramid that in ancient times were pillars that held up roof beams. When Tula fell, the survivors moved to the Valley of Mexico to keep alive the memory of a semi-mythic state.

Aztec Empire

In their own creation myths, the Aztec tell of their journey from a mythical place in the north called Azatlan, from which they derive their name. They were in search of a prophesied place where they would find an eagle atop a cactus with a snake in its mouth. The symbol which now appears on the Mexican flag, appeared to the Aztec on an island in the Valley of Mexico in 1325. When they arrived, the Aztec were considered barbarians, but they soon became the mercenaries of the more civilized tribes, married their daughters and found themselves in control of the Valley in 1427. They rewrote their history to show descent from the Toltec and acquired a visionary view of themselves as the chosen people.

Though their reign in the Valley of Mexico lasted less than 200 years, their accomplishments were enormous. They completed the Great Temple of Tenochtitlan in 1487 and constructed an aqueduct to bring water to the island capital. When Hernan Cortez and his army of conquistadors arrived in 1519, in reports, letters and memoirs, they acknowledged the splendor of the city and described it as the Venice of the New World.

Bernal Diaz, one of Cortez' men, wrote in his memoir *The Conquest of New Spain*:

"...the causeway, which is eight yards wide and goes so straight to the city of Mexico that I do not think it curves at all was so crowded with people that there was hardly room for them all they came in canoes from all sides of the lake since they had never seen horses and men like us before.

"With such wonderful sights to gaze on we did not know what to say, or if this was real that we saw before our eyes. On the land side there were great cities, and on the lake many more before us the great city of Mexico.

"...When we came near to Mexico ... the great Montezuma descended from his litter ... a rich canopy of green feathers, decorated with gold work, silver, pearls it was a marvelous sight."¹

By 1521 the Spanish had conquered Mexico and began a 300 year colonial reign in which much of what was indigenous was subsumed by "peninsular" culture. On September 16, 1810, Father Miguel Hidalgo rang the church bells and summoned the nation to fight for Independence from Spain. In 1910 began a Revolution for land reform led by Pascual Orozco and Pancho Villa in the north and Emiliano Zapata in the south. What has emerged is a nation that calls themselves "La Raza" to speak of the ethnic and cultural blending that began with the arrival of the Spanish in 1519.

¹Bernal Diaz, translated by J. M. Cohen, *The Conquest of New Spain* (New York: Penguin Books, 1963), pp.216-7

ANTHROPOLOGY

MAN IN THE AMERICAS BEFORE COLUMBUS

Anthropologists differ on some of their theories about mankind's early days in the Western Hemisphere. At the present time there is disagreement as to where *Homo sapiens* originated or developed, since no remains of primitive man (or of apelike primates) have been found in this hemisphere. Ancestors of the American Indian apparently migrated here from Asia during the last stages of the Pleistocene Epoch (Ice Age). They came here as a fully developed people, bringing with them the cultural equipment -- clothing, shelter, tools -- that had already evolved.

The oldest, definitely dated materials discovered, are well-made flint spear points found among the bones of extinct animals. Carbon 14 tests, which measure the extent of decay of radioactive carbon in organic material, prove that the bones -- and thus the points associated with them -- are about 12,000 years old. However, the lack of such spear points among the cruder stone tools, such as scrapers and choppers, which are found at other campsites in both North and South America, suggests that the early immigrants could have come as much as 40,000 years ago. Since none of these cruder artifacts has been dependably dated, it is also possible that these people came later, but had somehow lost the skills of their ancestors.

ICE AGE MIGRATION

Authorities seem to agree that these primitive people came here across the Bering Strait, and the various theories about how they accomplished this feat are interesting. The obvious method, boats or rafts, seems to get little attention. If you accept the contention that they probably came here following the herds of animals they used for food and clothing, you must also accept the fact that those herds did not move here by boat, (and it would be a long swim in rather cold water for anything but polar bears). Thus, we arrive at the geology and climate theories which are based on our knowledge of the ice age. During those centuries when massive ice fields and glaciers covered much of North America and were grinding down the mountains and scooping out the Great Lakes, there was enough of the earth's water contained in this frozen state that the seas were several hundred feet lower than they are now. This lowering provided a dry land mass connecting North America and Asia across what is now known as the Bering Strait. It is therefore assumed that the nomadic hunters of Asia followed their food source across this land area. Also, at times, there may have been solid ice connecting the continents. The newcomers migrated throughout the Americas all the way to the tip of South America. This may have taken as long as 25,000 years.

Before continuing with more specific comments about early developments among various American Indian groups, here are some terms that pertain to this kind of study.

ANTHROPOLOGY

The term "anthropology," the study of man and all his works, comes from the Greek *anthropos* - man, and *logos* - study. The two major branches of anthropology are physical anthropology, the study of man the animal, and cultural anthropology, the study of man's works.

Physical anthropology is divided into two major divisions. One concerns the origin and development of man and is the study of human evolution and the relationship of man to his evolutionary predecessors and to other animals, particularly other primates. This is the division that is of most interest at Gilcrease Museum.

The other division is concerned with modern man. People interested in this area are involved in things as diverse as genetics, the teaching of anatomy in medical schools, forensic medicine, developing artificial limbs, and aircraft safety--anything that deals with the human body and its need for protection or less stress.

Cultural anthropology involves several areas of interest. One can study, for example, such things as the development of tools and decorative objects people have made, the social structure of their cultures, and their languages.

ARCHAEOLOGY

The study of objects people have made (artifacts), generally falls in the sphere of the archaeologists.

Archaeology concerns the past and usually, but not always, involves excavating for the information. It can be considered a division of cultural anthropology, because it is concerned with the material things of a culture. The end product of archaeology is not the artifacts themselves, but learning from them about a culture. In order to achieve this end, the artifacts must be studied in context--in relationship to the exact place and position where they are found and in relation to the other objects with which they are found. Unfortunately, the desire to obtain or possess aesthetically desirable artifacts frequently means that people with no interest in archaeology invade ancient sites and remove the objects just as collectors' items. When this happens, it may become impossible to determine an object's original use. This obviously reduces its value to an archaeologist. An artifact can then be viewed only as something attractive about which not much can be said other than where it came from and approximately when it might have been in use.

The study of cultures is known as ethnology. An ethnological study might compare two or more cultures or study the changes within one culture over time. A study of a single culture at any time would be ethnography.

Linguistics is the study of a language or languages from the standpoint of structure, history, or comparison to other languages. Comparing languages has proved useful in studying American Indian migration and relationships among tribes. For example, analysis of Athabascan languages indicates that the various Apachean groups and tribes, including the Navajo, began migrating out of western Canada about 900 years ago.

PALEO-INDIANS

The remains of Paleo-Indians, the early big game hunters, up to about 7,000 years ago, are sometimes associated with the bones of the mammals that flourished at the end of the last ice age. Most of these now extinct species -- early horses, big-horned bison, camels, mammoths, mastodons and others - fed on grass and bushes. The early hunters probably followed their food supply down the northern foothills of the Alaskan ranges. The foothill route was drier than the mucky lowland tundra and afforded vantage points from which to sight game. With a good food supply, the Paleo-Indians must have flourished in Alaska, and population pressure no doubt forced bands into new areas. They eventually moved to the eastern flank of the Rocky Mountains and to the Great Plains -- the axis from which the primary dispersal of the Paleo-Indians took place. Some branched east, and others through mountain passes to the west and south to the tip of South America. At this time the Plains had rivers, lakes, marshes, and tall grasses to feed the animals. The bones of ice-age mammals and the variety of weapons and tools to kill and butcher them have left a record of the Paleo-Indian's ability to exploit his environment. There is an unfortunate lack of information about how the Paleo-Indians lived and what they believed up to this time. We know their butchering techniques but little about their daily life.

The Paleo-Indian culture known as *Clovis* (22,000 to 12,000 years ago) was so named because of the distinctive spear points discovered near Clovis, New Mexico. (Typical points are thin, 3" to 4" long, and about 1" wide, rather crudely made with scant retouching on the edges, but with a flute or narrow channel that extends part way from the base to the point.) Clovis points have been found in every one of the 48 contiguous states and into Mexico. In the West a few finds of Clovis points have been associated with the bones of mammoths (although occasionally bones of horses and big-horned bison are found as well), which probably indicates that, at least in the West, these people specialized in hunting mammoths.

Because excavations have revealed a single mammoth with as many as eight points embedded in it, it is clear that these Indians often hunted cooperatively.

The next major culture was *Folsom* (9,000-11,000 years ago) named for the community in New Mexico where the ancient points were discovered embedded in the remains of the big-horned bison. Folsom points also have been discovered elsewhere, and they are beautifully fashioned. The three-inch pieces of flint are flaked to the general shape, then a flake from the base to nearly the tip is chopped away to make long grooves and finally, tiny chips are removed from the edges and the base is ground smooth. There are great disputes over the reasons for such elaborate fluting, but probably some of the flaking was for aesthetic satisfaction and/or to attach the base to the lance more successfully.

The *Plainview* culture (ca. 7,500-10,000 years ago) was named for a find of the remains of big-horned bison near Plainview, Texas, showing new, or at least more, evidence of the Paleo-Indian hunting techniques. The find reveals the hunting method of stampeding bison over cliffs and shows the tools used to kill bison and prepare the skins. The Plainview points resemble the basic outlines of Folsom points, but they lack the fluting. Also, a few paint palettes, beads, and decorated stone disks (probably used for ornaments) have been found.

The Gilcrease collection contains good examples of Paleo-Indian artifacts. The Clovis and Folsom points are often displayed with bones of mammoths and mastodons.

The Plainview and a number of other cultures after Folsom are believed to have been transitional to the next major culture, still based on a hunting economy, the *Plano*. (Most sites date between 7,000 and 9,500 years ago.) This was a time of change, as the climate became drier and the grasses grew sparse. Mammoths, horses, and camels were dying out or extinct, and even the big-horned bison were giving way to the species we know today. The hunting economy finally disappeared because of this change in climate, and man was thrown back to an earlier state in his development. Once again, he became a collector of whatever food he could find - small mammals, insects, and the seeds of wild plants. Diverse cultures resulted, born of the slow process of trial and error.

EASTERN ARCHAIC CULTURE

A cultural stage 8000 B.C. to 1000 B.C. of the Archaic people, as they are called by archaeologists, specialized in nothing, but they were versatile in attempting everything. They invented fish spears, snare for trapping rodents and birds, darts for bringing down small game, baskets for collecting roots, and stones for grinding seeds. Settlement patterns changed as man colonized the seacoasts and rivers. Life became more sedentary and the population seems to have increased.

On the Plains the Archaic period began about 4,500 B.C. West of the Rockies in northern Mexico and Texas, the Archaic way of life persisted until the Europeans arrived. Much of the basin-desert and mountain country of the Rockies and West, and parts of Texas and Mexico, would not witness other than Archaic lifestyles until European influence arrived.

After the ice melted, the Archaic way of life could be found in two forms: The *Eastern Archaic* culture and the *Basin-Desert Archaic* culture of the western part of the continent. The Eastern cultures were emerging some 10,000 years ago, and the Eastern Archaic was marked by the manufacture of ground stone implements of ever-increasing quality and by crude pottery beginning about 1400 B.C.

Increased attention to burial observances is evident during the Archaic period. A new cultural pattern, known as the **Woodland (1,000 B.C. - ca 600 A.D.)**, emerged in the area that now includes southern Ohio, northern Kentucky, northwestern West Virginia and to a lesser extent the middle-to-lower Mississippi River area. Their burial grounds show that important persons were entombed with offerings and with the bodies of those presumed to have been their retainers. Mounds arose atop mounds as new burials were made until some reached heights of 70 feet. A complex of several mounds occasionally was surrounded by an earthen wall, and both the size of the mounds and the richness of the grave offerings point to a complex religious life and a complex though still familial political organization. These mounds

revealed tubular, and superb, tobacco monitor effigy pipes that sometimes were in human form. Copper beads, stone gorgets and projectile points were also found in the mounds.

During the *Woodland* period, maize was brought from Mexico, following squash and sunflower, which had been cultivated during the late Archaic period. It is evident that man at this time exploited all aspects of his environment of hunting and gathering. By about 500 A.D. the Woodland culture had developed agricultural techniques which spread over a large part of the South and onto the Plains. They did not store food indefinitely, so communities probably called on each other for food in the lean years. Eventually, the wide trade network that existed in prehistoric North America was developed. Copper, mica, marine shells, and obsidian were typical trade items.

Many artifacts of the Eastern Archaic and Woodland cultures may be seen in the Gilcrease collection. There are examples of early pottery, beautifully carved stone pipe bowls, and “banner stones” which were probably used as balance weights on throwing sticks or Atlatls. Arrows and bows were not yet in use.

The **Hopewell period (100 B.C. to 300 A.D.)** evolved during the middle of the Woodland period. It was named after the owner of an Ohio farm where large earthworks and mounds were found. The Hopewell culture is centered in southern Ohio and Illinois, but eventually extended its influence as far away as Minnesota, New York, Florida, Louisiana, Kansas, Oklahoma, and onto the Plains. During this period, the cultivation of plants was increasingly important. Hopewell was not technically a culture, but consisted of many different societies with their own customs all bound together by attention paid to the dead and a seeming economic bond. The Hopewell burial mounds were large; the tomb offerings were rich, and labor for constructing the earthen works implied a large sedentary population. Raw materials from different parts of the country were used in decorations and ceremonial art. A powerful central authority seems confirmed by the burials of important personages, and a specialized artisan class may have been subsidized by the religious practitioners or perhaps by families. By about 500 A.D. the Hopewell traits were declining everywhere -- possibly because the social and political institutions were unable to support the increased population. These institutions may have been inadequate for the new problems that arose, such as the unrest in eastern North America. There is evidence of warfare and raiding. After about 500 A.D., the Hopewell people sought out hilltops to build their ceremonial centers so that they could be defended.

Along the Mississippi River and other river systems of the South, there emerged about 500 A.D. the **Mississippian Culture (500 A.D. - 1,600 A.D.)** that equaled Hopewell in its richness. This culture was the immediate antecedent of the Southeastern Choctaw, Chickasaw, Natchez and others. Its zone of influence reached as far as the Great Plains and New York. Many questions about this culture still are not answered, and archaeologists do not agree on their origin. Current thinking seems to treat the Mississippian as an indigenous culture, an outgrowth of the Hopewell cults in the South blended with the Mexican elements that arrived comparatively late. The most imposing characteristic of the Mississippian is the pyramidal mound which served as a foundation for a temple or a chief's house. The Mississippian population must have been extraordinarily dense. There were thousands of villages up and down the Mississippi River, on its tributaries, and along other river systems. Spiro, in Oklahoma, was one of the great ceremonial centers where there were multiple mounds. People fished, hunted, gathered, and, where fields were burned and planted, small farmsteads were established. Shell carvings were particularly appealing to the people of Spiro.

The Mississippian culture is especially well represented at Gilcrease Museum with articles from the Spiro Mounds, as well as Arkansas, Tennessee, Mississippi, and Kentucky. Among these articles are bone and fresh-water pearls, elaborately etched conch shells from the Gulf Coast, and copper from the Great Lakes region which was beaten into sheets and formed into images of “falcon-gods” by repousse.

BASIN-DESERT CULTURE

The Basin-Desert culture, which developed after the ice melted, was located in the deserts of the Southwest and the Great Basin westward to the Pacific Ocean. The land became largely arid and could not support the large mammals which had enabled the specialized hunting cultures to continue. Instead, the Basin-Desert culture was oriented toward plants and the hunting of small animals -- the collection of small seeds and roots for food and the use of plant fibers for baskets and footwear. Most characteristic of the period are the grinding stones and the baskets that were used for transporting and storing grain. The Basin-Desert culture appears to have flourished at about the same time as the Clovis and Folsom cultures on the Great Plains. (This has been referred to above as the Basin-Desert Archaic.)

Hohokam

The desert people exploited every possible food resource, and they must have existed on a precarious edge between survival and extinction. Caves that were discovered give a picture of the tools they used and their way of life. Since the caves were small and only intermittently occupied, it is apparent that people lived in small groups and wandered much of the year in search of food. For thousands of years scarcely any basic changes took place in the pattern of food collection. Then, about 2,000 years ago in southern Arizona, the Mogollon and Hohokam cultures ("those who have vanished" in present-day Pima Indian language) evolved. The most noteworthy difference that developed about 2,000 years ago between the Hohokam and other cultures of the Southwestern deserts was their extensive system of irrigation works. They were also receptive to new ideas, primarily from Mexico, and they made exquisite jewelry and distinctive pottery. They built pyramids, imported rubber balls from Central America for a ball game, and it appears they used astronomy to calculate planting dates. Possibly the first etchings were with acid on the remarkable works of art on marine shells. About 1100 A. D., their way of life disappeared, and the Hohokam are survived today only as the Pima and Papago Indians and other farm village tribes of southern Arizona.

Anasazi

Another great culture that emerged from the Desert Archaic foundation was the Anasazi ("the ancient ones" in the language of the Navajo who later occupied much of their territory). They are well-known because of the cliff dwellings found at Mesa Verde, CO, Chaco Canyon, NM, and many other cliff dwelling sites. They received many of their distinguishing cultural traits from Mexico and possibly, a few from the Southeast. The type of maize they grew was possibly of Southeast origin. The architecture of the huge apartment houses they built is the most distinctive among the Southwestern cultures. The Anasazi also developed irrigation, although not as extensive as the Hohokam, and their skills in weaving, basketry, making household utensils, etc., were rarely equaled north of Mexico. With surplus food and relative stability, they developed a rich ceremonial and artistic life. The pomp of their religious festivals can be inferred from the size of their dance courts or plazas. The classic Anasazi culture came to an abrupt end about 1300 A.D. The population migrated to their present locations at pueblos on Arizona mesa tops, or along the Rio Grande River near Santa Fe and Albuquerque. Many explanations have been offered for the sudden exodus. Some thought it was due to the raids by the Ute and Apache Indians from the north, and others thought it was due to the great drought that lasted about 23 years. All of the explanations probably were partially correct.

Mogollon

Extensive evidence of a third culture, the Mogollon, has been found in west central New Mexico. They were the first "Pueblo" culture to appear, but did not evolve much. Between 700 A.D. and 950 A.D., pressures from the outside blurred their separate cultural identities, and within a century or two, they too, seem to have vanished. Between the 10th and 12th centuries, the Mimbres people developed from a mixture of Anasazi and Mogollon culture.

Navajo

The Navajo represents one of the world's best examples of a culture that tends to borrow rather than to reject. They arrived in the Southwest from the Canadian North with only a simple cultural framework, and they incorporated aspects of other cultures that might be useful to them.

Those cultures, which are an outgrowth of the Southwest Pueblo cultures, are among those represented at Gilcrease Museum. The Hohokam and Mogollon, which grew out of the Archaic-Desert Cochise culture, have pottery influenced by traits from Mexico. The Mimbres, a late Mogollon/Anasazi group, made exquisitely decorated bowls with animal motifs. They have a hole purposely made in the bowl to show that the piece belonged to the dead rather than for use in everyday purposes. The Anasazi articles are pottery, baskets, early articles decorated with turquoise, and fetishes used to strengthen prayers and Indian ceremonies.

MESOAMERICA

(See also separate History section on Mexico)

South of the areas we have been discussing was the culture area known as Mesoamerica. (A "culture area" is an area where the societies are more similar than they are different.) The Mesoamerican culture area extended roughly from the arid region of what is now northern Mexico to what is now the northern border of Costa Rico. This area spawned a fully developed civilization with large centers of population based on specialized crafts, long-distance trade, and a stratified class system. The state provided support for monumental public architecture, writing, science (especially astronomy), and an excellent art style.

The development of this culture began when the nomadic hunter-gatherers of the region started to include horticulture in their lifestyle, apparently between 7000 and 3400 B.C. Corn (maize), beans, and squash were the major cultivated crops, but the rest of the world is also indebted to American Indian farmers for potatoes (white and sweet), lima beans, tomatoes, peppers, pumpkins, avocados, cocoa, pineapples, and many other lesser crops. Plant horticulture had become a way of life over a wide area in Mesoamerica by 2000 B. C. With the domestication of plants came a decrease in the need to move around gathering wild foods, and this allowed the development of small, at least part time, villages. The influence of this horticulture extended beyond Mesoamerica. By 4000 years ago, corn had spread to New Mexico and South America. By about 2300 B.C., crude pottery appeared--another evidence of sedentary villages--and, shortly thereafter, came the odd clay figurines that remained a conspicuous part of Mexican culture for thousands of years.

Olmec

The Olmec culture was named after the Indians living in the area where the first Olmec material was identified. It is not known which linguistic group or groups were responsible for the Olmec culture. Five hundred years before the Golden Age of Classical Greece (about 1000 B.C.), the Olmec culture had developed in the Gulf Coast region of Vera Cruz. The greatest achievement of the Olmecs was their invention of a system of religious leadership that was the basis of all later Mesoamerican civilizations. La Venta, thought to be their principal center, was not a city in the ordinary sense. There was no residential area--the place was a large ceremonial center on an island to which people came for religious rites and which they supported with food and labor. There is no stone on the island, and the nearest source for the stone figures found there (some weighing 40-50 tons) is 80 miles away. The carving and moving of the figures, done by people with only stone tools and their own muscle-power, would seem to indicate considerable religious devotion and/or great fear. The priests must have had a powerful hold over their communicants.

The theme of the jaguar runs throughout Olmec culture. This jaguar cult is also found in the Chavin culture of Peru; so it is likely that some missionary work took place, but it is not definite which

culture influenced the other. The Olmec “babies,” like those in the Gilcrease collection, reflect some of the jaguar features.

Another significant center established by the carriers of the Olmec culture was Monte Alban, about 200 miles southwest of La Venta. This ceremonial center is on an mountain above three fertile valleys. Its first shrine was built about 500 B.C. and it continued as a ceremonial center until about 900 A.D., going through several changes of religion and probably of population in the valleys nearby.

One of the principal sources of influence of the Olmecs, or their Zapotec converts (who lived in the Monte Alban region), may have been a kind of writing, the oldest in the Americas. Crude glyphs (carved pictographs) are found in Olmec ruins at Monte Alban. A method of storing records of the past and communicating secretly, through writing, would give the priests considerable influence over their illiterate masses. These early glyphs were so successful that all forms of writing used in Middle America apparently descended from them.

Olmec influence eventually reached into the mountain-walled valley of Mexico where Mexico City now stands. The ceramic Olmec “baby” in the Gilcrease collection, mentioned above, is from the Tlatilco brick pits of Mexico City. A ceremonial center on the Olmec model was begun in that area about 300 B.D. and remained in use for several centuries. Significant developments occurred around the beginning of the Christian era when, at another center, areas for residences were added to the pyramids as were raised platforms used for rituals. This site, Teotihuacan I, is the first true city in Middle America.

Between 300 and 700 A.D., a similar, but much larger, city (Teotihuacan II) spread over nearly seven square miles. Its enormous pyramid complex is a spectacular sight, today located 30 miles northeast of Mexico City. The Pyramid of the Sun is as high as a modern 20 story building, and its buildings would have provided living space for 50,000 people. Its feathered serpent god, Quetzalcoatl, is one of the most attractive gods of the Mexican pantheon. The palaces and other buildings had clay roofs supported on posts and wooden beams. The rooms were arranged around a paved courtyard with drains to carry water away. The frescoed walls were painted in bright colors with figures of people in a variety of activities.

Teotihuacan influence in architecture, religion, and political control spread to all civilized parts of Mesoamerica. Then, around 700 A.D., the great city fell, apparently to barbarians from northern Mexico. Gradually, as the other civilized centers fell, a dark age overcame Mesoamerica, and the Valley of Mexico would not recover its cultural leadership for 300 years.

Maya

About the same time that the Valley of Mexico culture pattern was beginning, the isolated civilization of the Maya was developing in the south. Apparently as the Olmec culture spread north to Teotihuacan, it also spread south to Guatemala and Yucatan. The Maya had not only a distinctive language and physical appearance, but also a distinctive civilization. There is no evidence of a dominant capital city, and their city-centers did not form an empire.

The Maya were bound together by similarity of culture and their subservience to the priesthood. Their priests had writing, including books on bark paper. They had invented the arithmetic concept of zero before the Europeans adopted it from the Orient. Their astronomy made it possible for them to accurately predict the movements of the sun, the moon, and the planet Venus. Their calendar was accurate down to the final fractional day of the year. Such superior knowledge, especially when compared to the ignorance of the peasants, helps explain why there was not strong secular leadership. The military and merchant classes seem to have had little power. The priestly aristocracy were hereditary rulers and kept an almost total monopoly of knowledge, wealth, and power which they used to channel the energies of the people.

Generally speaking, the Mayans seem to have governed well. This time period was relatively peaceful and conservative with little change during the centuries when their civilization was dominant.

There was a 50-year interval, about 550 A.D., when building stopped, but the Maya revived and continued for another 300 years. About 800 A.D., it had collapsed. Construction stopped, the ceremonial centers were abandoned, and the jungle took over again.

Chichimecs

The civilization that rose after the end of the classic cultures of Mesoamerica was more vigorous but was also harsher and somewhat less civilized. The Chichimecs from the North came in waves over a period of 500 years. Their invasions can be compared to the Greek invasions of Persia, the Roman invasions of Greece, or the Germanic invasions of Rome. A stronger, though more primitive society, was overcoming one that had possibly become complacent and self-satisfied or was split by lack of unity and disputes among its classes. The invaders swarmed into the area, conquered some cities, destroyed others, were held off by others, and eventually mixed in with the people who were already there, absorbing parts of the old culture as well as imposing their own new patterns.

Toltec

Gradually, order returned to the central valley of Mexico and, around 970 A. D., the recorded history of Mexico begins. The Toltecs, a tribe of the Chichimecs, moved their capital to Tula, beyond the northern end of the valley of Mexico. There they utilized skilled survivors of the previous civilization to build temples, make pottery and carve statues. There was some recognition of the gentle god, Quetzalcoatl, but the dominant Toltecs preferred their own more warlike and blood-thirsty gods. Tula was located on an easily defended hilltop. Instead of being dominated by priests, it was a city of soldiers obeying military leaders, supported by conquered populations which set the government, economic and religious pattern that prevailed until the Spanish conquest.

By 1000 A. D., the Toltecs had spread into Yucatan Peninsula. With the help of Mayan artisans they built the city of Chichen Itza. Toltec influence, though only through circumstantial indications, is found as far north as the Mississippi valley of the U. S. and as far south as Nicaragua. Tula was destroyed about 1160 A.D.--probably by another wave of Chichimec barbarians.

As fresh bands of Chichimecs invaded, some areas were able to hold out against them; for example, the Mixtecs who had expanded into the area around the old ceremonial site of Monte Alban. However, during more than 200 years of warfare among the city-states, none was able to control the whole valley, which was the key to controlling all of Mesoamerica until the Aztecs appeared around 1200 A.D.

Aztecs

The bloodthirsty Aztecs were unpopular neighbors wherever they wandered and tried to settle after they came from the north. Around 1325 A. D., they began building Tenochtitlan (their capital) on an easily defended island in Lake Texcoco. The lake had many established successful cities around it. The Aztecs won their dominant position by playing these older cities against one another. They allied themselves skillfully and switched sides at opportune moments. They absorbed dissidents and soldier immigrants from neighboring warlike tribes, just as eagerly as they borrowed from earlier cultures and exacted tribute from those they conquered.

By 1519, the year of the Spanish invasion, Tenochtitlan was a city about five times as large as London at that time, with a population estimated at 300,000 and growing. (The story of the European invasions is material for later sections of this manual. The Inca civilization of South America has not been discussed because it plays little part in the Gilcrease collection.)

Gilcrease Museum has a rich collection of Mesoamerican artifacts in pottery, carved stone, jade, and gold. One of the older pieces is the "Olmec Baby," reminiscent of the jaguar cult. There are examples of carved stone masks from Teotihuacan, many Mayan images and ceremonial vessels, and a rich collection of gold objects (mostly from Panama), many fashioned in repoussé and the "lost wax"

casting method. There are many modeled clay objects depicting scenes from everyday life which came from the area occupied by the Tarascans in western Mexico.

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ART ELEMENTS AND PRINCIPLES

In order to verbalize to the viewer of art and to help the viewer understand the intent of the artist, the critics and art historians have identified and organized commonly used methods of developing an artwork. They have divided these methods into two groups: the elements of art and the principles of art. The elements of art consist of line, color, texture, light, and space. The principles of art are balance, rhythm, emphasis, and unity.

ART ELEMENTS

Color: Properties of Color

Hue The shade that is a variety of a certain color ... synonymous with the identity of the pigment: red, green, etc.

Value Refers to the darkness or lightness of a color (hue). The lowest value is black, and white is the highest value.

Tint/Higher White added to a hue.

Shade/Lower Black added to a hue.

Saturation The intensity of the color. Adding pigment can strengthen the intensity.

Property of Heat Color has temperature. Reds, yellows, and oranges are called warm colors and seem to project themselves forward. Greens, blues and violets are called cool colors and seem to recede. This is a rather stereotyped statement because artists are very clever in manipulating these generalized rules to make unique presentations.

Symbolic or Emotional Color also projects emotional and psychological qualities to the artwork. Red: heat, anger, danger; green: cool, soothing, safe.

Primary Colors

Red
Yellow
Blue

Secondary Colors

Orange
Green
Violet

Tertiary/Intermediate Colors

Red Orange, Yellow Orange, Yellow Green, Blue Green, Blue Violet and Red Violet

Analogous Colors are next to each other on the color wheel.

Complementary Colors are across from each other on the color wheel.

Monochromatic A painting done in one hue with the different tints and shades of that color.

Neutrals Black, white or any complementary colors mixed together to produce gray.

Line

The variety and organization of lines gives definition and meaning to the art.

The Properties of Line

Width Thick, thin, tapering, uneven broken.

Length Short, long, continuous, broken.

Direction Horizontal, curving, parallel, vertical, perpendicular, radial, diagonal, oblique, jagged, angular.

Focus Sharp, fuzzy, blurred, soft.

Boundary Edge, contour, outline.

The arrangement of lines can suggest form and/or the impact and illusion to the art. Short staccato lines suggest tension or excitement. Long curved lines could be languid, soft, or smooth. Lines can give the illusion of depth or space or they can be flat or abstract. Many artists consider lines the bones of many works of art.

Shape and Form

Shape refers to flat, defined areas in two-dimensional artworks. Two-dimensional works are generally drawings or painting on paper or board, so the image is flat. Form refers to three-dimensional artworks; those having height, breadth and depth, so we can move all around them and see different views.

Open Areas in a piece that can be looked into or through, broken open or perforated with open spaces, such as a figure with its arms flung wide, running, as opposed to static, block-like figures. Trees with large, separated branching are open, while rocks are usually closed.

Closed Solid, self-contained, with no open areas or protrusions into the surrounding space.

Geometric Circle, square, rectangle, triangle, pentagon, octagon, cylinder, sphere, cube, pyramid, cone, or any formal, ordered construction.

Free Form / Organic A non-geometric form that appears to take random form, can be closed or open.

Size - Long or short in length, wide or narrow in width; thick or thin in depth; tall or short in height; large or small in area or volume. **Mass** Light or heavy: the optical weight of the shape or form, taken in its entirety.

Positive and Negative Space All objects are perceived as figures against background. The figures are considered *positive* and the background *negative*. In an open shape, like a wheel, the open spaces are negative and the solid parts are positive. Artists often draw the shapes of negative spaces in order to create more correctly the spatial size and relationships on paper.

Movement Implied by a directional character, because shapes or forms have been extended in one direction more than another, i.e., repetition of shapes all pointing in the same direction.

Texture

The texture in art can be either that of the object portrayed or of the material and fabric of the work itself. In painting both approaches have been used; but in sculpture and architecture, the texture is usually in the material itself.

Natural/Tactile Textures that feel to the touch as they look to the eye.

Visual Textures that are visual only; they lack the feel of texture.

Space

The use of space in a piece of art is the artist's way of directing the eye ... how one views the creation. The placing of shapes, lines, and color can command attention. Negative space is as important as the positive space. Mass and volume also come into play, especially in sculpture.

The illusion of space or depth in two-dimensional works of art can be created in one or more of the following ways:

Geometric/Linear Perspective Using a grid, with one or more vanishing points, that defines the relative sizes of objects, giving the illusion of space and distance as the human eye actually perceives them.

Relative Size of Objects Showing objects nearer to the viewer as larger, those in the distance as smaller, higher on the picture plane; the actual surface of the picture viewed as if it were a pane of glass through which we look.

Overlapping Shapes Used to indicate those behind and farther away.

Texture Variation The texture of objects nearer is more distinct, while objects far away have little or no indication of surface texture. For example, leaves on trees close to the picture plane may be indicated, while those farther away are not.

Aerial/Atmospheric Perspective In landscape painting, an illusion of recession through the depiction of atmospheric effects. When seen through a volume of air, the colors of a distant object appear progressively less intense and, depending upon the amount of moisture in the air, progressively cooler or bluer.

Light

Light is our source of color. It has warmth and coolness. It travels in a straight line and reflects off objects. The artist uses this knowledge to orchestrate all the nuances of his work. The intensity, the time of day, the atmosphere, the direction -- all affect the properties of light. The use of light is a dramatic and powerful tool for the artist.

Transparent Rays of light pass through, allowing us to see through the object, such as clear glass, plastic.

Translucent Light is admitted through, but is diffused so that we cannot see clearly through the object, such as frosted glass, pebbled surfaces.

Opaque Not admitting or giving off light, we cannot see through the object at all, such as bronze, wood, stone, painted glass. Some artist's materials have these qualities, notably paint. Watercolor, applied thinly, is translucent, allowing the white paper to reflect through it, while oil paint is opaque, and covers the surface beneath. Sculptural materials are also described in these ways.

PRINCIPLES OF ART

The composition of a work of art encompasses all the principles of art. These are balance, rhythm, emphasis (focal point), and unity. The success of the artist's creation depends on how well he has incorporated these aspects. The variety and nuances of these principles are infinite, but to be successful they must work together.

Balance

Balance is important to composition. Visual balance (implied weight) is apparent in two and three-dimensional works. The canvas has a frontal surface (the picture plane) with limited dimensions. The shape of the canvas and the location of the shapes, colors, subject elements, etc., present some illusion to the viewer. Shapes, etc., can be placed high, low, on one side or the other. The placement of elements determines how we perceive them. The eye may be led *off* the edge of the canvas with no path for returning, or it may be diverted back into the work through some directional element. THE ESSENCE OF BALANCE IS MOVEMENT FROM ONE PART TO ANOTHER. Balance can be achieved through:

Color Is there repetition of a color throughout the work? Where is the color placed? How does the eye move from one to another? Are there specific groupings of color that unify the work: primary, secondary, complementary, neutral, monochromatic, analogous?

Movement Is there a definite organization in the composition? Is there a circular, triangular, square, rectangular shape *implied* in the underlying organization: do some objects advance or recede?

Line Has the artist used line to unify the work (i.e., thick, thin, tapering, uneven, etc.)? Is there one type of line that predominates in the work? Are there implied lines (invisible paths) that lead the eye? Do shapes serve as directional lines?

Light and Shadow The artist may use light and shadow rather than color to unify the work. Look for repetition, movement and pathways of light or shadow to identify a center of interest.

Texture Can be used in the same way as color, line, and light.

Shape What are the predominant shapes? Organic, open, closed, etc.? Is there similarity among shapes? Repetitive elements of shape? Visual or aesthetic pleasure in an arrangement can be sensed intuitively with practice.

Symmetrical If an imaginary line is drawn through the center of the object, usually vertically, one can see the elements that appear on either side. Symmetry presents the same elements on each side.

Asymmetrical Informal balance has differences in the number, size, shape of elements on either side of the imaginary center line.

Radial Elements radiate from a point.

Rhythm

Repetitive Repetition of a visual element.

Alternative Repetition with some variation to create interest without destroying the rhythmic pattern.

Progressive Rhythm involving repetition and a consistently repeated change.

Flowing Rhythm with a wave motion and repetition of curvilinear shapes. The crucial feature of this rhythm is the smooth, flowing transition between forms.

Emphasis / Focal Point

Size

Color Intensity

Placement

Convergence/radiation

Direction

Value contrast

Different-ness

Unity

A coherent relationship among the parts or elements of a work of art. The whole or total effect of a work of art which results from the combination of all of its component parts.

MEDIA

Paints

Acrylic A synthetic paint made of clear plastic resin suspended in water. As the water evaporates the paint dries permanently, waterproof but flexible. Acrylics may be used from washes to impasto techniques on many different supports. It is water-soluble as long as it is not allowed to dry. Artists began using acrylic paints in the 1940s.

Casein A protein from milk used as a binder for paint pigment. Handles very similarly to tempera paint.

Encaustic Paint with beeswax, varnish, and linseed oil added as a binder for the pigment.

Egg Tempera Paint with egg yolk (usually, but can use egg whites) added as a binder for the paint pigment. It is very permanent, dries quickly and is hard to handle.

Fresco Painting done in wet plaster. The wall is prepared first with rough plaster called the arriccio. Then a cartoon (drawing) is applied. Each day only enough finished plaster is applied that can be painted while the plaster is still wet. That is called the giornata. Paint pigment is mixed with lime and water. Fresco color is matte and deeply luminous. The work is slow, tedious, inflexible, but glowing colors and durability are positive qualities.

Gouache An opaque watercolor made by increasing the amount of gum arabic binder in the paint and by adding small amounts of an inert pigment like zinc white or chalk. Casein is considered a form of gouache.

Oil A typical oil paint contains finely ground pigment, a drying oil, usually linseed oil, and an inert stabilizer that prevents it from separating out. Modern science gives many formula options in the making of oil paints.

Watercolor A combination of finely ground transparent pigments, gum arabic, and water.

Prints

Aquatint A technique used in etching. The metal plate is textured by being coated with rosin dust, heated so that it adheres to the plate. Plate is then bathed in acid which bites around the granules, leaving a rough surface which holds ink. Values are created by how deep the acid eats. Mastic is used to control this reaction. Plate is inked and printed.

Dry Point A technique commonly given to a variety of work done on metal plates from which prints are made. *Gravure* and *intaglio* are generic terms used to cover linear incisions on metal. However, in the most precise terms *etching* refers to the following process. (1) Cover the metal plate with an acid resistance etching ground. (2) Using a stylus, draw through the ground. (3) Expose the plate to acid which eats the line deeper to hold ink. (4) Print.

Mezzotint The metal surface of the plate is roughened with a rocker. The evenly roughed surface is the darkest value of the print. The lighter values are achieved by scraping and burnishing to different smoothness. The ink will not adhere as well as the surface becomes smoother.

Lithography Another printing process. (1) Drawing is made with a greasy crayon on a slab of flat, polished, porous limestone. Stone is chemically treated so that the wax or grease adheres firmly. (2) Wet the surface not touched by the crayon. (3) Greasy ink is rolled over the stone; greasy ink is repelled by the wet areas, but sticks to waxy areas. (4) Paper is laid onto the stone and run through a heavy press. Drawing is duplicated.

Relief Printing The printing plate can be materials other than metal. These plates print on raised area while background is cut away. Example: Woodcuts/wood engravings, linoleum, etc. Anything can be used similar to a stamp.

Silk Screen Also called serigraphy. This is a stenciling process on silk stretched over a frame. Open mesh areas of silk allow ink or paint to penetrate through the screen onto the printing surface when pressed with a squeegee. Each color run requires a different screen. All have to be registered. Mastics and papers are used to block the screen. Modern science has developed many new processes of blocking but essentially the principles are similar. Laser and photography are mostly used for commercial printing. The artist tends to be more hands on.

Drawing

The draftsman relies on the line. The organization of the lines gives definition to the drawing.

Pencil There are many hardnesses of lead to give a variety of light and dark. Pencil also comes in many colors. The pigment is pressed into a binding agent then surrounded by a supporting holder.

Pen & Ink Drawing with a pen (many to choose from) that will hold ink. Washes are often added.

Pastel Chalk like, made with compressed pigment, chalk and gum tragacanth as a binder.

Crayon Conte crayon - grease free compressed pigments and binder. An adaptation of pastel.

Sanquine A brownish red pastel crayon often used in drawing. Sepia tone wax crayon. Wax as a binder and pigment.

Silverpoint The silver metal used to draw on opaque white ground.

Sculpture

Sand Method of Bronze Sculpture¹

The French sand method is not termed so by chance; it gains its name from the fact that a sand deposit found in France has just the qualities required for a superior sand casting. This sand has a fine texture and a high clay content which enables it to retain moisture thus permitting the sand to bond together and hold a pattern. The Henry-Bonnard Foundry of New York City, which cast the first Remington bronze in 1895, used this French sand for its work. When the sculptured figure is completed in modeling clay the artist makes a plaster cast of it which he delivers to the foundry. Here the plaster cast is dissected; that is, it is cut into a number of separate parts or sections. The sculptor and foundry artisans consult with each other on the complications and limitations of the particular figure to decide just how and where to dissect the plaster cast.

The next step is to fill a metal frame called the flask with sand. This flask is in two parts which are hinged together and resemble two small sand-boxes face-to-face. The sections of the plaster cast are then placed in the leveled sand which is packed and tamped very tightly to hold them in place to provide a good mold. It is then closed. When the flask is opened, the plaster sections are carefully removed from the sand and a perfect impression is left in their place.

The open flask is placed in a kiln and baked at a temperature of 350° to harden the mold. After this sand mold has been baked and cooled, a core of silicate sand and oil is built into it suspended by pins thus leaving a small space between the core and the impression in the mold. The flask is closed again and taken to the furnace room where the molten bronze is poured into a small opening provided for it. The flask is then set aside for cooling and hardening.

When sufficient time has elapsed the flask is opened and the once hollow pattern in the sand mold is now revealed in bright shining bronze. The many sections of bronze are removed and the core dug out. There remains a great deal of precision work for the foundry artisan to do as he must file and hand-fit perfectly the many sections before they can be assembled by means of bronze pins. These pins hold the sections together until the final sweating and brazing is done.

Minor finishing work is still required. The bronze pins need burnishing, perhaps some changing of details is required or color added by chemicals. And now for the first time the completed figure stands forth in one piece of time enduring bronze.

History Of The Lost Wax Method Of Bronze Casting

As a record of history, no other art form presents a more complete or clearer record of the development of the human culture than sculpture. This is due to the fact that sculptures were made of durable materials that withstood the elements through the ages. These durable sculptures came in the form of utilitarian objects, weaponry, and religious relics and have given great insights into the various aspects of every culture. Sculptures also give evidence to what that particular civilization held as important. For example, African sculpture is usually very 'truncated' like a tree. These sculptures very often reflect the African value of fertility. The Roman and Greek sculptures reflect their admiration and respect for the physical body as well as their political leadership.

Recent scholarship has traced bronze work back at least to 5000 BC and cultures from the Mediterranean

¹Bruce Wear, "The Making of a Bronze a Brief and Simplified Explanation of the Technique of Casting Bronzes," *The American Scene* (Summer 1961), p. 19.

to China. But the purposeful fusing of metals into the alloy of Bronze dates back to 1800 BC. The Egyptians were the earliest known miners of copper. Their main source was the island of Cyprus, from which the word "copper" is derived. The Phoenicians were great seafarers with access also to this copper, and they became skilled bronze workers. They carried their craft to many other countries. China had also developed the craft of bronze casting. By the 7th century B.C., the lost wax casting method had been brought to a high level by the Greeks.

The earliest bronze castings were solid and their weight, as well as the size of the heat resistant crucibles that could be handled, limited the size of the casting. Larger statues and vessels were cast in sections and then joined with rivets or soldering, both crafts that the Greeks perfected some 3000 years ago. By the 6th century BC, Greek artists and foundrymen had developed assembly line methods to satisfy the demand for their products in many lands. By the 4th century BC, the Romans had similar methods for producing armor and weapons for their legions. The Greeks also developed the basic method for making many copies of a work.

A great breakthrough came with hollow core casting, requiring far less metal than a solid casting. This was in the 6th century BC. In the many centuries from the birth of Christ to the Renaissance, art in bronze flourished mainly in China and India. With the Renaissance, (1300-1600), Florence and then Venice attracted the greatest sculptors such as: Donatello, Giovanni, Michelangelo, and Cellini, to name a few.

Though the lost wax method, called cire perdue, is the oldest and most accurate method of casting, sand casting became the predominant method for bronze casting in Europe which spread to America. The success of sand casting was tied to the greater simplicity and economy for the mass production of utilitarian objects in bronze and other metals. For the average utilitarian product, sand casting required less-skilled workmen than the lost wax casting and it was a more efficient industrial process.

By the 1870s American sculptors had several foundries to cast from. They all cast using the sand casting method. The Henry-Bonnard Bronze Company of New York was the best known. They cast Remington's first four sculptures as well as sculptures by Augustus St. Gaudins and Daniel Chester French.

During the last quarter of the 1800s, Europe experienced a revival of the lost wax method of casting. For fine art, this method is superior for casting detail and sculptures that have deep undercuts. The mold could be reused for additional castings and many sculptures could be cast in few if not one piece. This revival reflected the view that the integrity of the artist's original model should be preserved at all costs. The lost wax method of casting brought a collaborative relationship between the artist and the founder. The artist took on an active part in the casting process from the reworking of the waxes to the patination, or coloring of the bronze.

The first and most famous foundry in America committed solely to the lost wax method of casting was the Roman Bronze Works which opened in December of 1897 in New York City. This was owned and run by Riccardo Bertelli, a skilled artisan from Italy. His personality was an asset. He would visit artists and sell them on the advantages of using the lost wax method of casting. Remington moved his business from the Henry-Bonnard Foundry to Roman Bronze. He and Bertelli formed a close and lasting friendship. Their professional partnership has had an effect on all further sculpture. They explored unconventional ways of balancing and mounting sculptures on their bases which opened new thought for other sculptors.

By the time Bertelli retired to Rome in 1945, his goal of introducing the lost-wax casting method to America had long since been accomplished. By 1906 the Gorham Manufacturing Company was operating as well as numerous smaller foundries. The lost wax method is now the primary method used to cast all metal art sculptures.

Clay to Bronze: The Lost Wax Method of Casting

Fig. 1 The process of creating a bronze begins with the artist's completed sculpture. While many sculptors model in clay or wax, other materials such as stone, wood, plaster or metal may be used. In the lost wax method of casting, the artist's sculpture goes through a series of alternating positive and negative impressions before the final bronze is completed.

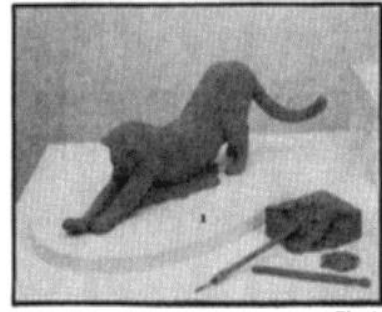


Fig. 2 A flexible rubber mold is made around the original sculpture. This in turn is encased in a rigid plaster mold called the "mother mold" which helps the rubber mold retain its shape. When cured, the plaster mold is separated, a rubber mold is cut, and the the model is removed. From this point on, the original sculpture is no longer needed in the process. The mold, which contains all the detail of the original in reverse, is now reassembled. Molten wax is poured into and then out of the mold, evenly coating the interior with a layer of wax. After cooling, the hollow wax replica or "pattern" is removed and any surface imperfections are corrected. The artist can make changes in the sculpture at this point. A separate wax pattern is required for each sculpture to be cast.

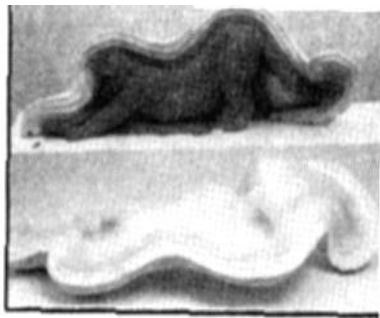


Fig. 3 A wax funnel, or "pouring cup," is now attached to the wax pattern using wax rods called "sprues." The square sprues will later serve as channels for the molten metal to flow into the piece while the round sprues act as vents, allowing air to escape as the ceramic shell mold is filled with bronze.

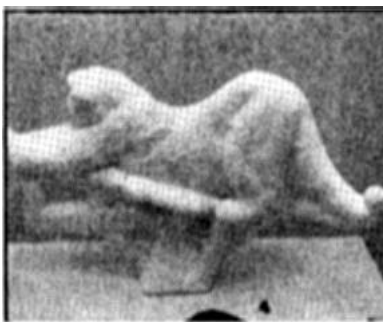
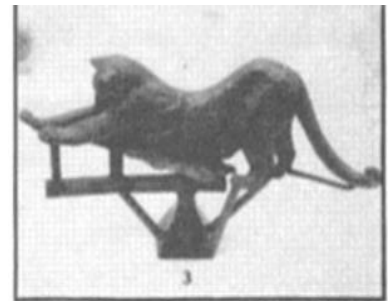
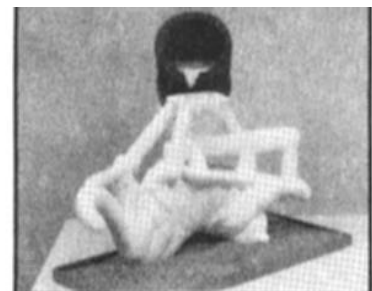


Fig. 4. A "ceramic shell mold" is now made over the entire sprued wax pattern. The pattern is dipped into a thick liquid "slurry" and dusted with a fine, heat-resistant sand or "stucco." This process coats both the inside as well as the outside of the wax pattern. The piece is left to dry and this process is repeated six to ten times until the necessary thickness is obtained. The ceramic mold normally takes about a week to complete.

Fig. 5 After the ceramic shell is completely dry, the mold is placed in a preheated oven at 1500°-1800°F for an hour. The intense heat strengthens the ceramic shell and causes the wax to be completely melted out, or "lost." It is from this step that the whole process derives its name ... "lost wax casting." The ceramic mold, empty of all wax, contains a perfect negative impression of the original sculpture. The mold is now removed from the hot oven and placed in a bed of sand with the pouring cup uppermost. Molten bronze heated to 1800°-2200°F is poured into the cup, flowing down through the sprue channels and into the cavity of the sculpture left hollow when the wax was melted out.



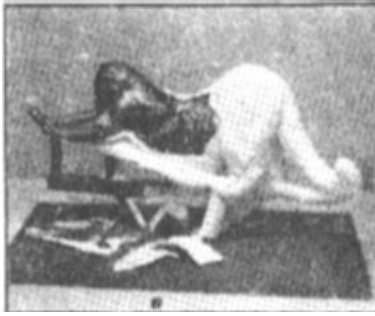


Fig. 6 As the metal cools, the ceramic shell begins to crack and can then be broken away, revealing the bronze casting. The sculpture is sandblasted to further clean the surface. The sprues are cut off, and any parts which were cast separately are welded back together. The surface of the bronze is carefully inspected and worked with a variety of hand-held grinders until it matches the original as closely as possible. This process is called chasing." Figure 6 shows the ceramic shell partially broken away from the casting. A portion has been sandblasted to show the color of the raw bronze.

Fig. 7 The final step is the "patina," or surface coloring of the bronze. Various chemicals can be used to create a variety of colors and effects from subtle to dramatic. A chemical patina, in effect, artificially accelerates and controls a natural corrosion process that, unaided could take years or even centuries to achieve.



Due to the extensive amount of work done by hand, each bronze in an edition will be slightly unique. The entire casting process from the rubber mold to the finished bronze normally takes eight to ten weeks.

Sculpture -*Lionslide*. by Gary E. Hale.

For an excellent video illustration of the Lost Wax method, visit this website provided by the National Museum of Wildlife Art in Jackson, Wyoming.: www.wildlifeart.org/Foundry

Stone Carving

The word "sculpture" actually comes from the word "sculpere" which means "to carve." So in the truest sense sculpture had its roots in carving. The earliest drawings on stone, and primitive carvings give undisputed evidence of artistic ability in the time of cave dwellers. This primitive art gradually evolved into embellishment of architecture in the forms of bas relief before free standing sculpture came about. Architectural sculpture, even the primitive, and tomb sculpture are among the earliest examples of stone carving.

Unlike other forms of sculpture such as clay and plaster in which the sculpture is made by ADDING material, stone carving creates a sculpture by TAKING AWAY material. The artist must have a completely different approach. However, both kinds of sculpture had as its goal a creation of mass. Marble carving is slow and tedious, demanding expert skill and accuracy. The medium is unforgiving. Mistakes can easily be redone in clay.

The other major difference between clay sculpture and stone sculpture is that of permanence. Once a

stone sculpture is completed, it is in its final form. Of course, molds may be made of this original, but need not be if it is "one of a kind." Unless a clay sculpture is fired, or it is made of non-permanent clay (petroleum or wax base), a clay sculpture must have a mold made of it and then be cast into a permanent material such as bronze or hydrostone.

A basic process was followed in marble sculpture by the Greeks, Romans, and the greatest sculptors such as Michelangelo. A smaller model is made in wax or plaster. For example, Michelangelo's *David* was first created in plaster in a one tenth scale. Rodin also followed this same process. Then the sculptor studies his piece taking precise measurements of the projected large scale model. He carefully chooses the block of marble or granite that best suits the final sculpture. At this point a pointing machine is used. A pointing machine is hung on the small scale model at three points. The machine then transfers to the large block of marble the corresponding same three points. The sculptor begins to chip away the excess, working from the outside in. The pointing machine is continually used to mark points from the small scale model to the large marble moving from the highest points of relief to the innermost points. The excess stone is cut away more and more carefully as the surface is approached. The surface is then sculpted with more refined tools and sandpapers.

Knowing this process, one can appreciate the famous remark quoted from Michelangelo as he viewed a marble block which was being discarded. As he saw the block of marble he explained, "There is an angel in there waiting for me to set it free!"

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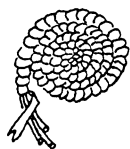
Basketry

Native American Basketry

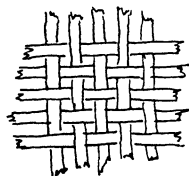
By Carly Gibson

The making of baskets was a necessity for the native people of the American continent. Baskets were made for domestic, social and religious functions. The materials used depended upon the section of the country in which the basket maker lived. Some type of basket was found in every region. If other types of vessels were readily available, the basketry was emphasized less. If there were abundant materials for baskets, many were made.

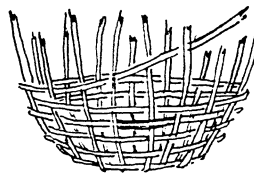
BASIC BASKET WEAVES:



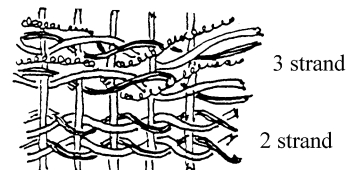
Coil



Plaited



Ribbed and twined over rib



3 strand

2 strand

Dependent upon your expert, there are from two to nine or more different basket weaves. There are, however, 3 distinct types of construction: the coil, the plaited, and the ribbed.

The coil can be a single , bam (rod) which is wrapped with different split roots, ferns, rushes, barks etc. It can be a two bam or three bam construction. If the coil is made from long needle pine, the number of needles is determined by the size of coil you wish your basket to have. The same is true of the sweet grass baskets. Another variation is the shi-lo basket. In this particular type one large reed is used and one small, so it is a two bam basket. Bone awls are used to make the holes for weaving.

The plaited, or over under construction is usually done with equal width of warp and weft. The split willow baskets of the Algonquin and the Cherokee cane baskets are examples of this type of weave.

The ribbed basket is more complex. Ribs are fastened together at a base, then covered in a variety of ways. The Cherokee buck brush basket is made in this manner. The ribs and the strands used to go around them are essentially the same material and weight. Many design possibilities exist. For instance, if two different colored strands are woven in and out of the ribs, the same strand will appear every other rib, thus allowing two color stripes moving up the side of the basket. The ribs of the basket are covered almost completely.

If softer materials are used, two stands may be twinned around the ribs creating a completely different type of basket. The bam-tush basket is made in this manner. The first weft is placed behind one rib and in front of the next, the second is lifted from underneath the first, around the second. The first is then twisted by lifting over the second and around the next rib.

Diagonal designs can then be created manipulating your materials. Sometimes three strands are used, sometimes the two sides of the weaver are different colors and the design is created by allowing the color you wish to be on the surface. It is possible to carry a specially dyed strand under the other weavers, allowing it to show only in certain areas.

BASIC BASKET MATERIALS:

The materials available for baskets dictated the type of basket made. If the area had abundant trees, their branches, shoots, bark and roots were used in the basket. If only rushes and grasses were available in quantities, the baskets were made of these. In most areas, both types were available and many baskets are combinations of tree parts and grasses and reed.

The Cherokee, upon coming to Oklahoma, discovered that the basket materials they had used in Georgia were unavailable or inferior in quality. They discovered that buck-brush could be peeled and used for their baskets. Its shiny white finish, which dulls to a golden buff color with age, made it ideal. It also would accept the natural dyes and allowed them to use black walnut for dark brown, bloodroot with other things added for red, and dock for yellow.

The Hopi used yucca leaves for their baskets. Left flat it could be plaited into trays, split it could be used to cover coils of willow shoots which had been prepared as the base of the coil basket. It was also used in a softer weave to protect their heads when they carried heavy baskets placed on their heads.

The Pomo used the twining technique and the rod and coil technique. In their highly developed basket making, the technique used was suited to the use of the basket. The utilitarian baskets were a necessity to their way of life. Their baskets reached a high technical quality because they were used in place of clay vessels and because the necessary materials were readily available. They decorated some of the coil baskets with feathers and small shell beads. All along the California coast beautiful baskets were

made. The Yurok, Kapok, Mono and Hula made women's hats as well as other types of storage and gathering baskets.

CONCLUSION:

The native people used the materials that were available to provide them with the necessities of life. Cradle boards, fishing nets, vessels for storage, water carriers, gathering baskets, burden baskets, hats, sifters and trays are only a few examples of how weaving reeds, bark, roots, splints, and other available natural materials were used.

The women usually were the weavers and used decorative baskets as an expression of their creative instincts. Many baskets are expressions of religious and ceremonial beliefs.

As the availability of metal utensils and less work intensive products from the settlers became available, the basket making declined. Hopefully the art of basket making is now reappearing as part of the Native American tradition.

Pottery

From This Earth: Pottery of the Southwest

Gallery Guide by Bruce Bernstein

Museum of Indian Arts & Culture, Santa Fe, New Mexico, 1990

Pueblo pottery is one of the best known of North American Indian arts. Archaeologists suggest pottery was introduced from Mexico nearly 2000 years ago; Pueblo people tell us that pottery was a part of the world as it was created.

Southwestern pottery is diverse. Over the centuries, literally hundreds of styles have emerged and disappeared. What we see today are the results of these centuries of experimentation and adaptation to markets as diverse as other Pueblo peoples, Hispanic villagers of the 1770s, and collectors of the 1990s. Change and flexibility are the constants of Southwestern pottery.

Pueblo homes always include pottery as decoration, family heirlooms and symbols of ethnic identity and pride. Large jars (ollas) are used for storage containers for dried foods, clothing and water; smaller ollas are used for cooking. Bowls are used for cooking, mixing and raising bread dough, and serving and eating stews. Bowls are also used as basins to hold the water to wash a young girl's hair before an important ceremonial dance or wedding.

Trade continues the centuries-old role as an essential part of a potter's life: trading for domestic items, ceremonial attire, and jewelry as well as other types of services. It is an honor for an artist's pot to be used in a special dance or event. Individual creativity is thus integrated into the community, providing the pot and potter much more than simple monetary value.

A pot is utilitarian, whether it is created to hold water, food, clothing or prayers, or to sell to museums, collectors and appreciators. Each vessel is a unique product of the very human need for containers, created and shaped by individuals who interpret cultural and family traditions.

BEGINNINGS 200 A.D. -1600 (CONTRIBUTED BY STEWART PECKHAM)

Pottery making was introduced to the southwest sometime between A.D. 1 and A.D. 200, when people in northern Mexico shared the techniques of the craft with early farming peoples living in southwestern New Mexico and Arizona. Plain brown pottery found in early semi-subterranean dwelling sites in the American southwest characterizes the Mogollon culture--one of the ancestral cultures to modern Pueblo Indian peoples.

Pottery-making techniques spread rapidly northward along the New Mexico-Arizona boundary, reaching more numerous and concentrated populations now known as the Anasazi, who were also ancestors of modern Pueblo peoples. Their pottery is characterized by its predominance of gray, black and white colors.

Pottery of both the Mogollon and Anasazi cultures underwent gradual changes in surface finish and decoration; the Anasazi apparently developed painted decoration before the Mogollon. Eventually, both developed many different and elaborate pottery styles.

By the 1100s, regional droughts forced both the Anasazi and the Mogollon to abandon many of their homelands and migrate to the Rio Grande Valley, to west-central Mexico and to northeastern Arizona. In these areas, they encountered groups using different pottery techniques and materials. The adaptations and inventions that resulted led to the development by 1400 of new and different styles which are the basis for modern Pueblo pottery.

ADAPTATIONS: 1600-1850 (CONTRIBUTED BY J.J. BRODY)

When Spanish colonists came to the southwest in 1598, they found about 100,000 people living in almost 100 towns and many small villages. All were making and using pottery with a variety of techniques and styles. There were dramatic population losses in the pueblos caused by disease and warfare following the Spanish invasion and many resultant cultural changes including changes in pottery making. By the early 1700s, there were fewer than 9000 Pueblo people in the Rio Grande Valley living in about two dozen towns and villages.

Stability returned slowly as the pueblos regrouped, absorbed refugees, and adjusted to new conditions. Differences in form and design of pottery made at each village became stronger, and in some places there were revivals of ancient Anasazi themes. By the mid-1800s, pottery at many pueblos had become a symbol of the communities: their independence, strength, and distinct qualities.

At that time, pottery was still made at most pueblos, and it was a major trade item at many as well. Until the middle 1800s all Hispanic and Pueblo peoples of the middle and northern Rio Grande Valley depended upon pueblo ceramics for most of their household cooking and storage needs.

CONTINUITIES 1880-PRESENT

In the late 1800s pottery was an integral part of daily Pueblo life; however, pottery was being replaced with manufactured metal and ceramic wares. The sale of pottery to collectors and museums as a source of income to purchase needed goods and supplies began in the late 1800s.

The first collectors purchased older examples of wares made for household use. In addition, by 1880 potters made pots specifically to sell to traders, developing new styles of pottery just for the non-Indian consumer, including figurines, smaller pieces, and curios.

The model for today's pottery is historic and prehistoric wares. In this century, the market encouraged visual differences between pottery from the various pueblos. By about 1950, the emphasis switched to recognition of the individual who was expected to produce characteristic, signed works. By the mid-1960s, pottery had become more idiosyncratic, reflecting a shift in market focus.

In today's marketplace, pottery is sometimes characterized as craft, and it is assumed that the makers are replicating an established norm of "Indian Pottery." Certainly there are potters who execute time-honored traditions in shape, design and materials. However, innovators are also deeply rooted in the same potting traditions. Decorative and technical superiority, even when credited to an individual is important to the collective identity of a potter's village.

Ultimately, use will always guide form. Hence, making pottery for the art market, where the use of an object is removed from its cultural context, provides new freedoms for artists in shapes, colors, designs, materials, and firing. Moreover, pottery allows Pueblo people to participate in the outside economic world of purchasing goods, materials and services while maintaining an indigenous life as expressed through the process of pottery.

What is now contemporary or modern will someday be accepted or labeled "traditional." Today, the number of clay artists and styles of work has probably never been greater.

HOW POTS ARE MADE

Clay is living. Potters speak to it, pray to it, revere it. Clay is a gift from Mother Earth and like all of her gifts, it is venerable. Gathering clay is time-consuming, hard work. Once collected, the clay is dried and then soaked to remove impurities. Finally, it is sieved to remove stones, roots and other foreign matter. A temper is added to the clay that reduces shrinkage and cracks during drying and firing. A variety of tempers have been used; the most common are crushed rock, sand, and crushed potsherds.

Pots are made by the coil and scrape method. After the potter makes the bottom of the pot, it is placed in a base sometimes known by its Tewa name puki. The walls of a pot are skillfully built up as fingers pinch together successive coils, or ropes, of clay. Coil junctures are smoothed with a curved-edge tool such as a shaped piece of gourd or pottery shard, but potters have adapted many implements for this purpose including popsicle sticks, hairbrush handles, can lids, and kitchen knives'. After the excess clay is scraped away to achieve a uniform thickness, the pot is smoothed.

Next the potter applies the slip, a watery clay mixture. While that is still damp, the pot is polished with a smooth river stone. Painted decoration is applied according to established traditions, but each potter will paint in his or her individual way.

Although some pottery is now fired in electric kilns, most is fired outdoors. The pots are placed on a grate, and fuel--usually cow or sheep manure--is stacked around the pottery and ignited. The firing is a delicate process; any imperfections or air bubbles in the clay will cause the pot to explode while in the fire, often shattering or damaging other pots as well. While still warm, the pots are removed from the fire and wiped off.

POTTERY OF THE SOUTHWEST

ACOMA

Acoma pottery is characterized by its thin, hard-fired walls and its light weight. Acoma clay must be ground before it is soaked and then mixed with a temper of crushed potsherds. Black, iron-rich hematite rock is crushed and usually mixed with beeweed to be used for black paint.

As a result of Acoma's isolation, it maintained something of its pre-industrial conditions until almost the middle of the 20th century, and thus pottery's importance to the community was uninterrupted. Continuing the 1800s tradition of using prehistoric design motifs, Lucy Lewis and Marie Z. Chino in the 1940s began incorporating prehistoric Tularosa and Mimbres pottery shapes and design systems. The resultant black-and-white work and representational animals contrast strongly to Acoma pottery of the 1800s and early 1900s.

COCHITI

Most collections and early chroniclers indicate Cochiti potters primarily produced figurine pottery in the late 1800s. Its origins are uncertain; however, their pottery was probably influenced by Santa Fe traders who needed curios to sell. From 1910 to 1930, pottery at Cochiti dramatically improved

and increased, and potters became well known. The motifs seem eclectic and eccentric but make sense when the design system is understood as rain symbolism and, for example, lush vegetation. Today, Cochiti is renowned for pottery figurines again: women such as Helen Cordero and Ada Suina have left an indelible mark of excellence on future generations of Cochiti potters.

HOPI

Hopi clay has the remarkable ability to change colors in the firing. Gray clay produces yellow pottery and yellow clay results in red pottery. Sand is used as a temper, when needed. In addition, no slip is necessary since the clay yields a soft luster when polished with a stone.

By 1900, Nampeyo (1858-1942) of the village of Hano had revived a pottery style from the abandoned village of Sikyatki (1375-1625). She discovered the fine-textured yellow clay source and so could abandon the heavy, yellowish-white crackled slip used by Hopi potters of the 1800s (adapted from Zuni) in favor of an unslipped, polished yellow body. She adapted from the prehistoric wares the birds, butterflies, Kachina faces, and other stylized animals as designs and motifs.

ISLETA

Traditional Isleta pottery was red - on - tan made with a tan clay, sand temper and red slip. In 1880, a large number of Laguna people moved to Isleta bringing with them their polychrome pottery. Interestingly, none of the potters who made Isleta's traditional wares learned to make polychrome pots from their new neighbors. The polychrome pottery used white slips purchased from Laguna, and potsherds to be crushed for temper were supplied by Alamo Navajo people. The construction of the Albuquerque railroad station and Fred Harvey hotel created a market for curios; from 1890 to 1940 Isleta potters produced mainly small and easily-made mementos.

LAGUNA

The village was established by 1700 by Keresan and other refugees from the Rio Grande Valley of the Spanish reconquest. Here, the pottery traditions closely parallel those of Acoma; techniques, materials, and designs are nearly identical. While a black crushed rock is sometimes used to temper the local clay, crushed potsherds are also used, making the paste exactly like that of Acoma. The propensity of Laguna's potters to copy the pottery of Zuni and Acoma sometimes makes identification of Laguna ware difficult, unless the individual potter is known or identifiable.

The railroad station built here in 1880 brought many tourists; potters responded to this new market by making smaller, less time-consuming pieces for sale. However, they also continued their indigenous pottery traditions.

NAMBE

Nambe potters once shared the strong Tewa potting tradition of the Rio Grande Valley. They used the same clays tempered with locally found vitric tuff. However Nambe's clay includes mica flecks which is a diagnostic characteristic.

Polychrome vessels have not been made at Nambe since the early 1800s. Blackware and micaceous bean pots also were once made at Nambe. In the 1930s an anonymous potter made a few white, unpolished vases; however, until recent years pottery at Nambe has not been made.

NAVAJO AND APACHE

There is almost no difference between Jicarilla Apache micaceous bean pots and those of Taos and Picuris. Apache potters probably learned to make pots from Pueblo people. Until recently, Navajo pottery has been little understood and consequently under- appreciated in the marketplace. Potters are able to achieve thin, hard walls in elegant shapes with motifs in relief. Pots are generally not painted

because of religious proscriptions, although a few painted samples survive from the early years of this century. Navajo pots experienced hard use and were often repaired with pine pitch, adobe mud and split sumac branches. Pots are polished with a corn cob, and today some potters use small jars, polishing stones, and hairbrush handles. Navajo pottery is currently enjoying a resurgence of interest and creativity.

SANTA ANA

The ceramic history of Santa Ana was shared with Zia until about 1750, when Santa Anans abandoned the old village to ceremonial use and moved to better farmland along the Rio Grande. The use of brick-red clay and white slip continued, but a fine sand temper replaced the crushed basaltic stone. During the 1800s, Santa Ana potters developed their unique blocky- architectural style design system.

By the 1920s pottery making had apparently died out and no potters entered pieces in Santa Fe's Indian Market until 1925. By 1940 little, if any, pottery was produced. The exception has been Eudora Montoya, who has continued to produce pottery for all of her life. In the 1970s she began teaching other Santa Ana women.

SANTA CLARA

Graceful shapes in plain polished black wares are typically made at Santa Clara. Here, potters employed methods of decoration that were almost never used in the other Tewa pueblos. These techniques included impressing a wet coil of clay or the carving of designs into the clay as well as the more recent innovation of incised designs or sgraffito.

Santa Clara potters have consistently searched for unique combinations of Tewa techniques and materials, producing along the way a variety of styles and design schemes. While the trend elsewhere has been to produce smaller vessels, Santa Clara potters, exemplified by Margaret Tafoya, have continued to produce large pots that require digging special clays, over-sized *pukis*, and tedious hours of molding and polishing.

SANTO DOMINGO

The potters of Santo Domingo have continued to produce their serviceable bowls and ollas with the same basic materials and designs since the 1700s. When a railroad station was built near the Pueblo, potters responded, unlike elsewhere, by producing well-made, painted ceramics and very few novelties.

Sturdy bowls and ollas made at Santo Domingo are used throughout the Pueblo world. Changes have been few; but in the first two decades of this century, potters changed from a red band and stone polish to a rag- applied red underbody.

SAN ILDEFONSO

San Ildefonso was a small, isolated farming community in 1880. In the 1890s, red paint was revived after a hundred year hiatus, resulting in polychrome pottery. Black-on-red wares were made in the 1890-1920 period. By 1905, a rag-applied slip replaced the stone polish slip that had been used for over three centuries. The story of Maria Martinez and her contributions to southwestern pottery is well known. In 1919, she and her husband, Julian, discovered a technique to create the matte paint on polished black surfaces.

SAN JUAN

For centuries, San Juan was known for its sturdy pottery particularly favored for household use by the Hispanic villagers of northern New Mexico. The pots were conservative and much like the Tewa wares of the 1700s. In 1930, a revival was begun by Regina Cata, Crucita Trujillo, Reyecita Trujillo, Luteria Atencio, and Tomasita Montoya. It was their desire to revive a local tradition and not to copy the modern styles and designs of other pueblos. An ancestral Tewa ware, Potsuwi'i Incised (1450-1500) was

chosen as their model after they visited the site of an abandoned ancestral village across the Rio Grande from the Pueblo.

TAOS AND PICURIS

Pots from these pueblos are practically indistinguishable. Women use clay rich with glittering mica from their nearby mountains. The clay needs no additional temper and firing is simple, since smoke stains are part of the style. Designs often consist of the supple shapes, or the potter may use motifs which are appliqued or molded on the surface.

Both villages once had more active potting traditions, but micaceous clay bean pots are still made and highly prized throughout the Pueblo world. At various times in the 20th century, small novelty animals and bowls have been made for the tourist trade. Pottery at Taos is lively once again, as potters produce sculptural bowls and ollas.

TESUQUE

Tesuque's proximity to the trade center of Santa Fe probably greatly contributed to the early demise of its beautiful indigenous pottery. Here, pottery of the 1800s was characterized by elegant shapes and excellent technical control. Designs included frets and animals with abundant, lush foliage-the results of rainfall. By 1881, Santa Fe trader Jake Gold influenced Tesuque potters to produce curios for the tourist trade (the so called "raingod") as well as household wares such as water pitchers, flowerpots and small, lidded storage jars.

ZIA

For many centuries Zia has been a center of pottery production. Zia ollas and bowls were traded for agricultural crops from San Felipe and Jemez to compensate for Zia's poor farm land. The design system has remained relatively consistent over the past three centuries with red and black arches, stylized birds and water symbolism predominating. In the 1850-1880 period, a more naturalistic bird appeared, apparently modeled after Euro-American folk arts. Their brick-red clay is tempered with crushed basaltic rock. Their hard-fired pots are serviceable and admired, as evidenced by the large number of vessels that have survived from a small population of potters.

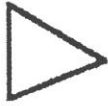
ZUNI

Pottery making had thrived for many centuries, when, in the 1920s, traders suggested beadwork and jewelry as a more economically viable product since pottery could break in shipping. Small, inexpensive pots for tourist's souvenirs were produced along with pseudo -ceremonial wares to satisfy non-Zunis, while pots continued to be made for home and ceremonial use in time-honored traditional styles. In the last decade, pottery has experienced a strong revival at Zuni.

The locally gathered clay is usually tempered with crushed potsherds, which may also serve as inspiration for designs. Pots from the early 1800s demonstrate Zuni potters' fondness for creating deliberately archaic vessels utilizing prehistoric motifs.

Pottery Symbols

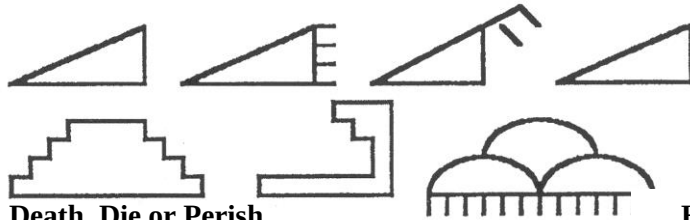
The following is excerpted from *Talking Pots: Deciphering the Symbols of Prehistoric People* by James R. Cunkle. Many of the symbols have multiple meanings, and this is just a sample of some of the more common ones.



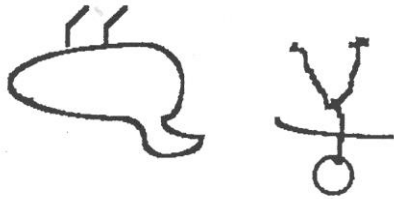
Arrow Point, hurt, harm, attack.

The direction of the point determines if it will or will not harm.

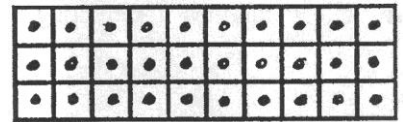
Cloud



Death, Die or Perish



Corn



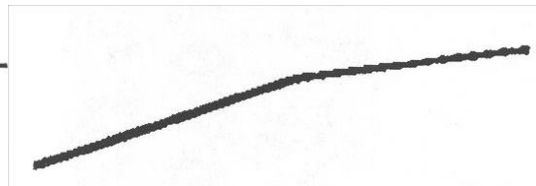
House or Marriage



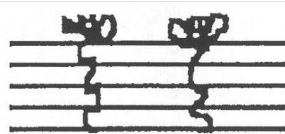
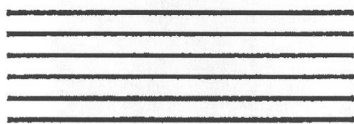
Divide, Divided



Far, Distant



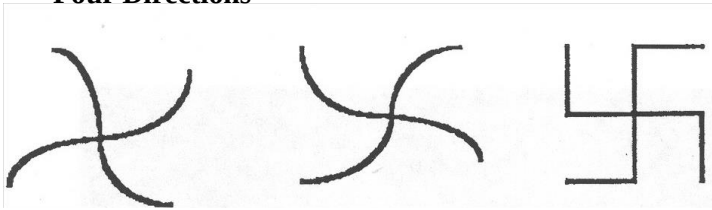
Earth, Land, Rows of crops



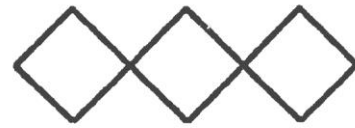
Fly, Flight



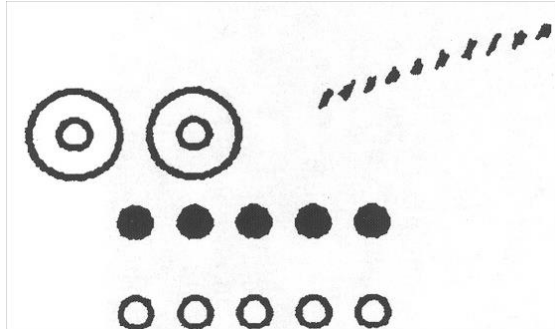
Four Directions



Peace



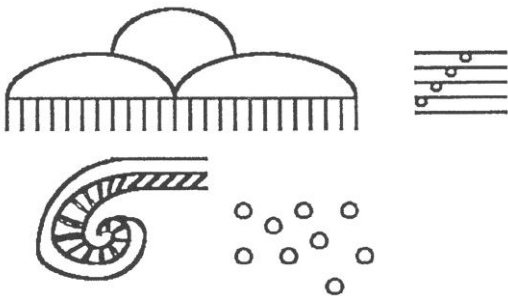
Water, Wet



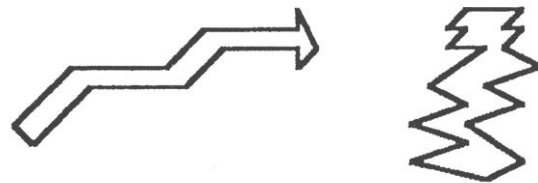
Smoke, Wind, Motion



Rain, Falling Rain



Lightning



Snake



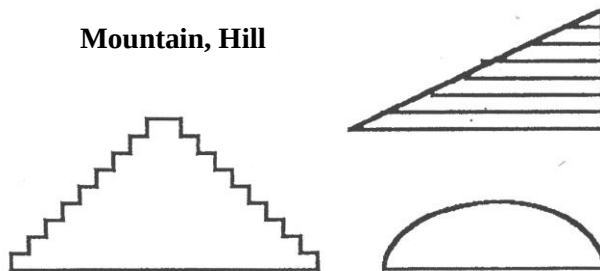
Tension, Fear, Stress, Confusion



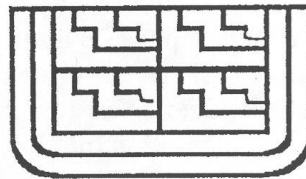
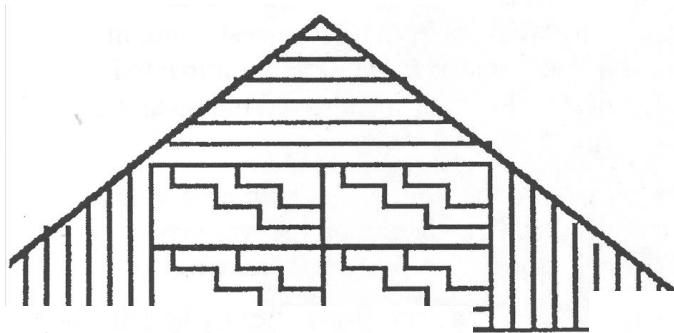
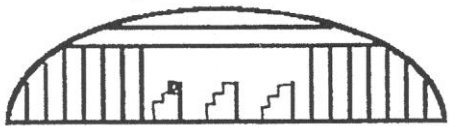
Place, Geographic Area



Mountain, Hill

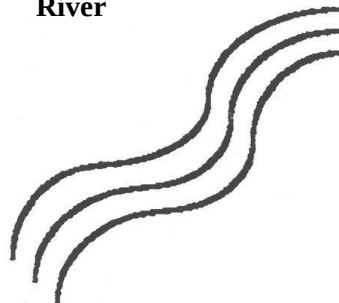
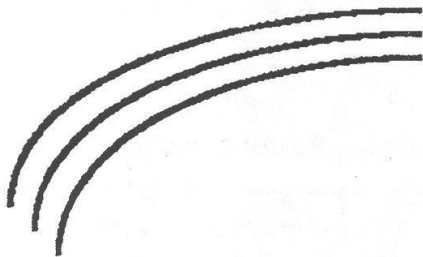


Pueblo, Village, Town



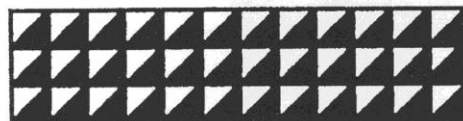
Rainbow

River

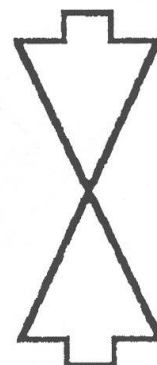
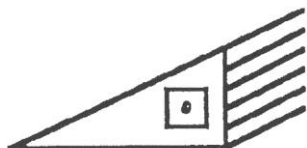


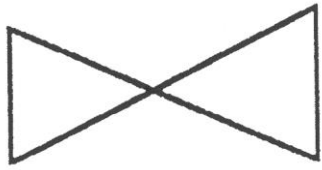
Night Sky, Milky Way

Day Sky, All Day

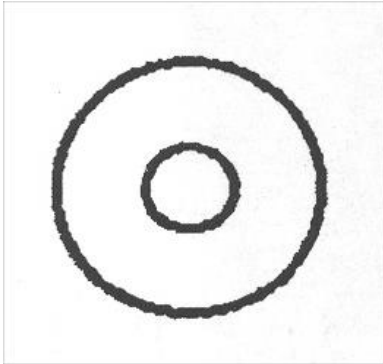


Heaven, House in Clouds, Entrance to Spiritual Realm





War
Protect
Defend



Something,
Something There

Weaving

SOUTHWESTERN INDIAN WEAVERS TURNED NECESSITY INTO UNIQUE, SUPERB NATIVE AMERICAN ART FORM

By Presley Ford, Jr.

Gilcrease Magazine, April 1981, pp. 17-20.

Connoisseurs of weaving have long realized the value and importance of Native American Indian weaving and today, as never before, such weaving is being appreciated and sought after by collectors and museums throughout the world.

The Indians of the Southwest have been weavers for several centuries, producing magnificent woven creations with superb colors and fascinating designs resulting in unique tapestries.

Hundreds of these finely wrought tapestries in the forms of blankets, rugs, and dresses are to be found in the Gilcrease Collection. Included are treasures of weaving artistry of a wide variety which highlight the beauty of texture, design and color created in textiles by weavers in the Southwest. And, in the history of such weaving it becomes clear how the Spanish, and later American civilization impacted on the lives of the Indians who were native to the land where the desert floor stretches to red mesas and dark mountains shouldering into turquoise skies.

When in 1540 Coronado spearheaded the first Spanish thrust into the Southwest, members of his party reported that the Pueblo Indians in the villages along the upper Rio Grande and on the western mesas were weaving cotton textiles. Their predecessors, the Anasazi, had in fact perfected weaving on the vertical loom as early as 1100 the time of the cliff dwellings at Mesa Verde.

When in 1598 Oñate led the colonization of New Mexico, sheep and goats were introduced to the area. The Pueblo Indians got sheep and wove wool. There also were weavers among the Spanish settlers.

The Navajos, it is believed, migrated to the region between 1100 and 1500. A Catholic priest, Father Benavides described their life style in 1630. Because he did not mention sheep or wool, it is believed that they were not yet weavers.

Pueblo men (and the women at Zuni) were skilled weavers. As early as 1630 the Spaniards imposed an annual tribute of one vara of cotton cloth on each household.

The Pueblos did not only tapestry but twill weaves. The diamond twill, brown and white checked blanket woven for Hopi babies is noteworthy.

The Pueblos specialized in back stitch embroidery. The white cotton dress woven for the Hopi bride and later converted into a ceremonial manta by the wool embroidery of sacred designs as well as the dark brown diagonal twill manta woven at Acoma with borders embroidered in red and green are typical.

Under Spanish domination Pueblo weaving declined, and in the last century the village Indians turned to trade garments. It survives mainly in the weaving of ceremonial garments, principally at Zuni and on the Hopi mesas.

By 1638 there was a treadle loom in use in Santa Fe. By 1790 there were about a hundred Spanish weavers along the upper Rio Grande. They wove on horizontal looms with continuous warps which ordinarily appeared as fringe on the ends of the serape. Warps were doubled at the edges to give strength. The early looms were less than 30 inches wide, and the two halves of a poncho or serape were sewn

together unless an over-and-under weave was used to produce double width. Wefts were usually continuous, and designs featured solid stripes and bands varied by beading, ticking, or diagonal blocking - all through the alternation of weft colors.

Rio Grande weavers never attained the superb skills of their Mexican counterparts. In 1807 the brothers Bazan, master weavers, were brought from Mexico to Santa Fe. It is believed that through their teaching design elements from the famous Saltillo serape (among them the serrate diamond, the chevron, the hourglass figure, the leaf, and the zigzag column) were introduced in simplified versions along the Rio Grande.

Weaving by Rio Grande craftsmen peaked during the period of Mexican independence (1821-1846). Twenty thousand Rio Grande blankets were exported to Mexico in 1840.

An unusual item is the servant, or slave, blanket woven by Navajo women taken captive in counter raids on the hostiles by the Spaniards. The designs show Rio Grande influence, but the construction is clearly Navajo providing clues to its unique origin.

Rio Grande weaving declined in the late 1800s in the face of commercial competition. It survives mainly as weaving for tourists, notably at Chimayo in the mountains between Taos and Santa Fe.

Navajo weaving is first mentioned in reports to the Viceroy of Mexico in 1706 to 1743. Precisely how Navajo women began weaving is not known. However, it is reasonably certain that they learned from the Pueblo Indians, for Navajo and Pueblo looms and weaving techniques are essentially the same.

In classic times producing a blanket began with the preparation of the wool. The sheep were sheared. The wool was cleaned and carded to align the fibers. With a spindle the yarn was hand spun; and, if colors other than natural browns, whites, and grays were desired, the yarn was dyed with indigo obtained from the Spaniards or native vegetal or mineral dyes

A loom was built by stretching the warps between two bars and twining selvage cords across the ends to hold the warps in place. After the warps were suspended between crossbars, the wefts were threaded through them from the bottom upward. Wefts were not necessarily continuous; new wefts were inserted where the blanket changed colors or at the lazy lines marking the limits of the weaver's reach. As each weft was laid it was pounded down with comb and batten concealing the warps. Also, it was looped through twisted selvage cords suspended along the edges. The completed blanket was removed from the loom, the selvage cords knotted at the four corners, and the work was done.

In classic times the Navajo women wove dresses, shoulder blankets, and serapes of such quality that by 1811 one writer called them "the most valuable" in New Mexico, Sonora, and Chihuahua. The dress consisted of two blankets sewn together like skins; it hung from the shoulders and was gathered at the waist with a sash. It featured a dark center panel with a red area (often edged with terraced cloud figures and featuring a horizontal row of design) at each end. A famous item was the chief blanket, a shoulder blanket woven for trade with the Plains tribes. Originally it featured alternate brown and white stripes, Blue and/or red lines were inserted in the top and bottom and middle stripes when indigo dye and red yarn (obtained by unraveling bayeta Saxony, or American flannel) became available. In the next stage red rectangles were added in 12 areas; ultimately these became a full diamond, four half-diamonds, and four quarter diamonds thrown against the striped background.

Trade in such blankets was extensive. A visitor to Bent's Fort in Eastern Colorado in 1845 saw several hundred Cheyenne maidens wearing striped Navajo blankets. In these pieces and in the superb bayeta serape the design elements featured stepped (right angled) figures, often in diamonds or edge-to-

edge zig zags.

In 1864 disaster hit the Navajos. A force under Kit Carson made total war, destroyed their fields and flocks, and marched 8,000 men, women, and children 300 miles east to 40 square miles of dry farmland called Bosque Redondo (Round Grove).

After four disastrous years, the remnant was returned to its homeland and assigned to a reservation. Here with some help from the government, including 30,000 sheep and 4,000 Rio Grande blankets, they started over. Hard years followed. The classic dresses and blankets wore out; the people turned to government issue or trade goods. With the reservation came the trading post, and Navajo women wove primarily to barter for trade goods. Three classes of blankets were established: the fancy blanket sold by the piece, the common blanket sold by the pound (including dirt), and the saddle blanket (fine pieces were often woven for home use).

Civilization was closing in on the Navajos. In 1881 the railroad reached the reservation; and in the 1870s and 1880s aniline dyes, Germantown yarns, and cotton twine reached the trading posts.

Navajo women experimented with the new materials. The result was the riot of design and color called the eye dazzler. In its finest form it was made of Germantown yarns with cotton warps and featured serrate diamonds radiating in vivid colors to the edges of the blanket. However, the term is also applied to handspun blankets with colorful but less elaborate patterns.

By 1890 the proprietor at the trading post became dominant. Men like Lorenzo Hubbell had great influence on the weaving. He furnished materials and suggested designs. The Moki pattern rug with its background of alternate brown and blue stripes is attributed to him.

What the trader provided was a market. J. B. Moore, for example, published the first mail order catalogues. C. N. Cotton went to Gallup and became a wholesaler. The Fred Harvey Company became an important outlet. From an output of \$25,000 in 1890 the industry grew to over one million in 1931.

What the market wanted was rugs not blankets. New design developments came on rapidly. Among them were borders, bands, pictorials, and outlining. Colors other than red became less common. Such innovations as yei rugs depicting spirits, yeibichai rugs picturing masked dancers impersonating yei characters, and sand painting rugs reproducing the dry paintings from sacred chants, made their appearance.

Regional styles associated with specific trading posts came to represent about one-fourth of the weavers' output. Ganado, Klagetoh, Tuba City, Teec Nos Pos, Reo Mesa, and Two Gray Hills: such posts became trade names.

In the 1920s and 1930s the Navajos were encouraged to experiment with native vegetal and mineral dyes, and the result was the modern vegetal dyed rug typical of Chinle, Crystal, Pine Springs, Wide Ruins, and Burnt Water.

In recent decades weaving has declined in relative importance as a source of Navajo income. Annual output was estimated in 1974 at only 10,000 rugs. Inflation, of course, has caused prices to skyrocket. Contemporary weaving is generally of good quality by name weavers. What began as household necessity and proceeded to industry has become an art form.

Today there is a renaissance of weaving on the Navajo reservation with modern craftsmen achieving a new pinnacle of weaving artistry. There is also a new awareness of the great beauty and significance of this ancient art among the general public.

ART MOVEMENTS, SCHOOLS, & ORGANIZATIONS

Abstract Art: Art which does not attempt to represent the appearance of objects, real or imaginary.

Aestheticism: A tenet which holds that the beauty of an art object is its own justification, that there is no need for a social or moral purpose.

Ashcan School: Group of American urban realist painters active about 1908 until WWI. Henri, Sloan and others rejected approved styles and subject matter, and felt a desire to paint American life and to be recognized as specifically American painters.

Avantgarde: French word meaning "vanguard" used to describe art or artists departing from accepted tradition or the *Academic* norm to explore techniques or concepts of art in an original way.

Barbizon School: Group of French landscape painters who settled in Barbizon, a village on the outskirts of the forest of Fontainebleau in the 1840s. The basis of Barbizon art was to directly study nature. The naturalistic depiction of landscape divested of academic conventions helped prepare the way for impressionism.

Baroque: Critical and historical term which in connection with the visual arts is used in several distinct ways, but is generally characterized by dynamic movement and overt emotion.

Caricature: Term normally used in art for portraiture in which characteristic features are exaggerated or distorted so that, while still being recognizable, the person portrayed is mocked or ridiculed.

Classicism: Term used to describe the qualities of order, clarity and harmony associated with the art of ancient Greece and Rome, denoting art which places adherence to accepted canons of beauty above personal inspiration.

Cubism: Movement in 20th-century painting and sculpture. First used by critic Vauxcelles for the geometric simplifications of Braque's L'Estaque landscapes of 1908.

Decorative Art: General term for all arts in which decoration is applied to a functional object.

Eclecticism: The practice of selecting different styles, characteristics or features from various artists and combining them.

Expressionism: Stress is put on heightened emotions and the artist's inner vision. Some characteristics are distortion, aggressive stylized forms, violent and evocative color combinations, and eclectic absorption of such diverse influences as medieval, folk and tribal art.

Fancy Picture: Rather vague term used in 18th-century England to describe a type of idealized and sentimental rural genre scene. Gainsborough is the best-known exponent of this type of picture.

Folk Art: Term describing art based on traditional designs, and often produced by peasant communities. The designs and execution are often highly complex and skilful, but it is the lack of sophistication that has impressed many artists of the 19th and 20th centuries seeking to achieve similar freshness and directness in their own work.

Genre Painting: Term used to describe paintings depicting everyday life.

History Painting: Paintings depicting scenes from history, real or imaginary.

Hudson River School: Loosely-knit group of American landscape painters who flourished in the mid-19th century. Cole is usually considered the founder. They had a Romantic approach to nature, and emphasized the scale, beauty and nobility of the Hudson River Valley and the Catskill, Berkshire and White Mountains. The term was not applied until later.

Impressionism: Movement in painting originating in France in the 1860s. They render an impression of what the eye sees in one particular moment rather than what the mind knows to be there. Painting out of doors became one of the hallmarks for Impressionism.

Luminists: Group of mid-19th-century American landscape painters whose concern with light and atmosphere relates them to the Barbizon school and Impressionism.

National Academy of Design: Members are entitled to include **N.A.** with their signatures. The Academy was founded in 1828 in New York.

Realism: Term used in a general sense to describe unidealized and objective representation, and more specifically applied to a movement in 19th-century art, particularly in France.

Regionalism: Movement in American 20th-century art which was at its strongest in the Depression of the 1930s. The art tends to celebrate the life of small-town, rural America.

Renaissance: Term meaning *rebirth* and defined as: a revival of art and letters in imitation of classical models.

Surrealism: French avant-garde movement which tried to produce free association images of the subconscious or delineation of the bizarre, dislocated imagery.

Taos Society of Artists (1915-1927): There was no common style of painting or artistic philosophy, but the Society was "formed for educational purposes, to develop a high standard of art among its members, and to aid in the diffusion of taste for art in general. To promote and stimulate the practical expressions of art--to preserve and promote the native art To facilitate bringing before the public through exhibitions and other means, tangible results of the work of its members--to promote, maintain and preserve high standards of excellence in painting, and to encourage sculpture, architecture, applied arts, music literature, ethnology and archaeology, solely as it pertains to New Mexico and the states adjoining." The original six were Oscar Berninghaus, Ernest Blumenschein, Eanger Irving Couse, W. Herbert Dunton, Bert Phillips, and Joseph Henry Sharp. The next members were Kenneth M. Adams, Catharine C. Critcher, E. Martin Hennings, Victor Higgins, Walter Ufer. Associate members were Julius Rolshoven who was first elected to active but he never attended meetings so he was reduced to associate member, Albert Groll, Robert Henri, John Sloan, Randall Davey, B.J.O. Nordfeldt, Birger Sandzen, and Gustave Baumann.

NATIVE AMERICAN ART TRADITIONS, SCHOOLS AND MOVEMENTS

Hide Painting

Hide paintings are of two general types: the geometric abstract decorative designs painted by the women, and the life form compositions executed by the men. The latter . . . is concerned with the recording and recounting of individual military accomplishments and the chronicling of the history of the tribe. Stick figures, featureless heads, conventionalized renderings of animals and a host of standardized devices were used. Pertinent information such as direction, numbers, intentions, proper names, tribal affiliation, time span and season was effectively imparted through a style well-suited to narrative. As contact with European and American artists like Karl Bodmer and George Catlin increased, there was a tendency for the art to become more naturalistic”¹ The Gilcrease collection includes several fine examples of hide painting.

Ledger Drawing

As Plains warfare increased, hides were less plentiful, and contact with traders more frequent, hide painting gave way to ledger drawing. Ledger books, pencils, inks and paints were obtained by trade and some acquired as spoils of war. In the Northern tribes, war was a prevalent subject. Other subjects were reminiscences of childhood, courting scenes, and ceremonials.² Ledger books frequently contained drawings by several artists.

In 1875 as part of the federal government’s effort to bring about an end to the conflict between settlers and the Southern Plains tribes, it ordered the arrest and detention of 72 Cheyenne, Arapaho, Comanche, Kiowa, and Caddo men and one woman. They were taken to Ft. Sill, Oklahoma, where they were found guilty of being hostile to the government and were sentenced to three years in prison at Fort Marion in St. Augustine, Florida. There they were given new art materials and encouraged to produce art work to sell to visitors of the prison. Twenty-six of the 72 prisoners are known to have produced drawings and sketches.

When these prisoners were released, many of them returned to Oklahoma where their style of painting influenced the next generation of Indian artists.³ Among the Oklahoma artists influenced by this style of painting was Silverhorn whose brother Charley Buffalo (Ohettoint) was one of the Fort Marion prisoners. The Gilcrease collection includes one painting by Silverhorn.

Other Early Oklahoma Indian Artists

Among the early Oklahoma Indian artists were Carl Sweezy and Earnest Spybuck. In 1895 anthropologist James Mooney of the Smithsonian employed Sweezy for nearly 10 years to restore painted motifs on old shields and to reproduce important tribal design elements. In 1910 Spybuck was hired by the Heye Foundation in New York to paint a series of watercolors for the museum’s collection and as illustrations for an essay by M. R. Harington their ethnologist.⁴ The Gilcrease collection includes works by both Sweezy and Spybuck.

Kiowa Artists

Around 1918 Mrs. Suzie Peters, field matron of the Anadarko Agency, arranged for the admission to St. Patrick’s Mission School in Anadarko of a group of young Kiowa artists, and assisted

¹Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 14.

²Silberman, p. 14.

³Mike Leslie, “The Silberman Collection,” *Persimmon Hill* (Spring 1999), pp. 18-19.

⁴*Ibid*, p. 19.

them in the sale of some of their work. In 1927 their work came to the attention of Professor Oscar B. Jacobson, head of the School of Art at the University of Oklahoma, who arranged for them to live in Norman and paint at the university. There he provided them with first rate materials and encouraged them to interact with other art students. Within a few months they had enough paintings for their first show outside Oklahoma, at the convention of the American Federation of Arts in Denver. In 1928 their work was exhibited at an international art festival in Prague, Czechoslovakia, and soon thereafter a folio of their paintings was published in France. During the 1930s they painted a number of murals and received several commissions from federal programs such as WPA and the Public Works of Art Project. "The influence of the Kiowa style was very great. For a number of years, Indian painting in Oklahoma was Kiowa painting, and many young painters of the early thirties started off with their interpretations of the Kiowa style. Later, those who continued painting contributed their own original styles to the art."⁵

"The paintings of the Kiowa school are unique and instantly recognizable. The treatment is often broad, the use of color is bold and employs strong contrasts. In these paintings, with their strong decorative feeling, and flamboyant use of color, one can find sensitivity and depth. The paintings have a tendency to be of single figures or small groups. The dance figures echo the character of Plains dancing - virtuoso effects emphasizing the individual rather than the ceremonial."⁶

"A wide range of subject matter is used: dances of all kinds, portraiture, humor, lyricism and mysticism. At times there is true realism with subjects shrewdly observed and deftly characterized."⁷

See individual articles under artists' names:

Spencer Asah

Jack Hokeah

Lois Smoky

James Auchiah

Stephen Mopope

Monroe Tsatoke

The Gilcrease collection includes works by all of these Kiowa artists.

San Ildefonso Pueblo Day School

In 1900 Mrs. Elizabeth Richards, a teacher at the San Ildefonso Pueblo Day School, began to encourage her students to draw images of their tribal ceremonies. Students were given paper, inks, colored pencils, and watercolors. Their work was often sold to art collectors, tourists, and museums. The art movement soon spread to the surrounding pueblos. Among the artists of the San Ildefonso art movement, and the first to become successful, was Crescencio Martínéz who is represented in the Gilcrease Collection.

Santa Fe Indian School

In 1918 Elizabeth De Huff, wife of the superintendent of the United States Indian School, Santa Fe, conducted unofficial watercolor classes. She was reprimanded for "encouraging the Indians in their pagan and savage religion." The classes were stopped and didn't resume until 1928 when an art department was founded and headed by Dorothy Dunn.⁸ Among the original seven students of Elizabeth De Huff were Velino Herrera and Fred Kabotie. Others who have studied at the studio include Harrison Begay, Andrew Tsinajinnie, Gerald Nailor, Quincy Tahoma, Allan Houser, Joe Herrera, Jose Rey Toledo and Pop Chalee. All of these artists are represented in the Gilcrease collection.

⁵Silberman, pp. 15-17.

⁶*Ibid*, p. 17.

⁷*Ibid*, p. 17.

⁸*Ibid*, p. 19.

Bacone College

In 1935 an Indian art department was established at Bacone College in Muskogee, Oklahoma. The founder and first department director was Acee Blue Eagle. He was followed by Woody Crumbo from 1928-1941 and Dick West 1947-1970. The current director is Ruthe Blalock Jones. Fred Beaver, Solomon McCombs, Virginia Stroud, David E. Williams, and Willard Stone were among the students. All of these directors and artists are represented in the Gilcrease collection.

ARTISTS OF GILCREASE

Explanatory notes:

Not all the artists represented in the Gilcrease Collection are included here. The artists chosen for inclusion were those most frequently exhibited. Others may be added in the future.

Not all art works are listed for each artist. For many, only a representative list is given.

JIM AGIUS (1947-)

Biographical Information: Jim Agius was born in Queens, New York in 1947 and educated in Missouri. After earning a Bronze Star for service as a paratrooper in Vietnam, he moved to Colorado in 1970 where he fell in love with the Rocky Mountains and the majestic Southwest. He established and operated a number of small businesses from restaurants to real estate. He also was a forest fire fighter and a builder of log cabins, painting in his spare time. While visiting friends who operated a small foundry in Gunnison, Agius picked up some clay, began working with it and quickly realized his affinity for three-dimensional work.¹

Art Education and Influences: Agius' inspiration comes from living in the mountains and seeing animals in their natural state.² In 1989, Agius won the Romcyn Atlier Scholarship for a year of study with sculptor Tom Schomberg. He also studied with Lincoln Fox, Fritz White and Dan Ostermiller.³

Style and Characteristics: Agius works with clay to create large-scale, site-specific bronze animal sculptures so that sculpture and nature are blended in a well-planned landscape.

Subject Matter: His subject matter is wildlife, usually large and designed for placement in the outdoors.

Artistic Commentary: "Jim's respect for the importance, nobility and inherent quality of the animals he sculpts is vividly apparent in everything he does, whatever the scale, subject or mood."⁴

Quote by the Artist: "My personal goal is to present natural beauty. I try to give integrity to the animal. I feel a responsibility to do animals justice and to breathe life into the sculptures."⁵

Works in Gilcrease Collection: 1 bronze sculpture

Plains Grizzly, 9 ft. bronze sculpture (lower gardens)

¹www.artnet.com/artist/1284/jim-agius.html

²"Beyond the Gallery with Jim Agius," Interview, Total Arts Gallery, Inc., July 12, 2011

³www.artnet.com

⁴*Ibid.*

⁵"Beyond the Gallery", *Ibid.*

JOE ANDOE (1955-)

Biographical Information: Joe Andoe was born in Tulsa, OK in 1955. He lived on Tulsa's east side and attended East Central High School. He identifies himself as part Cherokee. He has lived and worked in New York City since 1985.¹

Art Education and Influences: He earned BFA and MFA degrees from the University of Oklahoma.

Style and Characteristics: "Joe Andoe is the master of a unique reductive painting technique which he uses exclusively. After priming the heavy coarse-weave canvas with white gesso, he covers the entire surface with thick black oil paint. Then, while the paint is still wet, he incises the outline of the form he intends to depict and then wipes off the paint revealing the canvas beneath to create the image. He will rub a little paint back onto the surface with his fingertip and wipe some off again, but he does not use brushes. The paintings are very tactile with intriguing contrasts between the rich, dense velvety blackness of the background paint and the rough texture of the canvas left with remnants of black pigment caught in the weave."²

Subject Matter: "Dark expansive landscapes, grazing animals, generic cars on the highway, profiles of the Empire State Building and portraits of friends are all part of Andoe's world."³

Artistic Commentary: "Art writer Saul Ostrow observes...Andoe's paintings – not his images – are texts meant to be read and re-read, interpreted and re-interpreted. What they are not is as important as what they are. After all, Andoe is not a landscape or genre painter involved in simple narratives. His images derive their metaphorical content not from the absent objects portrayed, but rather from the very means of their making... Paint is paint, a scratch approximates nothing more than itself, additive and subtractive processes do not become disguised as attempts to approximate the appearance of some other surface."⁴ "Andoe. . . is a very sophisticated contemporary artist whose works are more about painting than they are about any specific subject. His simple and elegant images of animals and landscapes and soulful sensitivity of his interpretation of his subjects still refer to his roots in the Great Plains."⁵

Quote by the Artist: "I got arrested for driving under-age and had to work at the zoo. At sixteen I got a car that I totaled and went on to total three more and was charged with DWI, DUI, and reckless driving and busted for drugs three more times before I was done being a teenager. This was just the way things were. I didn't know any different. I knew it was bad and it drove my folks crazy. Then I discovered painting."⁶

Works in the Gilcrease Collection: *Landscape With Cattle*, oil on linen, 1997.

¹ www.feigencontemporary.com

² www.floriagallery.com

³ Feigencontemporary

⁴ *Ibid.*

⁵ Floriagallery

⁶ Feigencontemporary

RAUL ANGUIANO (1915-2006)

Biographical Information: Raul Anguiano was born on February 26, 1915, in Guadalajara, Mexico during the height of the Mexican Revolution. He was the oldest of 10 children of a cobbler. He was gifted at drawing as a child and by the age of 17, he was copying masters and teaching art.^{1,2} He moved to Mexico City in 1934 to begin his artistic career. In 1937, along with Leopoldo Mendez and Alfredo Zalce, he founded the *Taller de Grafica Popular* ("People's Print Workshop") which produced etchings and lithographs for a broad populace.³ In addition to lecturing in Mexico, the US and Europe, he taught at La Esmeralda Academy, the National Autonomous University of Mexico, the Art Students League in New York, the Institute of Fine Arts in Mexico City, the University of Mexico City and East Los Angeles College in California.⁴ Anguiano is considered the last of Mexico's great 20th century muralists and he was one of the last to work with Diego Rivera in that medium.⁵ In addition to murals, his works include paintings, etchings, pencil and ink drawings, lithographs, illustrations, sculptures and ceramics. His largest mural, completed when he was 86 at East Los Angeles College, depicts the history of 20th century Mexican art and his fellow muralists Rivera, Orozco and Siqueiros.⁶ He died in Mexico City on January 13, 2006, at the age of 90.⁷

Art Education and Influences: Anguiano studied at Guadalajara's Escuela Libre de Pintura (Free School of Painting) from 1928 to 1933.

Style and Characteristics: Although Anguiano was a member of the Mexican muralism movement, he experimented with a number of artistic styles during his career. His earliest works were similar to Cubism with influence from Picasso. From 1936 to about 1946, he had a surrealist period, recreating images from his dreams. He painted expressionistic works from 1957 to 1966, but he returned to realism in 1970, after which he used vivid colors and traditional figurative imagery.⁸

Subject Matter: Anguiano developed prints, paintings and murals dealing with the themes of the Mexican Revolution. However, he is best known for his oil paintings portraying the indigenous peoples and the festivals, history, traditions and religions of rural Mexico. After visiting the Mayan ruins of Bonampak and discovering the Lacandon Maya living in the forests of Chiapas in 1949, he concentrated on painting Mayan women. His masterpiece, *La Espina*, depicts a Lacandon Maya woman removing a thorn from her foot with a knife. He also is noted for his portraits, including those of Mexico's heroes that he created for public school textbooks and for his lithographs based on popular sayings.

Artistic Commentary: Doug Sharon, director of the San Diego Museum of Man, said of Anguiano "He captures the soul and ethnic identity of the Mexican people, particularly the women, better than anyone I know. It's haunting - like a glimpse into the Mexican soul."⁹

Works in Gilcrease Collection: 2 oils

El Volcan, 1943, oil on canvas

Desolacion, 1943, oil on canvas

¹Myrna Oliver, "Raul Anguiano, 90; Mexican painter, muralist and teacher." *Los Angeles Times* (January 16, 2006). ²*Independent* (London), "Raul Anguiano, Painter and muralist." (February 8, 2006).

³Clayton Kirking, "Mexicanidad – Modern Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), pp. 11-12.

⁴Oliver

⁵*Independent*

⁶Manuel Gamiz, "Mexican Muralist Inspires Students." *Los Angeles Times* (February 23, 2002).

⁷Oliver

⁸*Independent*

⁹Oliver

CHARLES P. APPEL (1857-1928)

Biographical Information: Charles Appel was born in Brooklyn, NY in 1857. He lived most of his life in East Orange, NJ and was active in New York art circles. He died in 1928¹

Art Education and Influences: He studied at the New York School of Art with Francis Luis Mora and with William Merritt Chase at the Shinnecock Hills Summer School of Art. He also studied with Frank Vincent Dumond at the Art Students League in New York.²

Style and Characteristics: His work is in the Tonalist and Impressionist styles.

Subject Matter: He is best known for his marine paintings and landscapes.

Artistic Commentary: “Appel catches the subtlety of the lighting effects and buoyancy of the clouds that suggest the effects of wind blowing through the grasses.”³

Works in the Gilcrease Collection: 14 oils, 1 watercolor

Golden Hours, oil on canvas

April Sky, oil on canvas

End of Day, oil on canvas

¹ www.askart.com

² *Ibid.*

³ *ibid.*

SPENCER ASAH (1905-1954)
Lallo (Little Boy)

Biographical Information: Spencer Asah, (pronounced Āsă) Kiowa, was born near Carnegie, OK, about 1905, the son of a buffalo medicine man. Orphaned at a young age, he was entered as a boarding student at St. Patrick's Mission School. He was a farmer and a traditional dancer. He received several commissions for murals including ones at the University of Oklahoma, St. Patrick's Mission, and the Fort Sill Indian School where he was an art instructor. He died in 1954 in Norman, OK.

Art Education and Influences: He attended St. Patrick's Mission School in Anadarko and was one of the Kiowa artists who studied at the University of Oklahoma 1926-29. He studied mural painting with Ollie Nordmark at Fort Sill Indian School in 1938.¹ See also "Kiowa Artists"

Style and Characteristics: "Asah's work exemplified the now classic Oklahoma paradigm, featuring flat colors, clear outlines, sinuous curves, and an emphasis on line, which is used to separate discrete color areas."² See "Kiowa Artists"

Subject Matter: He painted traditional Indian dancers.

Artistic Commentary: "The character of Asah's work is contradictory; at times it is very stiffly stylized, as in his formal ritual scenes, at others it is possessed of unusually light grace and suppleness, especially in single dancers which seem alive and convincingly moving."³

Works in the Gilcrease Collection: 11 tempera, 5 pencil sketches, portfolio of 5 lithographs.

Contest Dance, tempera, 8½ x 9½ in.

Dance of the Buffalo, tempera 9 x 6 in.

Eagle Dancer, tempera,(3) 9 x 10¾ in, 12 x 9 in, 11 x 7½ in.

Flute Dancer, tempera, 7½ x 9¼ in.

Kiowa Burial, tempera, 26 x 36 in.

War Dance, tempera, (2), 9½ x 9¼ in, 9¼ 6 in.

Wedding, tempera, 8½ x 9¾ in.

¹Roger Matuz, ed., *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 28.

²Matuz, p. 29.

³Dorothy Dunn, *American Painting of the Southwest and Plains Areas* (Santa Fe: The University of New Mexico Press, 1968), pp. 222-223.

GILBERT ATENCIO (1930-1995)
Wah Peen (Mountain of the Sacred Wind)

Biographical Information: Gilbert Atencio was born in 1930 in Greeley, Colorado, and was affiliated with the San Ildefonso Pueblo. He was the nephew of potter Maria Martínez. He served with the U. S. Marine Corps. In addition to his painting and ceramic work, he was active in San Ildefonso Pueblo public affairs, serving as governor beginning in the mid-1960s.

Art Education and Influences: He graduated from Santa Fe Indian school in 1947, but was mostly self taught.¹

Style and Characteristics: Atencio is meticulous in his attention to detail in clothes, hairstyle, and personal adornment. He strove for realistic, three-dimensional rendering of his subject matter. “He rendered perspective by diminishing the distant figures and objects and showed an unusual love of detail and authenticity. . . . dancers’ costumes minutely rendered.” However, in some paintings he used a highly stylized two-dimensional figure silhouetted against a decorative background. In still a third variant of his style, he combines realistic and stylized elements.²

Subject Matter: He painted the everyday life and rituals of the pueblo.

Works in the Gilcrease Collection: 3 tempera.

The Indian Clown, tempera, 9¼ x 7 in.

Initiation of Female Indian Clown, tempera, 8 x 6 in.

¹Roger Matuz, *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 30.

²*Ibid*, p. 31.

JAMES AUCHIAH (1906-1974)

Biographical Information: James Auchiah, Kiowa, was born in 1906, a grandson of Kiowa chief Satanta. His father, Mark Auchiah, was a member of General Hugh Scott's Fort Sill Indian scouts. He joined the Kiowa artists about a year after they went to the University of Oklahoma. For many years he served as curator of the Fort Sill Museum. During the 1930s he painted a number of murals for public buildings including one for the Department of Interior Building in Washington, D.C. During World War II he served in the U. S. Coast Guard. He was a Kiowa tribal historian and a leader in the Native American Church. He died in 1974.

Art Education and Influences: As a youngster he related that he "got past the gatekeeper and entered the tipi where Ghost Dance painting was being done. His grandmother, who remained an inspiration throughout his life, was a noted medicine woman and 'color mixer.' When he was fifteen, he "copied the shield design of one of the revered Kiowa chiefs after obtaining written permission to use the design from the chief's daughter, the legitimate 'owner' of the design."¹ See also article "Kiowa Artists"

Style and Characteristics: He worked almost exclusively in watercolor. See article "Kiowa Artists"

Subject Matter: Many of his works contain the symbols of the Native American Church, of which he was an active member.

Artistic Commentary: "Auchiah creates fascinating color contrasts; for example, he plays brilliant red and white against dull yellow, blue, and full intensity black to gain a surprising vitality. His gay color gives certain animation even to figures in repose, and added liveliness to those in action."²

Quote by Artist: When Auchiah was in elementary school he was caught drawing and painting, which was not allowed in the Indian schools at that time. As a punishment, he was required to finish his painting and miss his supper. He said that he was glad to do so, "because I would rather paint than eat."³

Works in the Gilcrease Collection: 32 tempera, 2 lithographs.

Peyote Men, 1929, tempera on paper.

Indians At Work, tempera, 9_ x 14 in.

¹Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 16.

²Dorothy Dunn, *American Indian Painting of the Southwest and Plains Areas* (Santa Fe: The University of New Mexico Press, 1968), p. 221.

³Patrick D. Lester, *The Biographical Dictionary of Native American Painters* (Tulsa: Sir Publications, 1995), p. 30.

JOHN JAMES AUDUBON (1785-1851)

Biographical Information: John James Audubon was born April 26, 1785, at Los Cayes, Santo Domingo (now Haiti). His father Jean was a French merchant-sea captain and his mother, Jeanne Rabin, a Creole. The father returned to France in 1789 where John James was reared and educated. He was known as Jean Jacques until coming to America in 1803 to manage an estate purchased by his father near Philadelphia, Pennsylvania. Later, he settled in Kentucky where he married Lucy Bakewell; they had two daughters and two sons, John Woodhouse and Victor Gifford. Both sons would later help him with his paintings and books. After failing as a businessman, he then moved to Ohio where he found employment as a taxidermist for a private museum of natural history. At this time, he devoted himself entirely to the study and pictorial documentation of America's native birds and animals.

Art Education and Influences: Probably he was not formally trained. He was inspired by naturalist Alexander Wilson to publish and sell engraved copies of his own work.¹

Style and Characteristics: Audubon combined pastels and watercolor to render birds faithfully and dramatically which produced a glowing rich effect. Audubon showed the birds as they lived, not as they looked when stuffed and mounted. Endowing birds with movement and drama and presenting them in almost anthropomorphic terms, as Audubon did, marked the beginning of a new way of looking at wildlife.² "He tried to include not just a single bird . . . but representatives of each stage of the species' development: male, female, young, mature."³ Some feel his work is "overwrought, filled with not just drama but melodrama."⁴

Subject Matter: Portraits, animals (*The Viviparous Quadrupeds of North America*), but birds (*Birds of America and Ornithological Biography*) were his primary interest. *Birds* has 435 colored plates representing 1065 life-sized wild birds. In addition to his sons, two others worked on the paintings for the *Birds*: Joseph Mason did fifty backgrounds⁵ and Maria Martin, a flower painter, also assisted.⁶ Robert Havell (*Woodducks and Pinnated Grouse*) did most of the engravings for the printing of *Birds*.⁷

Artistic Commentary: "*Birds of America* was a great artistic achievement."⁸ "He left behind a body of work - not just his exquisitely accurate and exciting paintings, but his wry accounts of both animals and man-that is still regarded as the benchmark for all naturalists who have followed. A visitor who met with Audubon shortly before his death made an observation that remains true even today: 'He belongs to all time. He was born, but he can never die.'"⁹

Quote by Artist: "My work will be a standard one for all ages."¹⁰

¹Alice Ford, *John James Audubon: A Biography* (New York: Abbeville Press, 1988), p.77.

²Margot Keam Cleary, *John James Audubon* (New York: Crescent Books, 1991), p. 19.

³Cleary, p.93.

⁴*Ibid*, p.93.

⁵*Ibid*, p. 11.

⁶Gary Reynolds, "An American Family of Painters: J.J. Audubon and His Sons" *Arts and Antiques* (January/February 1982), p. 56.

⁷Cleary, p. 15.

⁸*Ibid*, front inside cover.

⁹*Ibid*, p. 16.

¹⁰*Ibid*, p. 6.

Works in Gilcrease Collection: 2 oils, 5 lithographs.

Wild Turkey, ca. 1845, oil on canvas, 45 x 33. This oil was painted about twenty years after the original watercolor, and Audubon's title was *Great American Cock*.¹¹ This painting, the most famous of all of Audubon's bird paintings, was the one he selected to serve as the frontispiece of *Birds of America*. By the 1800s, the wild turkey had come to represent the vigor and stamina of the new nation. "The turkey is strutting forward confidently, but its head is turned imperiously toward the back so it can keep a keen eye on everything around it. It was an apt metaphor for the United States."¹²

Benjamin Franklin in 1784 said: "For my own part, I wish the Bald Eagle had not been chosen as the Representative of our Country. . .the Turk'y is in comparison a much more respectable Bird, and withal a true original Native of America. . . . He is, though a little vain and silly, it is true, but not the worse emblem for that, a Bird of Courage."¹³

Pair of Cooper's Hawks or **Stanley or Cooper's Hawks**, between 1830-36, oil on canvas, 39 x 26. Audubon's title was Stanley Hawk; however, the bird is now called a Cooper's Hawk. Audubon wrote the hawk would attack larger birds. Perhaps for this reason, it deserves to be called a chicken hawk.¹⁴

¹¹Cleary, p. 93.

¹²*Ibid*, p. 19.

¹³J. A. Leo LeMay, editor, *Benjamin Franklin: Writings* (New York: The Library of America, 1987), p. 1088.

¹⁴Sarah Erwin, "Birds in America," *Gilcrease Journal* (Winter, 1997/1998), p. 16.

JOHN WOODHOUSE AUDUBON (1812-1862)

Biographical Information: John was born November 30, 1812, at Henderson, Kentucky, the younger son of John James Audubon. His father encouraged him to play the piano and to draw everything in nature, the piano for social graces and the art to help with the *Birds* in the future. Both John and his brother Victor married daughters of Rev. John Bachman, a naturalist and close associate of their father. John made many trips for his father, to sketch and paint, to collect specimens, and to help with the production and publication of his books. He was elected to membership in the National Academy as Associate in 1847.¹

Art Education and Influences: Audubon studied at the schools and academies where his father taught. John also studied at Bardstown School near Louisville. His father, of course, was the greatest influence.

Style and Characteristics: His portraits are in the style of Raeburn, who is described as the Scottish Van Dyck.² Like his father, his birds and mammals are painted in their natural habitat, but of course the mammals are not painted life size as the birds were. He painted well in both watercolors and oil.

Subject Matter: Audubon's work falls into three categories: portraits, wildlife, and 49ers on the overland route.³ He painted backgrounds and other elements including minor birds for *Birds of America*. Since his father died in the early stages of the *Viviparous Quadrupeds of North America*, he finished the project, probably painting half of the mammals.⁴ His family, especially his father, felt he could have become famous at portraiture, a medium his father felt was higher than natural history painting.⁵

Artistic Commentary: He helped his father so much with the seven volume miniatures, *Birds of America*, that he neglected his own career.⁶

Quote by Artist: "My wish is that I may some day publish some birds and quadrupeds, and that my name may stand as does Father's."⁷

Works in the Gilcrease Collection: 2 oils, 2 lithographs.

Black Beaver, n.d., oil on canvas, 22 x 28.

Texas Leopard Cat, n.d., oil on canvas, 22 x 28¾. The *Cat* is an oil replica of one of the watercolors for *Quadrupeds*. The painting was exhibited at the National Academy of Design in 1847. As usual, the cat is portrayed in its natural habitat.⁸

¹Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, New Jersey]: Castle, 1985), p. 13.

²Alice Ford, *John James Audubon, A Biography* (New York: Abbeville Press Publisher, 1988), p. 335.

³Samuels, p. 13.

⁴Fred A. Myers, *Thomas Gilcrease and his National Treasure*, p. 85

⁵Ford, p. 335.

⁶*Ibid*, pp. 412-13.

⁷*Ibid*, p. 314.

⁸Myers, p. 85.

IRENE AVAALAAQIAQ (1941-)
Inuit

Biographical Information: Irene Avaalaaqiaq is also known as Irene Tiktaalaaq, Ahvalaquaq, Avalakiak, Ahvalaqlaq, or Irene Tiktalaq Avaalaquiaq. She was born February 28, 1941, at Princess Mary Lake in the Kazan River area, Nunavut Province, Canada, and resides in Baker Lake.¹

Art Education and Influences: Avaalaaqiaq belongs to a family of artists. Her husband, David Tiktaalaaq, is a carver and a printmaker. Her brother, William Ukatiku, is also a carver and printmaker, as well as a crafts artist.²

Style and Characteristics: Her media includes graphite, colored pencil, fabric, wool yarn, stone and prints.³ A craftswoman, sculptor and graphic artist, she also creates wall hangings. Her style is “bold and colorful, much like the artist herself.... [Her] hybrid flowing figures aptly portray this harmonious relationship—the forms are fluid and flat—half human, half animal; their heads are often in profile or duplicate halves, with staring eyes and gaping mouths....[She] often sews a border around her imagery, perhaps to contain its unworldly content.”⁴

Subject Matter: Her subjects are “shamanic in origin and are based on the Inuit myths, legends and beliefs of traditional times, as told to her by her grandmother. The shamanic belief system...called for an easy interplay between man and animals.”⁵

Artistic Commentary: “Irene Avaalaaqiaq, one of this country's most prominent Inuit artists and a leading member of the prolific artistic community of Baker Lake in the new Canadian arctic territory of Nunavut, has enjoyed a distinguished thirty-year career.... She is best known for her remarkable wall hangings, which reveal a rich tradition of spirit and shamanistic imagery... Her world view, derived from an oral tradition, is expressed by manipulating bold shapes in bright contrasting colours against a solid background.” She is the subject of a scholarly book, which examines her commitment to “preserving her Heritage and making it accessible to an international audience.”⁶

Works in Gilcrease Collection: 1 linocut

***Dancers with Shadows*, 1978, linocut with stencil, #10/31**

¹ *Inupiat.net* Aboriginart: www.inuit.net/artists/b-inuitarteskimoart-Avaalaaqiaq_Irene.html

² *Ibid.*

³ Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 32.

⁴ Marie Bouchard, “Avaalaaqua, Irene,” in *North American Women Artists of the Twentieth Century: A Biographical Dictionary*. Edited by Jules Heller and Nancy G. Heller (Florence, Kentucky and Oxford, United Kingdom: Taylor & Francis, 1995)

⁵ *Ibid.*

⁶ Judith Nasby, *Avaalaaqiaq: Myth and Reality* (Toronto: McGill-Queen's University Press, 2002).

THOMAS BALL (1819-1911)

Biographical Information: Born June 3, 1819, at Charlestown, Massachusetts, Thomas Ball was the son of a house and sign painter. He began his career as a miniature and portrait painter, but also supplemented his income as a singer. Ball became a sculptor around 1850. From 1837 to 1853, he lived in Boston and then moved to Italy in 1854, where he, “like other expatriate American sculptors,” believed his art could develop better.¹ He returned to Boston in 1857 and stayed until 1864. He again moved to Italy and remained there until the late 1890s. During this time, he did make frequent visits to America. After returning to America, he resided in Montclair, New Jersey, until his death December 11, 1911.²

Art Education and Influences: Ball was briefly apprenticed to a wood engraver, then started painting miniatures and portraits.³ He became best known for his sculpture. “Like many American sculptors of this period, he had no formal training, and his style grew out of the naturalism which then dominated American art.”⁴ Later, he did study sculpture in Italy.

Style and Characteristics: “Naturalism,” describes Ball’s many busts and statues. It dominated the American art of his period.⁵ Ball worked in marble as well as bronze.

Subject Matter: Portrait statues were Ball’s specialty, and his most famous is the equestrian statue of Washington in Boston’s Public Garden.

Artistic Commentary: In Florence during the 1870s, he produced, according to one source, “a procession of undramatic portrait statues. . . . Ball did not often attempt symbolic works, probably because his prosaic naturalism in portraiture was so satisfactory to his patrons.”⁶

Works in Gilcrease Collection: 2 bronzes.

Daniel Webster, 1853, bronze with dark brown patina, 29¾ x 13_ x 11½. Ball was commissioned in 1876 to make a fourteen-foot enlargement for Central Park in New York. *Webster* and *Clay* are examples of naturalism. Webster, a political leader and diplomat, defended national unity, but he is probably best known for his speaking ability and his service as senator from Massachusetts during most of the 1830s and 1840s. As a member of the Whig party, he ran for president three times, but was never nominated. He was against the Mexican War and admission of Texas as a slave state; however, he supported the Compromise of 1850, which allowed slavery in western territories. His most famous statement: “Liberty and Union, now and forever, one and inseparable!”⁷

Henry Clay, 1858, bronze, 30¼ x 12¼ x 10 ¾. Clay was known as the “Great Pacificator” because of his prominent role in trying to keep America one nation despite sharp controversy over slavery and in producing the Missouri Compromise and Compromise of 1850. He ran for president twice and lost. He once said, “I would rather be right than be president.”⁸

¹ Milton Rugoff, Editor-in-Chief, *Encyclopedia of American Art* (New York: E.P. Dutton, 1981), p.54.

²George C. Groce and David H. Wallace, *The New York Historical Society’s Dictionary of Artists in America 1564-1860* (New Haven, CT: Yale University Press, 1957), p. 25.

³Groce and Wallace, p. 25.

⁴Rugoff, p. 54.

⁵*Ibid*, p. 54.

⁶*Ibid*, p. 54.

⁷E.D. Hirsch, Jr. et al. *The Dictionary of Cultural Literacy* (Boston: Houghton Mifflin Company, 1988), p. 257.

⁸*Ibid*, p. 240.

PAUL WAYLAND BARTLETT (1865-1925)

Biographical Information: Born in New Haven, Connecticut, on January 25, 1865, Bartlett was the son of sculptor, teacher, and art critic, Truman A. Bartlett. He was reared in Paris because his father “carried out his vow never to have a son get his art education in the US” He was winning awards from the Paris Salon by 1887 at only twenty-two and was awarded a Ribbon of Honor by the French Government in 1895. Bartlett worked mostly in France and received numerous honors throughout his career. He was described as a man whose “step was springy,” who “wore a Van Dyke beard below a strong aquiline nose, and had brilliant blue eyes and a broad brow.” Bartlett died in Paris, France, in 1925.¹

Art Education and Influences: At fifteen, Bartlett began his studies at the École des Beaux-Arts as a student of Emmanuel Frémiet, who was one of the most popular masters of that era. During this time, he also sketched and studied animals at the Jardin des Plantes. Later he studied with Auguste Rodin. He was also greatly influenced by the French *animaliers*.²

Style and Characteristics: Bartlett was described as one of the most competent in portraying “noble savages” with “skill and aesthetic sensibility.”³ “He quickly learned the Parisian manner of modeling, marked by richer surfaces and greater spontaneity than the prevailing neoclassical style, and he retained this style throughout his career.”⁴ He also became known for his ability with patinas and spent five years experimenting with bronze mixtures and chemical patinas.⁵

Subject Matter: Bartlett’s work ranged from animals to “savages” and heroic figures. *The [Bohemian] Bear Tamer*, was his first work. A bronze of Michelangelo, the equestrian statue of Lafayette (in the garden of the Louvre), and sculptures for the New York Stock Exchange, the New York Public Library, and the rotunda of the Library of Congress were other important works.⁶

Artistic Commentary: “Rodin, Fremiet and Barye all experimented with patinas, but only Paul Wayland Bartlett had the foresight to record the results of his experiments.”⁷

Quote by Artist: “I see to the casting of every one of my statues myself . . . in a foundry of my own,. . . [and] constantly experiment with alloys and varied color effects.”⁸

Works in Gilcrease Collection: 1 bronze.

The (Bohemian) Bear Tamer, 1887, bronze, 28½ x 13¼ x 17. A statue of a young Native American boy taming a small bear cub was Bartlett’s first important work. First shown at the Paris Salon in 1887, *The Bear Tamer* was sent to the World’s Columbian Exposition in Chicago in 1893, where it brought him to the attention of America. *The [Bohemian] Bear Tamer* depicts the Parisian manner of modeling, marked by “richer surfaces and greater spontaneity than the prevailing neoclassical style.”⁹ “The stance of the young Indian seems playful in juxtaposition with the bear cubs . . . the whip he holds behind his back and the yet-unrealized power of the cubs, all hint at potential violence - a raw display of nature so exciting to the Romantic imagination.”

¹Peggy and Harold Samuels, *Samuels’ Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), p. 25.

²Patricia Janis Broder, *Bronzes of the American West* (New York: Harry N. Abrams, Inc., 1974), p. 34.

³Broder, p. 34.

⁴Milton Rugoff, Editor, *Encyclopedia of American Art* (New York: E.P.Dutton, 1981), p. 58.

⁵Carol P. Adil and Dr. Henry A. De Phillips, Jr., *Paul Wayland Bartlett and the Art of Patination* (Wethersfield, Connecticut: The Paul Wayland Bartlett Society, 1991), p. i.

⁶Rugoff, pp. 57-58.

⁷Adil and De Phillips, p. iii.

⁸*Ibid*, p. iii.

⁹Rugoff, p. 58.

REVEAU BASSETT (1897-1981)

Biographical Information: Reveau Bassett was born in Dallas Texas in 1897. He settled in North Texas and became one of that state's foremost wildlife painters. He was artist for the Dallas Museum of Natural History and an instructor in etching at the Dallas Arts Institute. In the 1970s he taught painting to the Garden and Arts group of Irving, Texas taking them by bus to West Texas. He made frequent trips to West Texas with Frank Reaugh and made trips to Taos with Alexander Hogue.¹ He died in 1981.

Art Education and Influences: He was mainly self-taught, but studied briefly at the Art Students League and was a pupil of Joseph Pennell, Willaim R. Leigh, and Boardman Robinson. He also studied briefly at the National Academy of Design with Curran.

Style and Characteristics: "His painting often reflects an influence from the atmospheric works of Frank Reaugh with whom he worked and studied on many painting expeditions."²

Subject Matter: Wildlife of the southwest.

Works in Gilcrease Collection: 1 oil

Ducks in Flight, oil

¹ Peggy and Harold Samuels, *Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1976), pp. 25-26.

² www.askart.com

FRED BEAVER (1911-1980)
Eka La Nee (Brown Head)

Biographical Information: Fred Beaver, a Creek, was born July 2, 1911, in Eufaula, OK. Until he started to school, he spoke only Creek. He attended Chilocco Indian School with Acee Blue Eagle. Later he served in the Air Force during WWII in North Africa, Sicily, and Italy. His first interest was music, and although he drew, he did not consider it seriously until Acee Blue Eagle encouraged him. While working for the Bureau of Indian Affairs, he painted part time.¹ In 1946, he sent pin-up pictures to the first Philbrook Indian exhibit, but they were rejected. In 1958, he was awarded Grand Prize at Philbrook. He was also the first winner of the Waite Phillips Indian Artist Award and many other awards. By 1960, he was painting full time.²

Art Education and Influences: Beaver had little formal training; he studied both voice and art in Italy and art briefly at Bacone College. Beaver, however, considers himself self-taught. He trained himself by studying the paintings of other Indian artists, by studying books, and by painting constantly.³

Style and Characteristics: Beaver is noted for his paintings of authentic clothing and meticulous details from personal experience, stories told by his parents and grandparents, as well as research.⁴ He paints in the flat style with motionless figures and brilliant colors. Most of his paintings are gouache.⁵

Subject Matter: "Although Beaver handles a variety of subjects well, he is unique in his formal and stately portrayals of Creek and Seminole life."⁶ However, more often his themes are Seminole. He also painted Plains and Pueblo Indians. His paintings are the people, their activities, and legends.

Artistic Commentary: "Beaver has a thorough knowledge of the legends and folklore which gives impetus to his narrative painting."⁷

Quote by Artist: "Well when I started, everybody was painting Indians with feathers. I wanted to be different. . . . But I have painted so many pictures of Seminoles that almost everybody thinks I'm Seminole."⁸

Works in Gilcrease Collection: 7 tempera.

Seminoles Making Sofkey, 1949, 14¾ x 23½, tempera. See Blue Eagle for information on sofkey.

Navajo Sheep Herders, n.d., tempera on paper, 17¾ x 14½.

¹Arthur Silberman, *100 years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), [exhibition catalog], p. 27.

²*American Indian Paintings: Fred Beaver-Creek Artist* (Ardmore, OK: Private Publication, 1975), n.p.

³Silberman, p. 27.

⁴*American Indian Paintings*, no page number.

⁵Jamake Hightower, *Song from the Earth: American Indian Painting* (Boston: New York Graphic Society, 1976), p. 164.

⁶Silberman, p. 27.

⁷Hightower, p. 164.

⁸Bill Harmon, "Beaver Paints Them All," *Oklahoma's Orbit* (May 10, 1964), n.p.

JOSEPH BECKER (1841-1910)

Biographical Information: Born in Pottsville, Pennsylvania, in 1841, Joseph Becker was an illustrator for *Frank Leslie's Illustrated Newspaper*.¹ Hired as an errand boy in 1859, Becker began his work as an artist during the Civil War and later served as head of the *Leslie* art department from 1875 until 1900.² His best known works, however, are based on an 1869 trip “on the first special cross-Rockies Pullman train leaving Omaha October 19 and arriving in San Francisco in 81 hours.”³ Forty published illustrations were the results of this trip and are assumed to be his although they are not signed.⁴ Becker died in Brooklyn, New York, in 1910.

Art Education and Influences: Joseph Becker's training was informal. *Leslie's* staff artists or “pictorial reporters,” with whom he was in constant contact, taught him the rudiments of sketching. Frank Leslie took a personal interest in Becker and encouraged him to practice long and hard.⁵ He moved from errand boy to artist in 1863, when “the demand for field artists was insatiable.”⁶

Style and Characteristics: Landscapes and subjects of “general and extreme American interest” characterized Becker's paintings.⁷ “Sentimental” is also a word used to describe at least one of his paintings. Titled *Good-Bye*, it “shows a mother holding her baby up to be kissed by a be-whiskered engineer in the locomotive cab.”⁸

Subject Matter: Becker is best known for creating a pictorial record of over forty illustrations of transcontinental travel in the five months after the joining of the rails. Subjects included were scenes at train stations, Chinese railroad laborers, and sketches of Utah and Mormon life in Salt Lake City. Of all the illustrations from his 1869 excursion, “A Station Scene on the Union Pacific Railway” is thought to be “the most interesting and most revealing of the times. . . . It is probably a composite of several scenes and portrays “the bustle, confusion and interests of many and varied individuals. Emigrants, pleasure-seeking travelers, soldiers, plainsmen and prospectors, Indians, card sharps, mining speculators, Chinese coolies, a Jewish peddler. . . and many others not so easily identified carry on their roles against the background of the station. . . .”⁹ Becker is also credited with boosting *Leslie's* circulation to 470,000 for one issue when his illustrations of the Chicago Fire of 1871 were published.¹⁰

Quote by Artist: Commenting not on his art but on his idea that rail travelers desired to observe scenery, he wrote in 1905, “I furnished designs for this (idea for an observation car) to Mr. Pullman, which afterwards were utilized. I may therefore fairly claim to have been the inventor of what is now a feature of all great railways.”¹¹

¹Peggy and Harold Samuels, *The Illustrated Biographical Encyclopedia of Artists of the American West* (Garden City, NY: Doubleday & Co., Inc., 1976), p. 33.

²Robert Taft, *Artists and Illustrators of the Old West* (New York: Charles Scribner's Sons, 1953), p. 90.

³Samuels, p. 34.

⁴*Ibid*, p. 34.

⁵Taft, p. 90.

⁶*Ibid*, p. 90.

⁷*Ibid*, p. 92.

⁸*Ibid*, p. 91.

⁹*Ibid*, p. 92.

¹⁰Samuels, p. 34.

¹¹Taft, p. 92.

Works in Gilcrease Collection: 1 oil, 2 lithographs.

Snow Sheds on the Central Pacific Railroad in the Sierra Nevada Mountains, 1869, oil on canvas, 19 x 26. Another title for the painting has been *First Train of the Central Pacific Out of Sacramento*. The painting is based on one of the forty illustrations Becker made on his 1869 transcontinental trip. Chinese railroad workers, the winter-proof tunnels of the High Sierra, and the old train are combined to give a rare glimpse of a neglected group in America's history, the many Chinese workers used by the Central Pacific.¹²

"The construction of the transcontinental railroad began in Sacramento, California, and Omaha, Nebraska, in 1863, and continued until May 10, 1869, when the rails of the eastward-building Central Pacific Railroad were joined to those of the westward-building Union Pacific Railroad with a golden spike at Promontory, Utah. . . . The United States, it was commonly believed, finally was one nation tied together by parallel lines of steel across two thousand miles of landscape."¹³

Irish laborers built most of the Union Pacific's segment. As indicated in *Snow Sheds*, is not surprising to learn that: "Ultimately, the railroad [Central Pacific] employed nearly fifteen thousand Chinese, veterans of the Gold Rush. . . ."¹⁴

¹²Fred A. Myers, *Art Treasures of Gilcrease Museum* (Tulsa, OK: Thomas Gilcrease Institute of American History and Art, 1982), p. 10.

¹³T. H. Watkins and Joan Parker Watkins, *Western Art Masterpieces* (New York: Hugh Lauter Associates, 1996), p. 52.

¹⁴*Ibid*, p. 52.

JOE NEIL BEELER (b. 1931)

Biographical Information: Joe Beeler, born in Joplin, MO, on December 25, 1931, spent his childhood on local farms and ranches and attended Indian dances and pow-wows where he learned about the Indian's life and customs. After high school, he went to Arizona to become a cowboy and spent the winter of 1950 at the John T. Hughes Ranch of Chandler, AZ. Hard times brought him back to northeast Oklahoma and a little cabin on Five Mile Creek in the late 1950s. He wanted to be an artist of what he knew best, the American West. He often sold his art in a Tulsa trading post under the name "Red Bear." He served during the Korean War for two years and sketched the harsh life of the American soldier. After the war, Beeler had difficulty making a living until things finally began to change in 1958 when he started illustrating for the University of Oklahoma Press.¹ Beeler's career was accelerated by a rare one man show in 1959 at Gilcrease Museum² and the "first full-fledged exhibition by a living artist at the National Cowboy Hall of Fame – a distinction."³ His reputation steadily increased especially when he and three other Western artists founded in 1965 the Cowboy Artists of America.⁴ Many honors followed as well as several one man shows. Beeler lives in Sedona, Arizona, with his wife, Sharon.

Art Education and Influences: As a young boy, Beeler was always drawing. His father gave him the money for an art correspondence course when he was about fifteen. After high school and before Korea, he began his formal art studies at the University of Tulsa for three semesters, studying under Alexander Hogue. He also attended the University of Missouri and the Los Angeles Art Center School.⁵ He received a BFA from Kansas State College.⁶ Beeler feels Joe DeYong, the only artist to actually study under Charles Russell, influenced him the most. It was during his first trip to California, with his young family, that he spent time with Joe DeYong.⁷

Style and Characteristics: Beeler's figures are honest and natural: "He does not contrive drama at the expense of Western reality." . . . He paints from the heart: "Painting is not merely a question of techniques. There must be temperament, character and personality." And last, character is not so much the way the figure looks as much as the way he is – his personality.⁸ His primary mediums are oils, charcoal, watercolor, and bronze.

Subject Matter: Beeler's work may be classified into three categories: contemporary cowboys, historic cowboys, and historic Indians.⁹ Interestingly, he also published two books: *Cowboys and Indians: Characters in Oil and Bronze*, 1967 and *Joe Beeler Sketchbook*, 1974.¹⁰

Artistic Commentary: "There is no name more widely known in contemporary Western art than that of Joe Beeler."¹¹ "Like Russell, Joe is not afraid to let his humorist's eye for life show up in his easel painting."¹² "Beeler's work has a strong narrative sense that manages to stimulate the imagination of the viewer."¹³

¹Don Hedgpeth, *Cowboy Artist, The Joe Beeler Story* (Flagstaff, AZ: Northland Press, 1979), pp. 1-19.

²Peggy and Harold Samuels, *Contemporary Western Artists* (n.p.: Southwest Art Publishing, 1982), p.48.

³Hedgpeth, p. 47.

⁴*Ibid*, p. 46.

⁵Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), p. 34.

⁶Samuels, *Contemporary*, p. 48.

⁷Hedgpeth, p. 12.

⁸*Ibid*, p. 57. (Both quotations)

⁹*Ibid*, p. 58.

¹⁰Fred A. Myers, *Joe Beeler At Gilcrease*, pp. 4-5.

¹¹Hedgpeth, p. xiii.

¹²Myers, p. 6.

¹³Kathleen Walker, "Joe Beeler," *Artists of the Rockies and the Golden West* (Winter, 1984), p. 87.

Quote by Artist: “The present day West needs a chronicler--just to paint some realism to counteract the TV conception of the cowboy. It seems to me that the cowboy and the Indian hold to the past while the rest of the world is heading pell mell for the moon in a rocket and I don’t want to go with them!”¹⁴ In his own words, Joe Beeler’s creative formula is: “Seeing it, whether through your own experience, or through careful research; relating to it; retaining the inspiration; and then putting it down with as much talent and sensitivity as you can.”¹⁵

Works in Gilcrease Collection: 3 bronzes, 3 oils

The Fugitive, n.d., oil on canvas, 18 x 24.

The Quarrel, 1963, oil on canvas, 24 x 36.

The Lonesome Life, n. d., oil on canvas, 20 x 30.

Apache Telegraph, 1980, bronze, 1 of 30.

Man Dant, bronze, n. d., bronze on wooden base, 9½ tall.

Medallion - Indian Face, 1980, bronze, 2½ inch diameter.

¹⁴Hedgpeth, p. 27.

¹⁵*Ibid*, p. 58.

HARRISON BEGAY (b. 1917)

Haskay Yah Ne Yah (Warrior Who Walked Up to His Enemy)

Biographical Information: Harrison Begay, a Navajo, was born November 15, 1917, in White Cone, Arizona. In 1927 Begay attended school at Fort Wingate and then another year in White Cone. For awhile he stayed home and helped care for the family sheep which would become the subject of many of his later paintings. He was able to return to school in Santa Fe where he graduated from high school. From 1941 until 1945, he served in the Signal Corps of the US Army, stationed in Iceland and Europe. After the war, he returned to Santa Fe. Since Begay learned early what the public wanted, he was able to sell his paintings easier than most of the other Native American artists.¹

Art Education and Influences: At Santa Fe, Begay studied under Dorothy Dunn, who encouraged him to hold to traditional Indian art conventions. He also studied with Jeronima C. Montoya at Santa Fe.² In 1940-41 Begay attended Black Mountain College in Blue Ridge, North Carolina, where he studied architecture. Later, he attended classes at Phoenix Junior College and studied briefly with Gerard Curtis Delano.³

Style and Characteristics: Although highly stylized, his paintings are extremely varied. He has a seemingly endless combination of colors, designs, patterns and forms. He uses soft, delicate lines, solid areas of strong color, repetition, and symmetry of objects, animals, foliage, and people. His forms are two-dimensional with little or no modeling and firm contours with flat application of opaque watercolor. Like the Orientals, he understands the impact of line. Most of his figures are done in profile. Begay also uses tempera, and his watercolors have an acrylic base. He does silkscreen reproductions of his paintings that work very well with his flat style. He has been criticized for being too decorative and commercial.⁴

Subject Matter: His paintings depict the peaceful life of the Navajos: weavers, hunters, ceremonies, dances (called *sings* in Navajo), and genre scenes. Scenes of weavers are one of his favorite subjects as well as dancers and young girls with sheep. His favorite animals are horses, antelope, and deer.⁵ In the Navajo culture women are weavers, while in the Pueblo culture the weavers are men.⁶ "The subjects of most of my paintings are of the present, everyday tribal life. I have done some legendary and ceremonial paintings."⁷

Artistic Commentary: The coloring of his paintings is clean, clear, and pleasant telling of a peaceful and gentle life. "Begay's paintings have exerted greater influence on Navajo artists than any other person. His work is internationally known."⁸

Quote by Artist: ". . .my tribal art is well worth preserving. I believe Indian art should be characterized by the same styles and effects which our forefathers developed."⁹

¹Clara Lee Tanner, *Southwest Indian Paintings* (2nd Edition, Tucson, AZ: The University of Arizona Press, 1973), pp. 301-302.

²Peggy Ridgway, "Haskay Yahne Yah, Warrior Who walked up to his Enemy," *Southwest Art* (January 1982), pp. 59 and 62.

³Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa, OK: Sir Publications, 1995), p. 53.

⁴Ridgway, pp. 58-60.

⁵Tanner, pp. 303-12.

⁶Patricia Janis Broder, *American Indian Painting & Sculpture* (New York: Abbeville Press, 1981), p. 72.

⁷Santa Fe newspaper, *New Mexico*, June 26, 1940.

⁸Lester, p. 53.

⁹*New Mexican*, June 26, 1940.

Works in Gilcrease Collection: 4 tempera.

Buffalo Hunt, n.d., tempera, 18 x 22.

Navajo Sheep Herders, n.d., tempera, 17¾ x 14½.

Navajo Shepherdess, n.d. tempera, 13 x 9.

Navajo Woman Spinning, n.d., tempera, 10_ x 11.

OSCAR E. BERNINGHAUS (1874-1952)

Biographical Information: Oscar Edmund Berninghaus was born October 2, 1874, in St. Louis, Missouri. He apprenticed with a printing company at sixteen. However, he didn't receive his first commission until 1899 when the Denver & Rio Grande Railroad hired him to sketch Western scenery for the company's advertising brochures. It was on this trip west that he paid his first visit to Taos. By 1910 he had received recognition as a commercial artist and limited success as an independent artist. He spent several summers painting in Taos and in 1925, nine years after the death of his wife, he moved to Taos permanently. He died of a heart attack on April 27, 1952. He was a founder of the Taos Society of Artists.¹ His nickname with Mr. Gilcrease and friends was *Bernie*.²

Art Education and Influences: He was trained as a lithographer; however, his formal art training included only three night courses at the St. Louis School of Fine Art at Washington University. "This visit [Taos] changed the direction of his career and the course of his life."³ Living in Taos with other artists made him realize to be a fine painter he must devote himself to an intense study of the fundamentals of painting in all media.

Style and Characteristics: As a lithographer, he learned principles of design and color and acquired a high level of draftsmanship and precision of line that always characterized his work. The majority of his Taos paintings depict his contemporary world of New Mexico. Unlike most of the Taos artists who "painted the brilliant summer sunlight, he frequently chose the cold clear light of winter, the fragile, delicate colors of early spring, and the warm, golden tones of late autumn."⁴ Frequently he placed a figure in the foreground with active figures in the background and back of them the Sangre de Cristo Mountains.⁵ Looking at what he wanted to paint, he would sketch the composition in charcoal, apply a thin layer of oil paints, and then return to his studio to finish the painting. His later paintings are from memory and less narrative, and he "focused his efforts on understanding the interrelation of light, color, and form."⁶

Subject Matter: His favorite subjects included Indian ceremonies such as harvest fiestas, trading fairs, rabbit hunts, and Corn Dances.⁷ He excelled at drawing horses in the southwestern landscape but also painted Indian studies and Western men in their outdoor settings.⁸

Artistic Commentary: "Unlike some of his associates in Taos, Berninghaus' sophisticated early illustrative style was used as a frame to hold his spectator's attention, while he slowly unfolded his observations of the inner truth surrounding the life of a twentieth-century Taos Indian."⁹

Quote by the Artist: "[Taos] is a splendid country for an artist because there are more varieties of atmosphere here than I have found in any other place. Up in the hills one can get the right setting for old trapping pictures. There may be varieties of sage and cactus for background, according to the elevation you choose. The Taos Indians are a splendid type; in fact, the best I have ever seen, and if one wants to

¹Patricia Janis Broder, *Taos, A Painter's Dream* (Boston: New York Graphic Society, 1980), pp. 114-135.

²Dean A. Porter, "Thomas Gilcrease: Collecting 'Cowboys and Indians,'" *Gilcrease Journal* (Fall/Winter, 1996), p. 29.

³Broder, p. 115.

⁴*Ibid.*, p. 126.

⁵*Ibid.*, p. 31.

⁶*Ibid.*, pp. 125-126.

⁷*Ibid.*, p. 126.

⁸Mary Carroll Nelson, *The Legendary Artist of Taos* (New York: Watson-Guptill Publication, 1980), p. 39.

⁹*Ibid.*, p. 141.

paint Mexican pictures, he can get a background near Taos, just as picturesque as any spot in Old Mexico.”¹⁰

Works in Gilcrease Collection: 13 oils, 1 watercolor, 2 lithographs.

Too Old for the Rabbit Hunt, 1927, oil on canvas, 35 x 40. "Berninghaus uses asymmetric composition and extreme contrast of scale to direct attention to the portrait-like treatment of the old Indian."¹¹ The painting has many of the characteristics as described in *Style*. The title could be somewhat ironic since he already has a rabbit, or is he merely serving as a retriever? Perhaps the title provides the answer.¹²

Self Portrait, 1951, oil on canvas, 19¾ x 15¾. When Berninghaus completed the portrait at Mr. Gilcrease's request, he confessed "that he was not a portrait painter, but succeeded anyway through the 'aid of mirrors and photographs. . . .'"¹³

Chamiso Along the Roadside, 1947, oil on canvas, 25 x 30. Like so many of his paintings, the Sangre de Cristo Mountains can be seen in the background. He has captured light so well showing its effect in the foreground, in the middle distance, and in the background.

Why the Mail Was Late, n. d., oil on canvas, 25 x 30. The painting's setting is a winter's day showing his ability to paint the cold light of winter.

Threshing Time, 1944, oil on canvas, 29½ x 30. Indians cut wheat with a sickle and then stacked the wheat in a fenced area with a hard adobe floor. The trampling hoofs of horses and occasionally goats threshed the wheat. A mounted Indian herded the horses around the stack of wheat. "Berninghaus painted *Threshing Time* when these harvest rituals were memories from the past."¹⁴

¹⁰Broder, p. 122.

¹¹Fred A. Myers, *Art Treasures of Gilcrease Museum* (Tulsa OK: Thomas Gilcrease Museum Association, 1982), p. 11.

¹²Porter, p. 33.

¹³*Ibid*, p. 29.

¹⁴Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York: Crown Publishing, Inc., 1979), p. 86.

ALBERT BIERSTADT (1830-1902)

Biographical Information: Albert Bierstadt was born in Solingen, Germany, January 7, 1830, but the family immigrated to New Bedford, Massachusetts, two years later. Although he was permitted to pursue artistic interests, he seemed to display a business-like temperament that evidenced itself throughout his life by his pursuit of money from his talents and, that gave rise to much criticism. At twenty-one with only rudimentary training, he taught monochromatic painting. Using dramatic lighting effects, he produced and promoted with modest success the “great picture” exhibitions of a fellow artist by charging an admission fee and by selling pamphlets at the exhibit. Later this was the lucrative procedure he used for his own paintings. He made his first trip West in 1859 with the Colonel Frederick W. Lander expedition. Later, he visited Yosemite which became his signature subject. In 1860, he was elected to the National Academy of Design as Academician.

After his first wife died, he married Mary Hicks Stewart, widow of a wealthy New York banker. They traveled widely both in America and Europe associating with high society of both continents. This life-style enabled him to paint and to promote his paintings.¹ Later smaller paintings became more popular; however, Bierstadt did not change. His popularity diminished so much bankruptcy occurred. “Bierstadt will always be a part of the American West. A mountain peak in the Rockies preserves his name.”²

Art Education and Influences: In 1853, using the proceeds from his promotional activities, he traveled to Dusseldorf, Germany to study. Although he never enrolled in classes, he did associate with teachers and students. While there he was influenced by two other American artists, Eastman Johnson and Emanuel Leutze. (Paintings by Johnson and Leutze are included in the Gilcrease collections.) Without a doubt, his trips West were the greatest influence on his art.³

Style and Characteristics: Bierstadt’s style is described as “in the Dusseldorf manner” which is perceived as “an emphasis upon techniques at the expense of imaginative content.”⁴ He was also considered a member of the Hudson River School. His style varied little during his long career, and even at the peak of his popularity from 1860s to 1880s, he received much criticism.

Subject Matter: Bierstadt was a leader in recognizing the aesthetic and commercial potential of images of the Far West, and despite the public’s call for factualism, they still wanted the mountain grandeur on the European scale. This he provided them, with his paintings of immense dimensions of subjects such as the Sierra Nevada Mountains, Yosemite, and the Rocky Mountains.⁵

Artistic Commentary: Though praise was forthcoming from many critics during his peak years, they were often tempered with negative criticism of his “Dusseldorf style” which was not as popular in America as in Europe. “He is a servant of nature rather than a master of art; and though this is a noble kind of servitude, there must always be a difference in rank between artists who, like Bierstadt, derive their force from an enthusiasm for natural grandeur and those who are mighty by their own grandeur.”⁶

¹Nancy K. Anderson and Linda S. Ferber, *Albert Bierstadt, Art & Enterprise* (New York: The Brooklyn Museum, 1990), pp. 22-64.

²William J. Butler, “A Bierstadt: Painter of the American West,” *Gilcrease Magazine of American History and Art* (October 1981), p. 15.

³Fred A. Myers, “Bierstadt’s Small Paintings: The Intimate Aspect of Grand Opera,” *Gilcrease Magazine of History and Art* (October 1985), pp. Inside front cover - 9.

⁴Anderson and Ferber, p. 28.

⁵*Ibid*, p. 105.

⁶*Ibid*, p. 185.

Quote by Artist: Most of the quotes and correspondence of Bierstadt deal with the promotion of his paintings and art in general. However, the following examples seem to substantiate the critics' views that he was trying to convey to the viewer the immensity of the subject and the emotions felt when viewing it.

On the painting, *Destruction of Pompeii & Herculanaeum*: “---is a moonlight & firelight effect, and may be called a historical landscape. Great care in making all that is in the picture true to the time in which it occurred has been my study, besides I saw the grandest eruption of the last century.”⁷ in another instance on a trip West, when awed by the beauty of the scene, he set up his easel without taking his eyes from the scene. As he went to work he said, “I must get a study in colors; it will take me fifteen minutes!” He said nothing more until finished.---It took forty-five.⁸

Works in Gilcrease Collection: 30 oils, 3 lithographs, 1 chromo lithograph.

Sierra Nevada Morning, 1870, oil on canvas, 56 x 84. It is perhaps one of the most famous of Bierstadt's paintings. The composition and treatment of distance are in the Hudson River style. The light on the mountains is magnificent. Two incongruities are evident, the deer are European not American. The large oaks would not be found in the high Sierra Nevada mountains.

Multnomah Falls, n.d., oil on canvas, 44 x 30.

Niagara Falls, n.d., oil on canvas, 25 x 20.

Point Lobo California, ca, 1865, oil on canvas, 43 x 31.

⁷Anderson and Ferber, p. 257.

⁸*Ibid*, p. 89.

WOODROW WILSON “WOODY” BIG BOW (1914-1988)
Kiowa, Tse Ko Yate: Big Bow

Biographical Information: Woodrow Big Bow was born January 29, 1914, in Carnegie, Oklahoma and died of a heart attack on July 10, 1988, in Bethany, Oklahoma. He married Vivian Roubiaux and they had three children: Lawrence, Steven and Vivian. They resided in Yukon, Oklahoma. Big Bow and his wife are buried in Fort Cobb Cemetery in Caddo County, Oklahoma. He was the grandson of Chief Big Bow (1845-1901). He was a set painter for western movies, a contractor, a builder and a painter. He painted murals for the RCA Building in New York and for the Southwest Museum in Los Angeles, California.¹

Art Education and Influences: As a teenager, he studied painting with Oscar B. Jacobson at the University of Oklahoma, where he graduated in 1939. He was one of several young Kiowa artists whose work was exhibited in Europe and published in folio editions of *American Indian Art*.²

Style and Characteristics: “The artist so admired the work of other Southern Plains artists that he was well known for copying their style.”³

Subject Matter: His subject focused on Native culture.

Artistic Commentary: “[He] designed the red and yellow thunderbird insignia of the Oklahoma 45th Infantry Division.”⁴

Quote by Artist: “Big Bow [said he] did not like to paint feet, and often painted a bunch of grass or a bush where feet should be.”⁵

Works in Gilcrease Collection: 44, including 12 oils, 30 temperas and 2 watercolors.

Portrait of an Old Man, n.d., oil on canvas
Lone Bear, Kiowa Medicine Man, n.d., tempera on board
Kiowa War Dancer, 1951, tempera on paper
Feather Design, n.d., tempera on paper
Eagle Dancer, 1951, tempera on mat board
Kiowa Chief, n.d., tempera on paper
Last Day of Fasting, n.d., tempera on paper
Portrait of an Indian Man, n.d., oil on canvas

¹Patrick D. Lester, *The Biographical Dictionary of Native American Painters* (Tulsa: SIR Publications, 1995), 64. See also Big Bow’s obituary in *The Oklahoman* (July 1988), Archive ID: 353327, online at NewsOK: www.newsok.com/article2232045.

²David C. Hunt, “Big Bow Woodrow Wilson,” Oklahoma Historical Society: www.digital.library.okstate.edu/encyclopedia/entries/B1001.html

³Jeanne O. Snodgrass (1968 and 1992, p.c.) qtd in Lester, *Ibid*.

⁴*Ibid*.

⁵*Ibid*.

GEORGE CALEB BINGHAM (1811-1879)

Biographical Information: George Caleb Bingham was born March 20, 1811, in the Blue Ridge Mountains of Virginia. His family moved west when he was very young, and he grew up near Franklin, MO, on the Missouri River. He began his career as a full time portrait artist in 1833 at only twenty-two. In addition to his art, he was active in politics, serving in the Missouri Legislature in 1848. During the Civil War he served as Missouri State Treasurer, and after the war he was Adjutant General of Missouri. In 1877 he was appointed Professor of Art at the University of Missouri. He died July 7, 1879, in Kansas City, Missouri. Many of his paintings were destroyed in a fire at the Missouri State Capitol in 1892.

Art Education and Influences: He was mostly self-taught but did attend Philadelphia Academy of Fine Arts for three months in 1838. He had little exposure to work of other artists.¹

Style and Characteristics: Arthur Pope in 1935 compared Bingham's style to 17th century French artists who painted with a firm but delicate touch which produced a "clean transparent character." In his genre pictures he used smoky, muted shades with blue-greens, sage-greens, plum, and cool pinks. His genre pictures do not tell stories, but portray ordinary people doing ordinary things.²

Subject Matter: Bingham painted portraits as well as genre paintings of river scenes and politics. He painted subjects he knew well, the simple frequent occurrences of Western life. He was frequently referred to as the "Missouri Artist."

Artistic Commentary: "All these works are thoroughly American in their subjects, and could never have been painted by one who was not perfectly familiar with the scenes they represent. . . His figures have some vitality about them. They look out of their eyes. They stand upon their legs. They are shrewd or merry or grave or quizzical. They are not mere empty ghosts of figures--mere pictures of jackets and trousers, with masks attached to them."³

Quote by Artist: "Art is the outward expression of the esthetic sentiment produced in the mind by the contemplation of the grand and beautiful in nature, and it is the imitation in Art of that which creates this sentiment that constitutes its expression. I have no hesitation in affirming that any man who does not regard the imitation of nature as the great essential quality of Art will never make an artist."⁴

Works in Gilcrease Collection: 2 oils, 1 lithograph.

Indian Encampment, after 1851, oil on canvas, 15 x 19.

Daniel Webster, n.d., oil on canvas, 29 x 25½. For information on Webster, see Thomas Ball.

¹John McDermott, *George Caleb Bingham: River Portraitist* (Norman, OK: University of Oklahoma Press, 1959), pp. 402-411.

²McDermott, pp. 185-189.

³From *The Bulletin* of the American Art Union for August 1849 quoted in McDermott, pp. 171-172.

⁴McDermott, pp. 396-397.

ARCHIE BLACKOWL (1911-1992)
Mis Ta Moo To Va (Flying Hawk)

Biographical Information: Archie Blackowl, a full-blood Cheyenne and member of the Sun Dance clan, was born November 23, 1911, in Custer County, OK. At first he wanted to study diesel engineering. After a brief time in California at the only Indian diesel engineering school, he returned home. Waite Phillips offered him a grant to study traditional Indian art.¹ During his lifetime, he was a government muralist, art teacher, civil service employee, employee of Walt Disney, and national war dancing champion.²

Art Education and Influences: Archie studied at the University of Oklahoma, University of Kansas, Chicago Art Institute, Rockefeller Art Center, and the School of Fine Arts in Washington, D.C. He was encouraged by Woody Crumbo and Olaf Nordmark, a muralist.³

Style and Characteristics: Archie paints with accuracy from his knowledge of Cheyenne life and customs.⁴

Subject Matter: He painted Cheyenne life and activities, such as sun dance, scaffold burial, and Native American Church rituals. Archie indicates there are rituals that Indians are not allowed to paint. Indian artists must gain the approval of tribal elders to paint anything that might be considered sacred.⁵

Artistic Commentary: "Blackowl paints attractive, somewhat flamboyant renditions of dancers, flute players and Indian heads. His Cheyenne burials, Sun Dance ceremonies and peyote imagery are handsome formal compositions."⁶

Quote by Artist: "This [permission from elders] has always been an obstacle. . . . [Oklahoma] is about the only state that still has original ceremonies handed down from generation to generation. We have a lot of different dance ceremonials that we are not permitted to paint."⁷

Works in Gilcrease Collection: 5 tempera.

Flute Player, n.d., tempera, 9 x 8.

Peyote Ceremony, n.d., tempera, two paintings: 18 x 28¼ and 11¼ x 20¼.

Woman in Buckskin, n.d., tempera, 9 x 8.

¹Jamake Highwater, *Song from the Earth, American Indian Painting* (Boston: New York Graphic Society, 1976), p. 168-172.

²Peg Ridgway, "Archie Blackowl," *Art Voices* (September/October 1981), p. 49.

³Highwater, p. 168.

⁴Ridgway, p. 49.

⁵Highwater, p. 168-172.

⁶Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma City Museum of Art, 1978), p. 30.

⁷Ridgway, p. 49.

RALPH ALBERT BLAKELOCK (1847-1919)

Biographical Information: Blakelock was born in New York City on October 15, 1847, the son of a physician. He had dual loves, music and art. After graduating, he studied at City College for two years. At twenty, he exhibited at the National Academy and became an Associate member in 1912 and Academician in 1916. After marrying, he and his family lived in abject poverty, and on the birth of his ninth child, he left to sell a painting and was found wandering the streets. He was confined in an asylum for the last seventeen years of his life. During that time, he delicately executed landscapes that resembled currency, but when he was lucid, he did paint some better paintings. A few years before his death, his paintings brought the highest prices of any artist at public auction in America; unfortunately neither he nor his family benefited since the woman in charge of his estate, Beatrice Van Rensselaer Adams, kept the money. Forty-two years after Blakelock was committed for dementia praecox (schizophrenia), she too was committed in the same asylum with the same diagnosis.¹

Art Education and Influences: He was mostly self-taught but did attend Cooper Union briefly. His trips West were a major influence on his art. "Blakelock's life and art were transformed after his Western experiences."² He also visited Mexico, Panama, and Central America.

Style and Characteristics: His favorite time of day was moonlight at the moment just before dark is complete.³ In his search for extreme dark, he used copal and bitumen in his paint, which caused the paint to turn darker with age, crack, and never dry causing the paint to slide. One person stated: "the pictures just slipped off the canvas and were lying on the floor in a mass of brown gum."⁴ His early works were Hudson River, but he became increasingly subjective in his approach after his trip West in 1861. His pictures tended to be romantic abstractions of landscapes of no specific place with figures subordinate to the overall design. *Moonlight* and *Indian Encampment* were his frequent titles. He also became fascinated with light and shade, color, tone and texture.⁵ He would apply small touches of pigment, build it up to a heavy impasto, and then polish the surface with a pumice; the final coat was a layer of color. He "worked out for his own use a chromatic scale of colour equivalent to that of music."⁶ On one occasion, a friend heard strange sounds coming from his house—a tinkling piano alternating with quick footsteps. On entering, he saw Blakelock rushing to the piano to play a few notes and then dashing to his easel. He explained that "I can't make these Indians dance, Watrous! All day I've been trying and they won't dance!"⁷ His signature on some of his paintings is in the shape of an arrowhead.⁸

Subject Matter: Landscapes and Indians. His sketches of Indians were neither portraits nor depictions of their life, but his attempt to show the beauty of their culture and surroundings. He saw them as the *Noble Savage*. He also painted a few portraits.

Artistic Commentary: Like VanGogh, Blakelock had mental problems and like VanGogh he often heard: "Why don't you paint like other artists!"⁹ "From being a painter of careful, realistic landscapes, he came to

¹Abraham A. Davidson, "The Wretched Life and Death of an 'American Van Gogh,'" *Smithsonian* (December 1987), p. 81-90.

²Davidson, p. 82.

³Elliott Dangerfield, *Ralph Albert Blakelock* (New York: Privately printed by Frederic Fairchild Sherman, 1914), p. 28.

⁴Dangerfield, p. 17.

⁵Peggy Samuels, *Techniques of the Artist of the American West* (Secaucus, NJ: Wellfleet Press, 1990), p. 38.

⁶Charles H. Caffin, *The Story of American Painting* (New York: Frederick A. Stokes Company, 1907), p. 217.

⁷*Ibid*, p. 32.

⁸Dangerfield, p. 30.

⁹Davidson, p. 83.

paint forestscapes that appeared like memory images, scenes of things envisioned only in the mind's eye."¹⁰

Works in Gilcrease Collection: 11 oils.

Indian Encampment, n.d., oil on panel, 7 x 12, arrowhead signature. Given to Mrs. Harry Watrous. Her husband was a secretary of the National Academy who helped Blakelock both psychologically and financially throughout Blakelock's career.¹¹ On the back of painting is a poem:

Shadows dark and twilight sheen / Glimmering cross the sylvan scene / There amid dame nature's arm /
The Indians woos with loves sweet Psalm

Indian Encampment, n.d., oil on canvas, 16 x 24, arrowhead signature.

The Necklace, ca. 1877-1880, oil on canvas, 29 x 38, arrowhead signature. Given to the East Side YMCA in 1880 as security for his unpaid rent.

Snow Shoe Dance, 1879, oil on panel, 18 x 30.

¹⁰Davidson, p. 82.

¹¹Barbara Novak and Annette Blaugrund, *Next to Nature: Landscape Paintings from the National Academy of Design* (New York: Harper and Row, n.d.), p. 152.

ACEE BLUE EAGLE (1907-1959)
Che Bon Ah Bu La, (Laughing Boy)

Biographical Information: Acee Blue Eagle was born Alexander McIntosh of Creek-Pawnee and Scottish heritage, near Anadarko, OK. His parents and twin brother died, leaving him an orphan at four. He lived with his grandparents until eight when he was enrolled in an Indian school. Blue Eagle was his mother's name and *Ah-Say* was his nickname that was transliterated to *Acee* when he entered school.¹ In 1935, Blue Eagle traveled to England and lectured on Native American art. Between 1935-38, he was an art instructor at Bacone College where Willard Stone and Dick West were his students. He was also an entertainer as well as a talented dancer and flutist. Blue Eagle presented programs in schools, art clubs, and social organizations on various aspects of Indian life. He was a long time friend of Thomas Gilcrease who helped him financially as well as offering moral support. Acee wanted to be buried near Gilcrease Museum, and his funeral was held on the grounds, but he is buried at Fort Gibson National Cemetery.² Pallbearers at his funeral were Black Bear Bosin, Jess Davis, Brummett Echohawk and Fred Beaver.

Art Education and Influences: Blue Eagle attended Chilocco, Bacone College, and the University of Oklahoma for approximately two years under Dr. Oscar B. Jacobson. He received a BFA in 1932. In 1935, he studied and lectured at Oxford University.³

Style and Characteristics: Acee's work has typical Indian characteristics: absence of all background, highly conventionalized forms, two-dimensional quality, no shading, and silhouette appearing figures.⁴

Subject Matter: His paintings include Plains Indians, their ceremonies, horses, buffalo, and antelope.

Artistic Commentary: Jacobson said to Blue Eagle: "I can't teach you the art, the knowledge of the Indian spiritualism and religious symbols, for that is yours and the heritage from your forefathers, but I will help you to concentrate all your efforts on becoming a great artist."⁵

Quote by Artist: "Art is perhaps more intimately tied to the life of the Indians than that of any other people. It expresses and mirrors their intensely spiritual nature and their overwhelming need of beauty. Indian art is very old, as old as the Indians, no doubt; it was related to everything they did, wore or used. Every act of the Indians, from the smallest and most inconsequential gesture, to their stately dances, is in a way a prayer. It had to be preformed in beauty of line and color, gesture and word."⁶

Works in Gilcrease Collection: 50 tempera, 1 watercolor, 1 ink.

Creek Women Making Sofky, n.d., tempera, 11½ x 26. Sofky is hominy made by pounding flint corn, a hard-shelled corn, in a mortar using a club-shaped pestle. Water is poured over wood ashes to make lye, then added to the mashed corn. They drink the juice and eat the hominy.⁷

Buffalo Hunt, n.d., tempera, 21 x 12. "This represents the old time type of Indian skin-painting. The Indian artist painted the animals in any color. The name of the person was drawn and connected by a wavering line or lines-thus, these hunters' names: Green Morning Star and Blue Eagle."⁸

¹"Memorial Exhibition, Acee Blue Eagle," [exhibition catalog] (Tulsa, OK: Thomas Gilcrease Institute of American History and Art, n.d.), p. 3.

²Kent Ruth and Jim Argo, *Here We Rest, Historic Cemeteries of Oklahoma* (Oklahoma City: Oklahoma Historical Society, 1986), p. 25.

³"Memorial Exhibition," pp. 34.

⁴Veta M'Mahan, "Acee Blue Eagle, Indian Artist, to Talk and Show Pictures at 20th Century," *Wichita Beacon*, no date. Article in Research Library's files.

⁵"Memorial Exhibition," p. 3.

⁶"Memorial Exhibition," p. 2.

⁷Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York: Crown Publishers, Inc., 1979), p. 98.

⁸"Memorial Exhibition," p. 5

ERNEST BLUMENSCHN (1874-1960)

Biographical Information: Ernest Leonard BlumenschN was born May 26, 1874, in Pittsburgh, Pennsylvania, but grew up in Dayton, Ohio, where his father was director of the philharmonic orchestra. His father wanted him to pursue music but allowed him to submit drawings that were favorably critiqued. However, his father enrolled him in the Cincinnati College of Music, but also let him take art classes at the Art Academy of Cincinnati. His astounding progress convinced his father that art should be his career. Moving to New York to study art, he auditioned for the violin section under conductor-composer Anton Dvorak and was appointed first violinist - a position he kept for two years until he moved to Paris. After returning from art studies in Paris, he and Bert Phillips made their famous trip west to Mexico but ended up in Taos because of a broken wagon wheel. He made two more trips to Paris to study/paint and married Mary Shepherd Greene, an already successful painter. During these years, he was a commercial artist, illustrating magazines and books. He began making annual summer trips to Taos in 1910 and in 1919, he destroyed around one hundred and fifty paintings because they were inferior and moved to Taos to be a fine art painter. BlumenschN was one of the founders of the Taos Society of Artists. He was made Associate of the National Academy of Design in 1910 and Academician in 1927.¹ "From 1919 on, BlumenschN won almost every major honor awarded an artist in the United States,"² In 1923 he helped form the New Mexico Painters and that same year resigned from the Taos Society of Artists. *Blumy* was his nickname among friends. He died in Taos in 1960.

Art Education and Influences: He started his art training at the Cincinnati Art Academy and then the Art Students League where he studied with William Merritt Chase. In 1894 he enrolled at the Academie Julian in Paris, where he met Joseph Sharp, Eanger Irving Couse, and Bert Phillips. Of course, Sharp told all of them about Taos. He returned two more times to study at the Academie Julian. The major influence on his career and reputation was Taos.

Style and Characteristics: BlumenschN "was a skilled draftsman with a deep knowledge of anatomy and an understanding of light, shadow, and atmosphere."³ His paintings are also "characterized by their intense color, feeling of rhythm, movement and patterned images."⁴ "His landscape paintings express a reverence for nature and a feeling for the rhythm and harmony of the land forms and bright colors of northern New Mexico." "He believed that as an artist he must record his own reaction to life and not merely imitate nature."⁵ "As he grew older, he became more interested in the dynamic structure than in the subject of his paintings."⁶

Subject Matter: His early work was commercial art and the commission dictated the subject matter. After moving to Taos, he painted mostly Pueblo Indians and Spanish Americans, their customs and ceremonies. In the mid-1950s, he became obsessed with the Albuquerque railway yards that clearly show his move to "dynamic structure."⁷

Artistic Commentary: Howard Cook wrote about BlumenschN's 1948 Santa Fe exhibit: "because of his awareness of the necessity of strong underlying design structure which suggests a contributing abstract quality, his work forms a connecting link between today and the traditional art of the past."⁸

¹Patricia Janis Broder, *Taos: A Painter's Dream* (Boston: New York Graphic Society, 1980), pp. 64-95.

²*Ibid*, p. 81.

³*Ibid*, p. 81.

⁴Dean A. Porter, "Thomas Gilcrease, Collecting 'Cowboys and Indians,' " *Gilcrease Journal* (Fall/Winter 1996), p. 33.

⁵Broder, p. 81. (Both quotations)

⁶*Ibid*, p. 83.

⁷*Ibid*, p. 83.

⁸*Ibid*, p. 82.

Quote by Artist: "Is your picture like many others - or have you said something that is your own? Is it decorative as well as realistic? Realistic alone is deadly commonplace."⁹

Works in Gilcrease Collection: 6 oils, 1 gouache & ink.

Superstition, ca. 1921, oil on canvas, 47¼ x 45. This painting won the prestigious Altman Prize at the National Academy of Design in 1921, and Blumenschein described it as his most important painting.¹⁰ He wrote: ". . .the Indian's mind is partly made up by medicine men who are often fakers who play on all superstitions that have come into his life -- and in addition he has the religion of the white man which he gets from a priest that is not always conscientious. Add to that his own Indian religion in which the Beautiful Indian dances are so important, and the result is even more confusing than I can depict in my picture with its vivid colors and shapes. My experiences helped in forming this picture: a Medicine Man from a distant tribe who swallowed a ribbon to determine whether the patient would live or die. If the ribbon came out of the Medicine Man's navel, patient would live. Any my experience with a priest who like the above Medicine Man used his religious power to make a little money outside his salary. So I tried to paint the Indian friend's feelings -- and maybe my own. . . . It grew into this picture, which will be interpreted according to the intelligence of the onlooker."¹¹ The twin mouth vase symbolizes the blending of the two ideologies; also represented in the mask and crucifix.

Moon, Morning Star and Evening Star, 1922, oil on canvas, 50 x 40. The painting depicts the Taos Deer Dance, a winter ceremony for success of hunters and abundant harvest, which takes place during the period of the rising of the evening star till the appearance of the morning star. He memorized the ceremony, since he was not allowed to sketch there, and rushed to his studio afterwards to commit everything he could remember to paper. For artistic reasons, he eliminated the Deer Mothers and other images. The large oval is echoed in the spectators and the mountains showing the unity of the people and their land as well as rhythm of shapes that is characteristic of his style. The symbols of the moon and star have faces and are patterned after ancient symbols.¹²

Enchanted Forest, 1946, oil on canvas, 50 x 35. This work exemplifies the mysticism that is incorporated in the ceremonies and culture of the Native American people. This also depicts the Taos Deer Dance, but this time the Deer Mothers are present.

Self Portrait, 1948, gouache and ink on paper, 12 x 9. Taking a month to paint the portrait, Blumenschein felt he did a good job, but it is a little less flattering since he painted it just before he had emergency surgery. "However, he was pleased with it 'as a work of art'. . . ." In the background are images seen in *Moon, Morning Star and Evening Star*.¹³

⁹Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 99.

¹⁰Porter, pp. 35-36.

¹¹Myers, p. 99.

¹²Porter, p. 35 and Broder, p. 78.

¹³Porter, p. 30.

KARL BODMER (1809-1893)

Biographical Information: Swiss artist Karl Bodmer was born February 6, 1809, near Zurich into a family of artists. He was a relatively unknown artist on a sketching trip in Germany when he was invited to serve as the documentary artist for the 1833-34 Missouri River expedition of German naturalist Prince Maximilian of Wied-Neuweid.¹ Their thirteen-month sojourn among the Missouri River tribes yielded materials for the publication in 1839-43 of Maximilian's journal. The journal, illustrated with thirty-three vignettes by Bodmer and an accompanying atlas with forty-eight aquatint etchings based on Bodmer's Western watercolors, was printed in German, French and English.² After his two-year American journey, he returned to Paris where King Louis Philippe invited him to display his American paintings at the royal residences.³ For the next four years, he supervised the execution of the aquatint copper plate engravings to accompany Maximilian's journal. After he completed his work on the plates, Bodmer stayed in Paris, married, and became a French citizen. During this period, he began to sign his name as "Charles." In 1849 he moved his family to Barbizon on the edge of the forest of Fontainebleau where other artists of the Plein-Air School had settled.⁴ In the years that followed, he became an esteemed member of the Barbizon School of painting that was to be so influential on French Impressionists. In the 1850s, he hired the young Jean Francois Millet to collaborate with him on illustrations for several books of American fiction and history. Ironically, when the American publisher discovered the unknown Millet was doing much of Bodmer's work, he canceled the contract.⁵

Art Education and Influences: Bodmer's earliest training, landscape and figure painting, was under his maternal uncle, Johann Jacob Meier. Later he was a student of Sebastien Cornu in Paris. His two-year American journey influenced greatly a large number of his works.⁶

Style and Characteristics: Since Bodmer's paintings were to document Maximilian's observations of Indian ethnology, Bodmer accurately painted what they saw. Bodmer's watercolors were intended primarily as "notes" for the eventual engravings on copper plates. Therefore, a number of the watercolors are unfinished.⁷

Subject Matter: Bodmer recorded in luminous watercolors the riverscapes and landscapes surrounding the Missouri, the fur-trading posts, forts, the Indian agencies, wildlife studies, and the ceremonies, activities, housing, portraits, and accouterment of the Western tribes. He also did paintings around New Harmony, Indiana, while Maximilian was recovering from an illness and on the return trip around Niagara Falls.

Artistic Commentary: In the introduction to the 1982 reprint of the Maximilian-Bodmer Missouri River journal, the Curator of Western Collections at the Joslyn Art Museum in Omaha, Nebraska, Mildred Goosman assessed Bodmer's Missouri River oeuvres as "the most significant body of his life's work."⁸

Works in Gilcrease Collection: a large collection of handcolored aquatint engravings published in 1844.

The spelling of the artist's first name: "There has been some confusion about Bodmer's Christian name. He became a French citizen in later life and thereafter generally used 'Charles.' Bodmer spoke both French and German and even on the Missouri he sometimes signed his paintings. 'C. Bodmer' rather than 'K.

¹Thomas Davis and Karin Ronnefeldt, *People of the First Man* (New York: Promontory Press, 1982), p. 11.

²Davis and Ronnefeldt, p. 12.

³Marshall B. Davidson, "Carl Bodmer's Unspoiled West," *American Heritage* (April 1963), pp. 43-65.

⁴Davis and Ronnefeldt, pp. 9-12.

⁵Davidson, pp. 43-65.

⁶*Ibid*, pp. 43-65.

⁷Davis and Ronnefeldt, p. 12.

⁸*Ibid*, p. 12.

Bodmer.' But as he was born into a German-speaking Swiss family, we have decided to follow the school of thought that holds to 'Karl' in preference to 'Charles.' "⁹

Travelers Meeting with Minatarees, 1842, lithograph, 11 x 13½. The Minataree, best known as the Hidatsa, were a farming tribe who lived in earth lodges along the Missouri in what is now North Dakota. They were almost destroyed in 1837 by an epidemic of smallpox; the same epidemic also decimated the Mandans.

The painting documents a meeting at Fort Clark in 1834 of the Maximilian party and the Minataree. Maximilian, in a Napoleonic pose, is standing next to Bodmer.¹⁰

⁹Davis and Ronnefeldt, p. 9.

¹⁰Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York: Crown Publishers, Inc., 1979, p. 14.

JAMES BOGLE (1817-1873)

Biographical Information: "James Bogle was born in Georgetown, South Carolina, between 1817 and 1820. James and twin brother Robert were both working in Charleston in 1840-41, in Baltimore in 1842 and again in Charleston in 1843. Called the "Siamese twins of the divine art," they even combined their efforts in a full length portrait of Jane Ball Shoolbred."¹ In 1843, James moved to New York City and, except for at least one visit to Charleston in 1849, remained there until his death in Brooklyn on October 12, 1873. He exhibited at the National Academy, of which he was made an Academician in 1861, and at the Washington Art Association.

Art Education and Influences: In 1836 he studied with Samuel F. B. Morse in New York.

Style and Characteristics: His style was described as "solid, stable, and precise" reflecting the midcentury's "sober rationality, classical form, and clear geometry."²

Subject Matter: He was a portrait, genre, and fancy painter. (His brother, Robert, was also a portrait painter.)

Works in Gilcrease Collection: 1 oil.

Portrait of John C. Calhoun, oil, 29½ x 24 in. Calhoun was born in 1782 in Abbeville District, SC, at that time the edge of the frontier. He studied law at Yale and the Litchfield Law School. He was a pro-Jeffersonian who was opposed to the influence of both Great Britain and the Federalists. Elected to Congress in 1811 he joined Henry Clay as a leader of the war hawks. James Monroe appointed him Secretary of War, and during his tenure he pressed for the establishment of a standing army and the construction of roads to facilitate their movement. In Indian relations his major contribution was the recommendation made to Congress by President Monroe that unassimilated Indian tribes in the East be persuaded to move to lands in the West. He served as Vice President under John Quincy Adams and Andrew Jackson from 1825 to 1832 when he resigned to run for the Senate. He was the foremost advocate of state sovereignty and a restricted federal government, and was a strict Constitutionalist. The addition of territory brought about by the Mexican War enlivened the debate over slavery in newly created territories with Calhoun taking a leading roll in protesting its exclusion. He died in 1850 in the midst of the controversy over the admission of California as a free state.³

¹William H. Gerds, *Art Across America: The South and the Midwest* (New York: Abbeville Press Publishers, 1990), p. 49.

²Gerds, p. 50.

³Howard R. Lamar, *The New Encyclopedia of the American West* (New Haven, CT: Yale University Press, 1998), p.151-152.

JOHN EDWARD BOREIN (1872-1945)

Biographical Information: Borein was born October 21, 1872, in San Leandro, California. After his family moved to Oakland, he was exposed daily to cattle drives moving north to the stockyards. Leaving school early, he spent his time teaching himself to draw. He later became a vaquero and after work every day sketched and painted.¹ He began to sell illustrations to magazines, and in 1906 he moved to New York and enjoyed a successful commercial art career. He dropped *John* from his name some time during this period. While in New York, he studied etching and also achieved financial success with this medium. In 1919, he moved to Santa Barbara where he became a member of an art colony that included Thomas Moran, Joe DeYong, and Carl Oscar Borg. He continued to produce art until his death on May 19, 1945.

Art Education and Influences: He was self-taught, but he did copy Remington as a boy. It appears, however, this was the extent of his early art exposure. He attended the San Francisco Art Association school for one month, and in 1914 he studied etching at the New York Art Students League.² "Maynard Dixon influenced Borein's style more than any artist. . . ."³ In Oakland, he apprenticed himself to a saddle-maker that was to serve him well in his paintings.

Style and Characteristics: Harold Davidson states: "Borein was possibly the most talented Western artist America has produced". . . since he "did so many things so well in so many mediums. . . ."⁴ Borein's talents include: etching, aquatint, dry point, oil, watercolor, gouache, ink, pencil, crayon, leatherwork, and wax and clay models. Although he captures form well, his strong point is line. He was a master of quick, direct sketching.⁵ He was also an excellent draftsman. In all of his work, he had a fetish for authenticity, "the gear was always perfect, each strap and buckle being exactly where it should be."⁶

Subject Matter: His paintings document the change of California from the Mexican influence to American.⁷ Most of his works are cowboys and Indians; however, he refers to himself as "the Cowpuncher Artist."⁸

Artistic Commentary: "With etching tool and brush, with acid and paint Ed Borein 'wrote' the history of the America's West, of a way of living and - all important - of a way of thinking, that will be part of America's strength long after the details of the West are forgotten."⁹

Quote by Artist: "I will leave only an accurate history of the West, nothing else but that. If anything isn't authentic or just right, I won't put it in any of my work." (1930, Santa Barbara).¹⁰

Works in Gilcrease Collection: 2 oils, 2 etchings, 3 watercolors, 1 ink.

Herding Cattle, n.d., watercolor, 9¾ x 15.

Stagecoach, 1915, oil on canvas, 24 x 28. Kennedy Galleries of New York noted this as, "A fine example of Borein's ability to suggest the character of the hot, arid, and dusty landscape. The creaking coach,

¹Harold Davidson, "Edward Borein, Vaquero and Artist, 1872-1945," *Southwest Art* (October, 1981), pp. 162-164.

²Harold Davidson, *Edward Borein, Cowboy Artist: The Life and Works of John Edward Borein 1872-1945* (Garden City, NY: Doubleday & Company, Inc., 1974), pp. 24-101.

³*Ibid*, p. 44.

⁴*Ibid*, p. 139.

⁵*Ibid*, pp. 141-60.

⁶*Ibid*, p. 66.

⁷*Ibid*, p. 33.

⁸*Ibid*, p. 45.

⁹*Ibid*, p. 135.

¹⁰*Ibid*, p. 17.

drawn by a team of mules, sways on the rough road through the cactus-studded landscape. The use of a peculiar shade of yellow and brown augment the mood of the picture."¹¹

Stray-A-Way, 1907, oil on canvas, 30½ x 20½.

Two Illustrated Letters to Dr. Cole, watercolor & ink. The letters are an example of Borein's mastery of the quick sketch. Only a few other artists equal his economy of line. He did hundreds and told his wife to discard them; however, she saved them for posterity.¹²

¹¹Card file, Gilcrease Museum Art Department.

¹²Davidson, "Vaquero Artist," p. 166.

JOHN GUTZON DE LA MOTHE BORGLUM (1867 – 1941)

Biographical Information: John G. Borglum was born near Bear Lake, Idaho in 1867 the son of an immigrant Danish woodcarver. He began carving in public school in Nebraska and then at St. Mary College in Kansas. He was apprenticed to a lithographer in Los Angeles and worked for a fresco painter in the early 1880s. After studying painting in San Francisco he returned to Los Angeles to paint western subjects, and in 1888 went to Paris to study. He opened a studio in London in 1895 and was elected to the Royal Society of British Artists. His first important exhibitions were in London and Paris from, 1895 to 1901. He opened his New York studio in 1902 and was active in the Committee that organized the Armory Show in 1913.¹ He completed many monumental sculptures of public figures during his career and at the age of 60 was commissioned to create the sculpture for Mount Rushmore, on which he spent the last 14 summers of his life. He died in Chicago on March 6, 1941 of complications following surgery.

Art Education and Influences: Studied with William Keith at the San Francisco Art Academy and at the Art Academy Julian and Ecole des Beaux-Arts, Paris. While in Paris he was greatly influenced by Auguste Rodin.

Style and Characteristics: “His art expressed intensity and emotion. . . . Borglum was a strong exponent of sculptural impressionism. Faithful to actuality, he was contemptuous of the so-called modernists and surrealists—as they were of him.”²

Subject Matter: He preferred images of horses and American Indians. He also created massive sculptures of American historical figures including Abraham Lincoln, Thomas Paine, and Woodrow Wilson. He is best known for his Mount Rushmore sculpture of Washington, Lincoln, Jefferson, and Roosevelt.³ In an interview in 1908 he said that he strove to create art that was “American, drawn from American sources, memorializing American achievement.”⁴

Artistic Commentary: John Edward Chamberlain said in the New York Mail, “he seems to be looking in all things for the apex . . . that typifies and expresses all that is in them.” “His subjects, men and horses, appeared vividly lively.”⁵

Quote by Artist: “I remember very distinctly that beauty and form and the making of things seemed to be a very idle kind of pastime until I myself formed some definite ideals for my own life, quite apart from my own work, and then the work shaped itself to fulfill that life.”⁶

Works in Gilcrease Collection: 3 bronzes

Fallen Warrior

Death of a Chief

Dying Chief

¹ Peggy and Harold Samuels, *Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1976), pp. 57-58.

² Gilbert C. Fite, *Mount Rushmore* (Norman: University of Oklahoma Press, 1948), p. 15.

³ Springville Museum of Art; www.sma.shs.nebo.edu.

⁴ WorldHistory.com; www.worldhistory.com/wiki/G/Gutzon-Borglum.htm

⁵ Fite, p. 15.

⁶ Springville.

BLACKBEAR BOSIN (1921-1980)
Tsate Kongia (Blackbear)

Biographical Information: Blackbear Bosin was born to a Kiowa father and a Comanche mother near Anadarko, OK, on June 5, 1921. His early education was at St. Patrick's Mission in Anadarko. He was offered a scholarship to the University of Oklahoma but couldn't accept because of family obligations. He had to work at a great many jobs to make ends meet including illustrator and industrial designer. When his *Prairie Fire* was printed in *National Geographic* in 1955, his career was launched. Blackbear won the Grand Award at Philbrook in 1960 and 1965 and the Waite Phillips Trophy in 1967. In 1974 for the Kansas Bicentennial, he did *Keeper of the Plains*, a forty-four foot, five-ton steel sculpture of a standing Indian with his hands folded in prayer. It stands on the confluence of the Arkansas and the Little Arkansas Rivers in Wichita.¹

Art Education and Influences: Blackbear was self-taught through long hours of practice and careful observation. He was impressed with the Kiowa Five.²

Style and Characteristics: He worked in all media, but preferred watercolor because of its flatness. "Blackbear was original and innovative, but his paintings still retain a feeling of tradition."³ At first he used the flat style like the Kiowa Five, but he started adding depth and graduating colors. He also started using symbolism and emotion. "In his dramatic paintings, he conjures up the magic and glory of the past in creations of mood and atmosphere."⁴ Blackbear also did some sculptures.

Subject Matter: He paints traditions, ceremonies, beliefs and customs of his people.

Artistic Commentary: "His contribution to the art is major and many new artists have been influenced by his style and conceptions."⁵

Quote by Artist: "The opportunities in Indian art are boundless, limited only by the artist's imagination. . . ."⁶ "Tradition shouldn't bind the artist so close--there should be freedom to extend beyond."⁷

Works in Gilcrease Collection: 5 tempera.

Winter Hunt, n.d., tempera, 15 x 22.

Two Deer, 1944, tempera, 7½ x 10.

Eagle Dancer, n.d., tempera, 16½ x 10.

¹Jeanne Snodgrass King, "Blackbear Bosin," *American Indian Art Magazine* (Winter 1995), p. 52.

²"Blackbear Bosin, Artist, Dies," *Native Arts/West* (September 1980), p. 23.

³Nancy Pate, "Show Salutes Bosin Art," *The Wichita Eagle-Beacon* (Sunday, February 21, 1982), no page number.

⁴Arthur Silberman, *100 Years of Native American Painting* [exhibition catalog] (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 35.

⁵*Ibid*, pp. 34-35.

⁶*Ibid*, p. 35.

⁷King, p. 52.

PARKER BOYIDDLE (1947-)

Biographical Information: Parker Boyiddle, Jr. was born in Chickasha, OK, on July 21, 1947. His tribal affiliations are Kiowa and Delaware. Following studies at the Institute of American Indian Arts he served from 1967 to 1971 in the U. S. Air Force. He is a sculptor, painter and muralist, although he considers himself principally a sculptor. He served as artist in Residence at the Institute of American Indian Arts Museum in 1995. Among his mural commissions is the Kiowa Tribal Complex at Carnegie, OK. He is a member of the American Indian and Cowboy Artist Association and has won many awards including the Grand Award for Painting at Philbrook Museum in 1978, and is often an award winner at the Red Earth Festival and the Santa Fe Indian Art Market.¹

Art Education and Influences: He attended the Institute of American Indian Arts in Santa Fe from 1964 to 1966, and Pima Community College in Tucson, AZ 1972-73.

Style and Characteristics: “The musculature of Boyiddle’s painted figures . . . seem almost chiseled, and his distinctive use of color, light and shadow reinforces the sculptural effect of the two-dimensional image. Human and animal figures are often fused or superimposed, suggesting the powerful daily connection with the natural world that characterized Kiowa and Plains tribal life.”²

Subject Matter: His subjects are Plains tribal life, history and traditions.

Artistic Commentary: “Boyiddle’s work has been called theatrical. In creating his striking paintings, the artist takes on roles similar to those in theatrical productions bathing his subject with the saturated color of stage lighting, costuming figures in historically accurate dress, directing action across his dynamic compositions.”³

Quote by Artist: “What I am trying to do is reflect my environment and transcend a cultural gap. People can only idealize their ancestral past . . . I can exercise some of the customs, morals, and religion of my people and still function in the twentieth century.”⁴

Works in Gilcrease Collection: *Ton-Kon-Gan*, oil on canvas.

¹Roger Matuz. *St. James Guide to Native North American Artists*. (Detroit: St. James Press, 1998), pp. 91-92.

²*Ibid*, p. 92.

³*Ibid*, p. 92.

⁴*Ibid*, p. 91.

JOHN J. BOYLE (1851-1917)

Biographical Information: John J. Boyle was born in New York City on January 12, 1851, the son of a stone cutter and was raised in Philadelphia. He left school when his father died and worked as an iron-molder, stonecutter, and stone carver. After studying in Philadelphia and Paris, he spent two months among Indians who were to be the subjects of a commission for a work in Lincoln Park, Chicago. Among his most noted works are a seated statue of Franklin done for the city of Philadelphia, and Commodore John Barry commissioned by Congress. He continued to work from his studio in Philadelphia until 1902 when he moved to New York. He died there of pneumonia February 10, 1917.¹

Art Education and Influences: Boyle studied with Thomas Eakins at the Pennsylvania Academy, and at the Ecole des Beaux Arts in Paris.

Style and Characteristics: “His style shows rich detail [and] lively surfaces.”²

Subject Matter: Indian subjects and historic figures

Artistic Commentary: “It has been noted that in general his genius is happiest in themes that are elemental rather than elegant. He is successful also in his delineations of vigorous, manly characters; himself an individualist, he delighted in strongly marked types.”³

Works in Gilcrease Collection:

Stone Age in America, bronze. This is a reduction of the statue commissioned by the Fairmont Park Association in Philadelphia in 1883 and erected in the park 1888. It is now located on Kelly Drive in Philadelphia. The statue depicts a woman clutching a hatchet and holding a child while another child crouches at her feet near a slain bear club she has killed. “The work shows Boyle’s characteristic massiveness of design, his deep emotion, untainted by sentimentality.”⁴

¹ Dumas Malone, ed., *Dictionary of American Biography, II* (New York: Charles Scribner’s Sons, 1948, pp 533-534

² *The Britannica Encyclopedia of American Art* (NY: Simon & Schuster, 1973), p. 79

³ *Ibid*, p. 534.

⁴ Malone, p. 533.

HENRY KIRKE BROWN (1814-1886)

Biographical Information: Henry Kirke Brown was born in 1814 in Leyden, MA, and showed an early aptitude for portrait painting. Initially sent to Boston to study painting, he soon switched to sculpture. To earn money, Brown worked for a time in the West as a civil engineer and helped lay out the first railroad in Illinois. After brief stays in Cincinnati and Albany, he went to Italy where he remained four years. He returned and set up his studio in New York and made several visits West to do studies among the Indians. In 1851 he was elected full member of the National Academy of Design. Several of his works are in Statuary Hall in the Capitol in Washington. Brown died in 1886.

Art Education and Influences: At 18 Brown went to Boston to study portrait painting with Chester Harding, but he changed to sculpture after modeling the head of a friend. Later Brown spent four years in Italy.¹

Subject Matter: His subjects, aside from portrait busts, included many Native Americans, historic figures, and equestrian statues, including his masterpiece *Washington* which stands in Union Square in New York.

Artistic Commentary: Mr. Frank Edwin Elwee, of the Metropolitan Museum spoke of his sculpture *Washington* in glowing terms. “The sum of all his mental powers seems to have been expended in this one glorious effort, which will be a pattern and guide to the profession for all time, for in it are honesty, truth, and dignity and none of the straining after effect that eats up the soul of the artist and destroys his love of the noble and true. . . . The statue tells of the sincerity and honor of the artist.”²

Works in Gilcrease Collection: 1 bronze.

The Eagle, bronze, 31_ x 23¾ x 14 in. On June 20, 1782 the Continental Congress adopted the bald eagle as the central image on the national seal. Depicted with spread wings, the eagle holds arrows of war and the olive branch of peace to represent the strength and liberty of the nation. The eagle has served as a symbol of might and unity of empire for many leaders and numerous countries. It has been used on national, military, and heraldic emblems. Traditionally, eagles have symbolized power, courage, freedom, and immortality. Benjamin Franklin objected to the choice, describing the eagle as a “Bird of bad moral Character.” He also pointed out that eagles “have been found in all Countries.” Brown’s eagle stands on broken chains and shackles of British bondage. [Sarah Erwin]

¹Lorado Taft, *The History of American Sculpture* (New York: The Macmillan Company, 1903), pp. 114-122.

²Taft, p. 117.

MATHER BROWN (1761-1831)

Biographical Information: Mather Brown was born in Boston October 7, 1761, the son of Gowan Brown, a clock maker, and was descended on his mother's side from four generations of New England religious leaders, including Cotton Mather, Increase Mather, and John Cotton.¹ When Brown was a child, he took lessons from Gilbert Stuart and watched as Copley painted portraits of his mother and grandfather.² At the age of 16 he walked from Boston to Peekskill, New York, selling wine and painting miniature portraits and earned enough money for three years of study abroad.³ Brown lived most of his life in England and was one of the most successful portrait painters of his time. He was styled "Historical Painter to His Majesty and the Duke of York."⁴ Disinherited by his father from whom he had expected a considerable fortune, Brown began to fall on hard times. During the latter part of his life he painted large canvases of historical and religious subjects which he could not sell. He died in poverty in London on May 25, 1831, in a room crowded with unsold paintings.⁵

Art Education and Influences: He had early painting lessons from his aunt Mary Byles, an amateur painter, and from Gilbert Stuart. In an August 22, 1817, letter Brown wrote that Stuart was the "first person who learnt me to draw at about 12 years of age at Boston."⁶ In 1781, with Benjamin Franklin's recommendation, Benjamin West accepted Brown as a free pupil where he again studied under Gilbert Stuart. In January 1782 Brown entered the Royal Academy as a student.⁷

Style and Characteristics: "Brown's portrait style was influenced by that of Gilbert Stuart, under whom he worked in West's studio, with the result that his unsigned portraits have often been confused with those of Stuart."⁸

Subject Matter: He was principally a portrait and miniature painter, although later in life he painted large canvases with historical or religious themes. Many of his portraits were of Royalty and other court figures in England and hang in the National Portrait Gallery in London. He also painted portraits of Thomas Jefferson, John Adams, Thomas Paine, and other leaders of the American Revolution.

Artistic Commentary: "Mather Brown is among America's four or five most imaginative, versatile, and talented early painters. In the late eighteenth century, when little emphasis was placed upon originality, Brown was not an innovator, although his subject matter had become unusually diverse. His real genius lay in portraiture; and, in his heyday, he developed into one of the most capable American portraitists of his time. When Brown excelled, it was in obtaining a strong likeness and in achieving a lively effect of spontaneity."⁹

Quote by Artist: "Painting is what I prefer to all others as it [is] on a more extensive Plan, and requires the Advantages of Education united with the Luxuriance of a fine Imagination."¹⁰

¹Dumas Malone, *Dictionary of American Biography*, III (New York: Charles Scribner's Sons: 1943), p. 144-45.

²Anne Morand, "Proclaiming God's Grace: Portraits in Early America," *Gilcrease Journal* (Spring 1998), p. 28.

³Jane Turner, *The Dictionary of Art*, IV (New York: Macmillan Publishers, Ltd., 1996), p. 882.

⁴Malone, p. 145.

⁵Turner, p. 882.

⁶Malone, p. 145.

⁷Turner, p. 882.

⁸*Ibid*, p. 882.

⁹Dorinda Evans, *Mather Brown: Early American Artist in England* (Middletown, CT: Wesleyan University Press, 1982), p. 176.

¹⁰*Ibid*, p. 34.

Works in Gilcrease Collection: 1oil.

William Temple Franklin, 1791, oil on canvas, 36 x 28¼ in. William Temple Franklin, born 1760 in London, was the illegitimate son of William Franklin and grandson of Benjamin Franklin. His father, William was colonial governor of New Jersey, and took the British side in the Revolution. Temple was closer to his grandfather than his loyalist father and accompanied B. Franklin to Paris in 1776, acting as his private secretary. After the war, he was nominated for secretary of the Constitutional Convention but not elected, and in spite of his grandfather's efforts, was given no post by Congress after the war. When Franklin died April 17, 1790, Temple was at his bedside. In 1818 Temple published B. Franklin's *Autobiography*, part of which his grandfather had dictated to him during his final illness.¹¹

Temple Franklin wrote a letter recommending Brown as: “. . . a Young Gentleman from America who proposes residing sometime in London with a View of perfecting himself in the Art of Miniature painting.-- He is a Young Man of good Family & of a very amiable Character. . . .”¹²

¹¹Carl Van Doren, *Benjamin Franklin* (New York: The Viking Press, 1980), pp. 293, 405, 525, 575, 578, 693, 750-1, 786.

¹²Morand, p. 28.

JENNIE AUGUSTA BROWNSCOMBE (1850-1936)

Biographical Information: Brownscombe was born in northeast Pennsylvania near Honesdale. She was the daughter of an English immigrant father and an artistically talented mother. Since her father died very young, she and her mother lived alone in this simple rural community. At a time when few women were able to achieve much success in art, Brownscombe's career was remarkable. She was one of several painters who received federal government and other commissions for paintings of historical moments that were to be displayed in public buildings and elsewhere. Her work was also popular as prints and images for calendars.

Art Education and Influences: After graduating from the School of Design for Women of the Cooper Union, she received training at the National Academy and the Art Students League, where she was one of the founders. At the National Academy, she won several medals and prizes. She demonstrates influences from Eastman Johnson and Winslow Homer who was a frequent visitor to the Art Students League during her stay. At thirty-two, her long desire to spend time in Paris was fulfilled, and while there she studied with Henry Mosler.

Style and Characteristics: Brownscombe is an accomplished painter, both in drawing ability and use of color. Some of her genre paintings tend to be sentimental.¹

Subject Matter: Brownscombe's work can be divided into three loose categories, "Contemporary genre scenes (sometimes laced with allegorical and literary associations,) colonial costume pieces which may or may not be related to specific historic events, and portraits."²

Artistic Commentary: "But today, when academic art is being reevaluated, the historical and genre paintings of artists such as Jennie Brownscombe are again being appreciated for their charm and technical facility."³ An advertisement for etchings in the *New York Tribune* read, "The collection contains works . . . by Francis D. Millet, Miss Jennie Brownscombe and many other prominent painters."⁴

Works in Gilcrease Collection: 1 oil, 1 lithograph.

The New Scholar, 1879, oil on canvas, 18¼ x 24. The painting was first shown in 1879 at the National Academy and the following year at Brooklyn Art Association exhibit. *The New Scholar* has a "rather complex arrangement of figures bathed in natural light" that makes one think of Eastman Johnson.⁵

¹Kent Ahrens, "Jennie Brownscombe: American History Painter," *Woman's Art Journal* (Fall 1980/Winter 1981), pp. 25-29.

²*Ibid*, p. 26.

³*Ibid*, p. 28.

⁴*Ibid*, p. 26.

⁵*Ibid*, p. 26.

GEORGE DE FOREST BRUSH (1855-1941)

Biographical Information: Brush was born September 28, 1855, in Shelbyville, TN. A year later, the family moved to Danbury, Connecticut. After his education in America and Europe (1871-81), he helped his brother establish a ranch in Wyoming where he often camped with Shoshones and Arapahos and later the Crows (1881-85). In 1882, he exhibited at the Society of American Artists and became a member the same year; however, his career was really launched when he won the Hallgarten Prize in 1888 at the National Academy of Design and was elected associate member. At times he was a teacher, but the rest of the time he was able to live from the sale of his art which was enough to rear a family of eight children. In 1901, he opened a studio in Dublin, New Hampshire, which was destroyed by fire in 1937. He never recovered from the loss of so many drawings, sketches, and paintings, but he continued to paint in a new studio in Hanover, New Hampshire, until his death in Dublin, April 24, 1941.

Art Education and Influences: Because Brush was a sickly child, his mother, a self-taught portrait artist, mostly schooled him at home. At sixteen, he went to New York to study at the National Academy of Design, and three years later to study in Paris. First, he studied with Jean-Leon Gerome, then on to the Ecole de Beaux Arts. Coupled with his trips West, these would shape his art: portraits from his mother, Renaissance paintings of Madonnas, and illustrations and paintings of Native Americans.¹

Style and Characteristics: Brush is a narrative painter of vivid drama based on reality.² His Native Americans are engaged in quiet activities such as weaving, pottery making, or poetic meditation like later artists, Sharp, Phillips, and Couse. His paintings show a classical influence and demonstrate his understanding of composition and color that always contribute to the overall import of the painting. He draws exceptionally well, and his paintings reveal a romantic filled with compassion and understanding for his fellow human beings.³

Subject Matter: His first paintings after his education were of Native Americans which fall into three general categories: Noble Savage, Native Americans at work, and pre-Columbian.⁴ His first Native American paintings were historically correct, but he moved into an idealized depiction losing any identification with a specific tribe. The next paintings were American Renaissance Madonnas in which he used his wife and children as models, and the last paintings were commissioned portraits.⁵ Gilcrease does not have any examples of these last two kinds of paintings, but it is well worth the time to at least see reproductions of them.

Artistic Commentary: "These three [C. Russell, F. Remington, and Brush] are entitled to special attention because they distinguished themselves as delineators of three different and important phases of the Western scene: First hand knowledge before the West was entirely gone, clear and honest perspective, and able artist."⁶

Quote by Artist: "I do not care to represent them [Native Americans] in any curious habits which could not be comprehended by us; I am interested in those habits and deeds which we have in common."⁷

¹Joan B Morgan, "The Indian Paintings of George De Forest Brush," *American Art Journal* (Spring 1983), pp. 60-73.

²Thomas Hoving, "One Act Drama," *Connoisseur* (December, 1985), p. 98.

³David Patterson, "George de Forest Brush: Master of the American Renaissance," *Western Reserve* (February-March 1985), pp. 34-37.

⁴Morgan, p. 71.

⁵Patterson, p. 35.

⁶Morgan, p. 64.

⁷*Ibid*, pp. 69-70.

Walking with his children on the beach, Brush looked at some pebbles and shells tossed onto the beach by the sea: "This is nature." After rearranging the pebbles and shells, he said: "This is art."⁸

Works in Gilcrease Collection: 4 oils, 1 photogravure.

Mourning Her Brave, n.d., oil on panel, 35½ x 25¾. This painting is a good example of a *custom* we have in common with Native Americans, mourning the dead. The painting also illustrates how everything contributes to his theme: gray tones, hazy unclear surroundings, penetrating cold, snow that she is oblivious to as illustrated by no shoes, the loneliness and isolation of the cliff, circling birds. . .all archetypal symbols of death. In contrast she has color. Even though the color is muted, she has turned her back to death and will return to the warmer world below.

Out of the Silence, n.d., oil on panel, 12 x 14. The bow used by the brave is a classic European bow, and the Mediterranean release portrayed was not used by Native Americans.⁹ The brave is classical with non-Native American clothing; however, the colors are effective and the import of the picture is Native American.

At Dawn, n.d., oil on panel, 32 x 40. This painting has the same inconsistencies as the one above, but the painting does illustrate the Native American as a Noble Savage. Both of these paintings represent his move away from the historical depiction to an idealized image. It is obvious from these three paintings that he enjoyed his four years with the Native Americans.

Crossing the Prairie, 1886, oil on panel, 16 x 22. The expansiveness as well as the solitude of the Great Prairie is captured. However, the colors and feeling of tranquility indicate it is not inhospitable.

⁸Nancy Douglas Bowditch, *George de Forest Brush* (Peterborough, NH: Noone House, 1970), p. 158.

⁹Morgan, p. 71.

KENNETH RODNEY BUNN (1935-)

Biographical Information: Kenneth Rodney Bunn is an American sculptor born in Denver, Colorado, in 1935. Bunn always had a fascination for anatomy and physiology. Just out of high school he audited medical school anatomy classes at the University of Utah and then apprenticed at the National Museum of Natural History in Washington D. C. He also had a four year apprenticeship with Hungarian taxidermist and sculptor Coloman Jonas.¹ He started his own commercial art company, creating animal and human models for museums which he gave up his business in 1969 to focus on his own art. Bunn is an Academician of the National Academy of Design, Fellow of the National Sculpture Society, the Society of Animal Artists and belongs to other associations and academies. He works from his studio in Denver.

Art Education and Influences: Bunn audited medical school anatomy classes at the University of Utah, apprenticed at the National Museum of Natural History and with sculptor and taxidermist Coloman Jonas.

Subject Matter: His subject matter is Wildlife sculpture and wax figures.

Style and Characteristics: Bunn “combines design and mass into three dimensional portrayals that have a fine sense of anticipated action. The center of interest may lie not in what the subjects are doing but in where their interest is directed.”²

Artistic Commentary: Bunn’s “sculptures employ a blend of realism and impressionism in a strong interpretive style, using loose, flowing sculptural surfaces to convey life and movement without unnecessary detail. He works with every anatomical element of each piece adjusting them until the whole sculpture reflects some truth about the essence of the animal depicted.”³

Quote by Artist: “Gesture and the play of light preoccupy me in my quest to interpret the life and motion of a given creature in action and repose. When we are aware of an animal’s individual behavior, we have a greater sense of it as a living being.”⁴

Works in Gilcrease Collection: 1 bronze sculpture

Fox Digging Mice, bronze sculpture (adjacent to northeast wall of museum)

¹www.askart.com

²www.theautry.org

³www.gpgallery.com

⁴www.kenbunn.com

ELBRIDGE AYER BURBANK (1858-1949)

Biographical Information: Elbridge Ayer Burbank was born August 10, 1858, in Harvard, IL, and died in San Francisco after a cable car accident. His family moved to occupy land after the treaty with Chief Keokuk of the Sac and Fox. A turning point in his career came when his uncle, Edward E. Ayer, owner of a private library on Indian culture, commissioned him to do a series of portraits of prominent Indian chiefs.¹ In fact, he was the only artist Chief Joseph and Geronimo allowed to paint them in person; all other paintings of them are from photographs.² His Indian name was *Many Brushes*. During his lifetime, Burbank had studios in Switzerland, France, and Germany. He was commissioned at 92 to do a series of paintings of cable cars. Burbank, OK is named after him; F. Remington who painted in Oklahoma during the same time as Burbank also has a town named after him.³ The biography, *Burbank Among the Indians*, by Frank J. Taylor, was published in 1944.

Art Education and Influences: Burbank graduated from the Chicago Art Academy and studied at the National Academy of Design. From 1886 to 1892, he studied in Munich with Frederick Fehr and Paul Nauen among others.⁴

Style and Characteristics: Burbank worked in oil, watercolor, and mostly in grease pencil (crayon).

Subject Matter: After his return from Europe, he mostly painted African American subjects, particularly children. Most of his work, in excess of 1,200 paintings, stems from his visits to 125 tribes. He painted all of the surviving chiefs of the Little Big Horn.⁵

Artistic Commentary: Frederic Remington said, "Burbank is the greatest of all Indian painters."⁶

Works in Gilcrease Collection: 31 oils, 21 grease pencil.

Chief Joseph, 2 paintings, 1899, oil on canvas, 13¼ x 10 and n.d., oil on canvas, 13 x 9. Chief Joseph, leader of the Nez Perce, was a brilliant military tactician. Under his leadership, the Nez Perce were the last to surrender. He evaded three divisions and almost made it into Canada and safety. The feat is especially remarkable since he was traveling with women and children. At his surrender he said, "My heart is sick and sad. From where the sun now stands, I shall fight no more forever."⁷

"Burbank deeply revered his friendship with this old savage, citing him as 'the greatest Indian that ever lived.' " . . . Burbank probably met Chief Joseph while staying at the Hubbel Trading Post in Ganado, Arizona.⁸

¹Peggy and Harold Samuels, *The Illustrated Biographical Encyclopedia of Artists of the American West* (Garden City, NY: Doubleday, 1976), p. 75.

²*The Pony Express: Stories of Pioneers and Old Trails*, Placerville, California (April 1949), p. 1.

³*The Pony Express*, p. 1.

⁴Samuels, p. 75.

⁵*Ibid*, p. 75.

⁶*The Pony Express: Stories of Pioneers and Old Trails*, Sonora, California (March 1966), p. 2.

⁷C.L. Packer, "Had Brush-and Traveled," *Tulsa Sunday World*, (April 24, 1966), no page number.

⁸Packer, no page number.

PAUL CALLE (1928-)

Biographical Information: Paul Calle was born in New York on March 3, 1928, to a Basque father and Ukrainian mother. As a child he drew and studied illustrations in books, especially the wood engravings of Lynd Ward. His illustrations have been commissioned by the National Geographic Society, *Look*, *McCalls*, and Continental Insurance Company to name a few. In June of 1991, a twenty-five year retrospective of his work was shown at Gilcrease.¹ It was Calle's design that was chosen for America's first double commemorative stamp of the 1967 historic walk in space.²

Art Education and Influences: Calle attended Straubenmuller Textile High then Pratt Institute in Brooklyn. Evident in his strong sense of line, Calle was influenced by Lynd Ward, a wood engraver. His next mentor was Ben Stahn, whom he never met, but Calle worked in his style from 1944 to the 1950s.³

Style and Characteristics: Calle surrounds himself with authentic antiques and museum reproductions to insure historical accuracy. He also has craftsmen create artifacts from research. He has extensive photo files. He makes no apologies for his use of photos but feels they must be used as a reference for accuracy not to be reproduced in paint or pencil.⁴ With his photos, artifacts, and sketches from trips west, he begins by doing dozens of sketches on tracing paper often cutting them to reposition. His sketches are full-scale for the proposed painting. He mixes a full range of colors for an area and puts small amounts of paint on his maul stick to save time.⁵

Subject Matter: Calle is noted for his stamp designs, portraits, landscapes, and illustrations/paintings especially of mountain men and trappers, pueblo Indians, and astronauts in space.

Artistic Commentary: "Calle's genius lies not only in his flawless technique, but also his ability to conceive and visually interpret for his audience an intimate view of history."...H. Lester Cooke of NASA fine arts program said, "Perhaps this project will help to prove to future generations that the United States in the sixties produced not only engineers and scientists capable of shaping the destiny of our age, but also artists worthy to keep them company."⁶

Quote by Artist: "If I had to state a goal, a hope pertaining to my work, my aim would be to keep alive that huge reservoir of our past. . . . I find my inspiration from the life that surrounds me and envelops me from the evolution of man and his works, of the timelessness of the rocks and the trees, of man, his land, the sky and the sea."⁷

Works in Gilcrease Collection: 1 pencil, 4 lithographs.

The Landmark Tree, 1980, pencil on paper, 30 x 40. "When the wagon trains carried the emigrants west along the Santa Fe, California, and Oregon Trails, they often took their bearings from distinctive and prominent landmarks. . . the most famous of the landmarks was Inscription Rock...there were others of equal importance, such as Independence Rock, Devil's Gate, Chimney and Castle Rock, to name a few. When the travelers caught sight of these prominent landmarks on the horizon, they were reassured that they were indeed on the proper trail west. So it is my drawing of a mountain man moving his Indian wife from one camp to another; for him the huge tree serves as a familiar landmark, giving assurance that he is on the proper trail."⁸

¹Ginger Renner, *An Artist's Journey* (Venice, FL: Mill Pond Press, 1992), pp. 12-20.

²Don McCulley, "Paul Calle, Historian with a Pencil," *Art West*, Vol. III, Issue 3, pp. 48.

³Renner, pp. 18-20.

⁴Pam Hait, "Paul Calle, The Road Less Traveled," *Southwest Art* (December 1993), p. 47.

⁵M. Stephen Doherty, "Paul Calle, American Artist Collection, 1983 Selection," *American Artist* (November 1983), pp. 38-43.

⁶McCulley, p. 43.

⁷Renner, p. 84.

⁸*Ibid*, p. 84

T. C. CANNON (1946-1978)

Thomas Wayne Cannon

Pai-doung-u-day

Biographical Information: Thomas Wayne Cannon was born in Lawton, OK, on September 27, 1946. His mother was Caddo/Choctaw/French and his father Kiowa/Scotch/Irish. His Kiowa name Pai-doung-u-day means “one who stands in the sun.” He served in Vietnam with the Army’s 101st Air Cavalry in 1967-69. In 1974 he moved permanently to Santa Fe. In 1975 he was selected by Dartmouth University for its artist-in-residence program. From 1976 until his death in 1978 he worked on a series of woodcuts for the publication *Memorial Woodcut Suite*. He died in an automobile accident in Santa Fe on May 8, 1978.¹

Art Education and Influences: Institute of American Indian Arts, Santa Fe 1965-66 where he studied and worked with Fritz Scholder; San Francisco Art Institute 1966-67; College of Santa Fe 1970-71; Central State University, Edmond OK 1971-74. He also studied extensively on his own Native American History and heroes.”²

Style & Characteristics: “At the Institute of Native American Arts, Cannon experimented with imagery and styles that gave birth to the modernistic movement among Native American artists toward abstraction, satire, and social commentary.”³ “He was the vanguard of a new method of self-expression using a variety of media, originating an integrated multicultural artistic vision.”⁴

Subject Matter: He dealt with political and social issues and the life of contemporary Indians. “In his work he shows the history of his people and the importance of the underlying belief system that still unites the cultures of the Plains Indians.”⁵

Artistic Commentary: “T. C. Cannon was the single most important artist to emerge from the Bureau of Indian Affairs school in the arts for Indians in Santa Fe. His work as a student led the way for other students as well as his instructors who included Fritz Scholder.”⁶

Quote by Artist: “. . . how thoughtful of God to provide a life-stream such as art. A most important life-stream. . . every piece of real art, made for the sake of making real art, is a declaration of love and guts. . . . [m]y determined eye, my resolute heart, my singular searching soul . . . all have windows from which I watch, endlessly.”⁷

Works in Gilcrease Collection

Woman in Window: “He integrated and bridged the gap between past and present in many of his historic portraits by presenting these figures as beautiful, venerable predecessors for twentieth-century Indians.”

¹Roger Matuz. *St. James Guide to Native North American Artists*. (Detroit: St. James Press, 1998), p. 102.

²*Ibid*, p. 102.

³*Ibid*, p. 103.

⁴Sally Monahan Zogry, “A Personal Canon,” *Resource Library Magazine*, November 15, 2002, n.p. [quoted on www.zaplinlampert.com]

⁵Matuz, p. 103.

⁶*Ibid* p. 103.

⁷Zogry.

WILLIAM DE LA MONTAGNE CARY (1840-1922)

Biographical Information: Cary was born in Tappan, NY, on June 30, 1840. In 1861 he and two friends traveled up the Missouri River to see the West. In 1874 he made a return trip to the Missouri River accompanying the crew of the Northern Boundary Survey under the protection of the US Army. From those expeditions came a treasure trove of sketches, water colors, and oils on paper. Cary would spend the rest of his life transferring them to canvas.¹ Cary died in Brookline, Massachusetts, on January 7, 1922.²

Art Education and Influences: By the age of fourteen, Cary had been apprenticed to an engraver. He also studied painting and color, although his teacher is unknown. The West was the greatest influence on his subject matter.

Style and Characteristics: "By the time he was twenty, Cary had worked in crayon, watercolor, pen and ink, black-and-white wash, and oil."³ Cary realistically portrayed the excitement and adventure still to be had on the western frontier. "His pictures had a recognizable freshness, clarity, poignancy, and authenticity". . . "He has an exceptional ability to draw figures, render textures, control light tones, and compose settings. . . ."⁴

Subject Matter: Indian life, American pioneers, and western scenery. Cary produced a great number of sketches and oils based on his western observations from his trips west in 1861 and 1874.⁵ Cary also captured the frontier in bronze. In addition, he kept a journal of his western travels that is important for its historic observations.

Artistic Commentary: George Bird Grinnell, the noted conservationist and Indian historian, summarized his genius: "Mr. Cary paints things as they were, not as he thinks they ought to be. He does not insist that all his Indians wear war bonnets, after the method of so many of the modern painters. His efforts are to represent what he saw, and his scenes of western and Indian life possess a real historic value."⁶ A reviewer in *Art News* said in part, "He has caught the flavor of a period in American history which has vanished, and the fact that as painting his work has little artistic interest does not detract from the excitement and drama which pervades these accurate accounts of Indian and Pioneer life."⁷

Quote by Artist: "At times the plains were covered with buffalo as far as the eye could see."⁸

Works in Gilcrease Collection: There is an extensive collection of oil paintings and other works in bronze, pencil, wash, and watercolor. The archival collection includes notes, letters, and reminiscences of his trips as well as a notebook containing his comments on his trip in 1874 with the Northern Boundary Survey.

Buffalo Bill on Charlie, 1881, oil on canvas, 52 x 40½. Buffalo Bill, William Cody, was a famous Indian fighter and showman. Cary's painting shows "There is pride, some arrogance, and considerable flair in the way he sits his spirited horse."⁹

¹Mildred D. Ladner, *William de la Montagne Cary, Artist on the Missouri River* (Norman, OK: University of Oklahoma Press, 1984), pp. 3, 10.

²Lee Silliman, "William de la Montagne Cary, Artist up the Missouri," *The American West* (September/October 1980), p. 47.

³Ladner, p. 6.

⁴Silliman, p. 44.

⁵*Ibid*, table of contents.

⁶*Ibid*, p. 47.

⁷Ladner, p. 201.

⁸Silliman, p. 37.

⁹Ladner, p. 159.

The Trading Post, 1865, oil on canvas, 12 x 25. Trading posts served both the Indians and the white men...each, by trading, received the goods they wanted or needed.

The Winter Supply Train for Boundary Survey, n.d., oil on canvas, 23 x 37.

Indian Children Drawing Water, n.d., oil on canvas, 23 x 36 in. Aspects of Indian life are evident: children helping with domestic chores, dogs pulling travois loaded with water, and women using both metal pails and Indian pottery for water.

Pets of the Teepee, c 1910, bronze, 11½. This sculpture illustrates every day life, and the use of the dog as a pack animal.

Canoe Race, n.d., oil, 12 x 30. Tribes of the Northeast Woodlands and Northeastern Plains enjoyed competitive boat races. Spectators would travel great distances to watch a race. "Cary not only painted scenes of traditional Indian activities, he depicted all aspects of the river-based trading culture of the Indians before the Civil War."¹⁰

Going the White Man's Way, 1908, bronze, 12½. Cary also did a painting by the same title, and the painting is also in the Gilcrease collection.

¹⁰Patricia Janis Broder, *50 Greatest Paintings of the Old American West* (New York: Crown Publishing, Inc.), p. 36.

MARY CASSATT (1844-1926)

Biographical Information: Mary Stevenson Cassatt was born in Pittsburgh, PA on May 22, 1844. As a child she traveled extensively in Europe with her family. Following her study at the Pennsylvania Academy of Fine Arts, she left the United States in 1865 to travel and study painting in Europe. She settled in Paris in 1874 where she met Edgar Degas who became her most important artistic friend and colleague. She was a model for several of his works. He invited her to join the Impressionists in their exhibitions, and she was the only American whose work appeared with Pissaro, Degas, Morison, Monet and Renoir in the exhibitions of 1879, 1880, 1881, and 1886. Already a noted black and white printmaker, she exhibited a series of Japanese Color prints in 1891. She was commissioned in 1893 to create a mural for the women's building at the Chicago World's Columbian Exposition. In 1904 she was named *chevalier* of the Légion d'honneur. In the early 20th century, she continued to paint but her health began to fail. She took up the cause of women's suffrage and in 1915 showed 18 works in support of the movement. She lost her eyesight during World War I, and died June 14, 1926.¹

Art Education and Influences: Pennsylvania Academy of Fine Arts. In Paris she studied with Jean-Lion Girtme. She also traveled and studied in Paris, Rome, Parma, and Seville.

Style and Characteristics: "subjects [were] drawn from the world around [her] with an ironic eye, [and] displayed a fragile balance between the public and the private, discretion and indiscretion, beauty and ugliness. A rigid or uninformed viewer could easily be confused by the transient and shifting effects of this style and, with some justification, feel mocked by these sophisticated artists. However, Cassatt was intellectually nimble and prided herself on her own penetrating opinions on art and society. From her very first efforts to incorporate Impressionist devices into her work she was fascinated with the aesthetic power of a painting's successful balance of contradictory elements."²

Subject Matter: Her dominant themes were the daily activities, concerns, pleasures, and realms of modern women.

Artistic Commentary: Joris Karl Huysmans admired her portraits of children and called them "impeccable pearls."³ On viewing one of her paintings, Degas remarked, "no woman has a right to draw like that."⁴ "There is something in the gladness of her color and in the free precision of her later touch that brings to mind Rubens and his Flemish contemporaries."⁵

Works in Gilcrease Collection: 1 oil

Portrait of an Italian Lady, 1878, oil, 31¾ x 23½ in. "In *Portrait of an Italian Lady*, Cassatt adds to the informal pose and the use of white and pastel colors a psychological element typical of Impressionist figure studies. With head tilted and eyelids lowered, the subject seems to be listening to or watching something outside the picture's limits, and this gives the viewer the feeling of having happened on the scene, of sharing with the artist the role of observer."⁶

¹ Erica E. Hirshler, [et al], *Mary Cassatt: Modern Woman* (New York: Art Institute of Chicago, 1998)

² N. M. Matthews, *Mary Cassatt* (New York, n.p., 1987), p. 43 quoted in *Important American Paintings, Drawings and Sculpture, Thursday 29 November 2001* (New York: Christie's), p. 98.

³ Hirshler, p. 69.

⁴ *Ibid*, p. 132.

⁵ "Art at Home and Abroad," *New York Times* (November 27, 1910): magazine section, 15.

⁶ Matthews, p. 40.

GEORGE CATLIN (1796-1872)

Biographical Information: George Catlin was born July 26, 1796, in Pennsylvania where he had an ideal rural life, hunting, fishing, finding Indian artifacts, and listening to stories told by settlers, traders, and trappers who passed by the family farm. In 1810 the family moved to Wilkes Barre. In 1817 against his wishes, his father sent him to Litchfield (Connecticut) Law School. After his return, he found he could not tolerate law and began to paint. In 1821, he exhibited at the Pennsylvania Academy of Fine Arts and became a member in 1824. After seeing some Native Americans, Catlin decided to go west to document their culture before it was changed forever. His most exciting and productive trip began March 26, 1832, when he left St Louis on the steamship, *Yellowstone* to the mouth of the Yellowstone at Ft Union. In 1834 Catlin went to Fort Gibson and joined the newly established Dragoons on a military expedition into Indian country. While there, Catlin painted several Indian portraits. Because of the extreme heat and foul water, Catlin and many others became very ill, and one-third of the troops died. Returning to Fort Gibson and convinced he might die, he returned alone on the 500-mile trip to St Louis and his wife. In 1836 Catlin made his fifth and last western trip to the Pipestone Quarry, a sacred place for all Indians. He drew pictures of the site and took samples of the red stone that eventually was called Catlinite. Catlin hoped the US Government would purchase his Indian Gallery. On two occasions only a few votes in the Congress prevented the purchase. In 1839 he sailed for Liverpool where at first he enjoyed great success. In 1841 Catlin paid to have his *Letters and Notes on the Manners, Customs and Conditions of the North American Indians* published, but by 1852 faced with massive debts, he was forced to sell his Indian Gallery to Joseph Harrison. Harrison shipped everything to Philadelphia where it was stored in a boiler factory. After a long trip to South America probably to escape debtor's prison, Catlin moved to Brussels. Deaf and living as a recluse, he began to paint a second Indian Gallery based on his notes and sketches. In 1870 Catlin returned to the US and held an exhibit in New York City. Joseph Henry invited him to exhibit his work at the Smithsonian and also provided him a small studio. He lived there until becoming ill, and his daughters took him to New Jersey where he died December 23, 1872, practically penniless. In 1879 Joseph Harrison's widow gave the original Indian gallery to the Smithsonian. Catlin's dream that his collection would belong to the government was finally realized.

Art Education and Influences: Thomas Sully welcomed artists into his studio, and it is probable that he had an influence on Catlin. Other than his known friendship to John Neagle who was married to Sully's step-daughter, there is no evidence that Catlin had any formal art training.¹

Style and Characteristics: "He seems to have a natural ability to grasp the dimensions and planes of facial structure but his methods of coping with the rest of the figure were decidedly less adequate."² His paintings have a primitive but charming quality. When traveling Catlin carried only a few colors - rolling his canvasses into a cylinder. He wasted little time and the pigment thinned with linseed oil was put on in very thin strokes so it would dry quickly. He did master the anatomy of the buffalo but seemed to have difficulty showing animals moving at a fast pace or grouping them effectively.³

Subject Matter: Catlin painted portraits and landscapes; however, most of his paintings are Indians and their activities. He was the first white man to describe their O-kee-pa ceremony. Catlin wrote many articles for newspapers and a book, his *Letters and Notes*, which is important to ethnologists and anthropologists because of his observations of Native American life and customs.

¹William H. Truettner, *The Natural Man Observed: A Study of Catlin's Indian Gallery* (Washington, D.C.: Smithsonian Institution Press, 1979), pp. 11-59.

²*Ibid*, p. 93.

³*Ibid*, pp. 103-115.

Artistic Commentary: “The strength of his position ultimately rests on his having been the first major painter to seek the Indian in his own territory. Whatever his faults, Catlin had seen the West with his own eyes; from that time on, no self-respecting artist could paint Indian life without venturing forth from his eastern studio.”⁴

Quote by Artist: Catlin wrote about his desire to paint, "another and a stronger passion was getting the advantage of me- that for painting, to which all my love for pleading soon gave way, and after having covered nearly every inch of the lawyers table with penknife, pen and ink and pencil sketches of Judges, Juries and culprits, I deliberately resolved to convert my law library into paint pots and brushes and to pursue painting as my future and apparently more agreeable profession."⁵

Works in Gilcrease Collection: Except for the Smithsonian, Gilcrease has the largest collection of Catlin. The collection includes oils, watercolors, drawings, manuscripts, and lithographs. The archival collection includes letters and notes by Catlin and descriptive catalogs of paintings in Catlin's handwriting.

Sioux Council, 1847, oil, 25½ x 32 in. According to Catlin, "This tribe is one of the most numerous in North America and one of the most war-like to be found."...They are "divided into forty-two bands of families, each having its own chief."⁶

The Bear Dance, 1847, oil on canvas, 25½ x 31¾ in. Depicts a Sioux dance to ensure success for a bear hunt; the dancers mimic the movements of bear. Since the dance went on for days, notice some are resting in the foreground.⁷

The Rattle Snakes Den (Fountain of Poison), n.d., oil on canvas, 18 x 26¾ in. This “depicts a boyhood adventure in the East, when he participated in a campaign against rattlesnakes that infested the Susquehanna Valley.”⁸

⁴Truettner, p. 126.

⁵*Ibid*, pp. 11-12.

⁶Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York: Crown Publisher, Inc., 1979), p. 10.

⁷Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 114.

⁸Joan Carpenter Troccoli, *First Artist of the West: George Catlin Paintings and Watercolors*, p. 38.

GIUSEPPE CERACCHI (1751-1801/2)

Biographical Information: Giuseppe Ceracchi was born in Rome, Italy. There is some confusion over the date of his birth and death. Birth dates vary from 1740 to July 4, 1751, and the date and circumstance of his death varies from his being guillotined in Paris, January 30, 1801 or 1802 to living out his life in a Bastille. He is believed to have entered into a conspiracy either to assassinate Napoleon while he was sitting for his bust or to aid others.¹ Ceracchi's historical groups and busts that he exhibited at the Royal Academy from 1776 to 1779 reflect high ambitions, but his attempts to be elected an ARA proved unsuccessful. He then left for Vienna where he first made inquiries about working in the United States. He visited Philadelphia in 1791, and when the commission for an equestrian statue of Washington was delayed, he began to model busts of prominent Americans to solicit their support.² He returned to Europe, but returned in 1794 with marble busts of Washington, Jefferson, Rittenhouse (American Philosophical Society) and Hamilton, all offered as gifts. Later, angered by the failure to get funding for the huge project he had planned, he wrote angry letters to the recipients of the marble portraits demanding payment of what had been accepted as gifts. Hamilton noted in his account book, March 3, 1796, that he paid Ceracchi \$620.³

Art Education and Influences: He studied in Rome with Tommaso Righi (1727-1802) and at the Accademia di S Luca. In London he worked for Agostino Carlini and modeled architectural ornaments for Robert Adam.

Subject Matter: Ceracchi completed around thirty-six busts of famous Americans, notably marble portraits of Benjamin Franklin, Alexander Hamilton, and several of George Washington. He is best known for his colossal groups and busts, especially those of the heroes of the American Revolution

Artistic Commentary: Thomas Jefferson, in recommending the artist to John Hancock, wrote, "The things which he has done here (in Philadelphia) suffice to prove him superior to any artist in his line that I have ever met with."⁴

Other than that by Houdon, Ceracchi's bust of George Washington, now in New York, is the only one to have been modeled from life. The Ceracchi busts were frequently looked upon as the most accurate. He modeled them from life in river clay. Jefferson's family found his bust more exact than the one by Houdon. Ceracchi's Washington, according to 19th century art historian Henry Tuckerman has "more truly the expression of the mouth than any other work."⁵

Works in Gilcrease Collection: 1 marble.

Alexander Hamilton, marble. The bust was derived from a 1791 sitting. The original terra cotta bust has disappeared; however, the first marble cut in 1794 was presented by Ceracchi to his sitter and bequeathed to the New York Public Library by Hamilton's grandson. Ceracchi wrote to Hamilton in July of 1792 that he was "impatient to receive the clay that I had the satisfaction of forming from your witty and significant physiognomy. . . ." He planned, as he told Hamilton, that this, as well as the other portraits of great men of American, would give him "the satisfaction of driving my chisel into the marble to develop some American heroes."⁶

¹William Dunlap, *History of the Rise and Progress of Arts of Design in the United States*, Vol. 2 (New York: Benjamin Blom, 1965), p. 90.

²Jane Turner, ed., *Dictionary of American Art*, VI (New York: Groves Dictionaries, 1996), p. 323.

³Margaret C. S. Christman, *Fifty American Faces from the Collection of the National Portrait Gallery* (Washington, DC.: Smithsonian Institution Press, 1977), p. 42.

⁴*Ibid*, p. 41.

⁵*Ibid*, p. 42.

⁶*Ibid*, p. 41.

Ceracchi's bust shows Hamilton with a classical coiffure and except for a strap across the right shoulder heroically nude. Like the other American heroes of Ceracchi's collection, Hamilton appears in the guise of a Roman statesman.

Although John Trumbull painted Hamilton from life in 1792, when he did his posthumous Hamilton portraits, he preferred to work from Ceracchi's bust. The Hamilton portrait on the ten-dollar bill, though based on Trumbull's portrait, really stems from the Ceracchi bust.⁷

Alexander Hamilton (1757-1804) was one of the most influential statesman during the formative years of the United States. Believing in the necessity of a strong central government, his essays in *The Federalist Papers* provided strong support for the ratification of the Constitution. He was also a friend and close advisor of President Washington, some of whose decisions and speeches reflect Hamilton's views.

Hamilton served as the first Secretary of the Treasury, a position which was the climax of his career. He instituted judicious fiscal policies and established the credit of the new nation at home and abroad. He recommended the institution of various excise taxes and import duties, which became law although contested by Jefferson and Madison. Overall, Hamilton's fiscal system worked to strengthen the central government, develop resources of the nation, stimulate capitalistic enterprises and trade, and balance industry and agriculture.⁸

⁷Christman, p. 42.

⁸Sarah Erwin, handout to Gillies.

SILVESTRE CHACÓN (1950-)

Biographical Information: Silvestre Chacón was born in the State of Táchira in the Country of Venezuela on December 31, 1950. His complete biography can be found at the Galeria de Arte Nacional de Venezuela where several of his pieces are on exhibit.

Art Education and Influences: Chacón attended elementary and secondary school in his hometown. He also studied 5 years at Escuela de Artes Plásticas College in Táchira, Venezuela. After that, he moved to the capital of Venezuela, Caracas, to continue his art studies, but at that time there were no higher levels of art education to pursue. He then decided to go to Europe to continue his studies. From 1975 to 1983, he was able to continue studying in Florence, Italy, by receiving a grant from the Venezuelan government. There, he received his Bachelor's Degree from the Academia Superior de Bellas Artes.

Style and Characteristics: His media is painting, sculpture and graphic arts.

Subject Matter: He has created many sculptures such as: Scientist José María Vargas; public figures including one of the previous presidents of Venezuela, Simon Bolivar; Francisco de Miranda; and Antonio Jose de Sucre. Some sculptures depict mythological themes about the indigenous beliefs in Venezuela as seen in *Indian Maria Lonza*. Chacón has also sculpted statues for recreational areas.

Quote by Artist: "I feel honored and proud that Tulsans value the statue of Simon Bolivar. I send a personal greeting and one from all the Venezuelans that love freedom and creative thought."¹

Works in Gilcrease Collection: One bronze sculpture

Simon Bolivar, bronze sculpture (Senator Walks Garden)

¹All information was given by the artist in a telephone interview conducted by Teresa Peña, November, 2015.

WILLIAM MERRITT CHASE (1849-1916)

Biographical Information: William Merritt Chase was born November 1, 1849, in Williamsburg, IN. In 1861 the family moved to Indianapolis where he received his first art training. He studied with a local portrait painter, Barton S. Hays, mostly learning to paint still lifes. He enrolled at the National Academy of Design in New York and later studied at the Royal Academy in Munich. He was offered a teaching position at the Munich Royal Academy but chose to return to America. He began his distinguished thirty-eight year teaching career at the newly formed Art Students League and also taught at the Pennsylvania Academy of the Fine Arts. He established the Shinnecock Summer Art School, the first formal summer school of its kind in America where students painted in the open air, and the Chase School of Art later renamed the New York School of Art. He died at his home in New York on October 25, 1916.

Art Education and Influences: He studied with artists Barton S. Hays and Joseph Eaton and attended classes at the National Academy of Design in New York before studying at the Royal Academy in Munich.¹ However, "Chase's heroes remained the bravura painters of the past, Masters such as Frans Hals (1580?-1666) and Diego Velasquez (1599-1660)."²

Style and Characteristics: Chase considered himself a realist. His style was eclectic, adapting bits and pieces from American and European artists, incorporating many schools of art.³ In the early 1880's after experimenting with pastels, he abandoned his dark Old Master style of painting and turned to a brighter palette, creating more colorful and atmospheric works. He was "instrumental in elevating the use of pastels to new heights of expression in this country."⁴ He continued to use the vigorous brushwork from his Munich training that suited his impressionistic style of painting.⁵

Subject Matter: He painted portraits, figures, landscapes, interiors, genre scenes, and still lifes.

Artistic Commentary: Chase was considered to be one of America's leading artists in his day. He participated in many leading art organizations and showed his works at important exhibitions both here and in Europe.⁶

Quote by Artist: "Do not try to paint the grandiose thing. Paint the commonplace so that it will be distinguished."⁷

Works in Gilcrease Collection: 4 oils.

Shell Beach at Shinnecock, c1892, oil on canvas, 18 x 26. This landscape was painted on eastern Long Island, where the artist resided and taught at his Shinnecock Summer Art School between 1891 and 1902. The works from this period of his artistic career are considered by many to be his finest and most mature. In advice to his students he said, "Try to paint the sky as if we could see through it, and not as if it were a flat surface, or so hard that you could crack nuts against it. In painting a sandy beach, try to imagine that you are walking upon it."⁸

¹Ronald G. Pisano, *William Merritt Chase* (New York: Watson-Guption Publications, 1986), pp.12-18.

²Fred A. Myers, *Thomas Gilcrease and His National Treasure* (Tulsa, OK: Thomas Gilcrease Museum Association, 1987), p. 17.

³Ronald G. Pisano, *A Leading Spirit in American Art: William Merritt Chase, 1849-1916* (Seattle: Henry Art Gallery, University of Washington, 1983), p. 13.

⁴*Ibid*, p. 13.

⁵Pisano, *A Leading Spirit*, p. 24.

⁶*Ibid*, W. M. Chase, p. 24.

⁷*Ibid*, W. M. Chase, p. 60.

⁸*Ibid*, W. M. Chase, p. 62.

“*Shell Beach* is simply a beautiful painting of children at play on a fine summer’s day. It belongs to that phase of Gilcrease’s collecting when he was expanding his western and historical material with representative works of the best American artists regardless of subject matter.”⁹

Still Life, n.d., oil on canvas, 11 x 16.

Portrait of a Woman, n.d., oil on canvas, 11 x 7.

Thomas Moran, n.d., oil on canvas, 55 x 36.

⁹Myers, p. 17.

HOWARD CHANDLER CHRISTY (1873-1952)

Biographical Information: Howard Chandler Christy was born in 1873 in Morgan County, OH, and grew up on a homestead overlooking the Muskingum River. He showed early promise as an artist and received his first commission when he was ten years old, a sign for a butcher shop. Christy was less successful as a student and quit school when he was twelve. Eventually he was able to go to New York to study. In 1895 he sold a sketch to *Life* for six dollars and determined to give up his pursuit of fine art for the easy money of illustration. When the *Maine* was sunk in Havana harbor, Christy secured commissions from *Harper's*, *Scribner's* and *Leslie's Weekly* as their correspondent in Cuba. Traveling with him on the ship to Cuba was Teddy Roosevelt, and the two became friends. It was during this assignment that Christy discovered a talent for writing, and many of his articles were published along with his illustrations. Well established as an illustrator, he turned to domestic scenes and created the "Christy Girl" that, in his words, "turned me almost overnight into a painter of some of the world's most beautiful models." During World War I the "Christy Girl" was featured on his posters for the Navy and Marines. The United States Naval Academy elected him a honorary member of the class of 1921, the only civilian ever to receive the honor. That year, at the peak of his career, he announced he was retiring from magazine illustration to devote himself to the painting of portraits. The most dramatic event of his career came at the end of the 1930s when he was commissioned to paint the *Signing of the Constitution* for the Capitol. He continued to paint portraits, historical paintings, and landscapes until his death in 1952.¹

Art Education and Influences: Christy studied at the Art Students League and the National Academy. His instructor at the League, William Merritt Chase, was so impressed with him that he consented to tutor him privately at his studio. Chase was so angry when Christy gave up his studies to become an illustrator that he refused to speak to him for three years.²

Subject Matter: Christy first became noted for his magazine and book illustrations. When he turned to portraiture his subjects included Will Rogers, Herbert Hoover, Amelia Earhart, Mussolini, and the Prince of Wales. He also painted historical subjects and landscapes.³

Works in Gilcrease Collection: 8 oils, 2 lithographs.

Chief Bacon Rind, oil on canvas, 52 x 36 in. "Bacon Rind (Wa-tse-mon-in) was one of the best-known Osage leaders of the early twentieth century. The grandson of the great Osage prophet Wa-tian-kah, he had been initiated as a priest of the Bear clan before converting to peyotism. . . Although he was knowledgeable about Osage religion, Bacon Rind preferred the life of a politician to that of a religious leader. Elected chief in 1912, he remained active in Osage public affairs until his death in 1932. Bacon Rind believed that younger Osages needed to know their past and was the first to suggest the creation of museums for the tribe's relics."⁴

Hiawatha's Wooing, oil on canvas, 108 x 192 in.

Thomas Gilcrease, 1949, oil on canvas, 48 x 36 in.

¹Susan E. Meyer, *America's Great Illustrators* (New York: Excalibur Books, 1978), p. 235-247.

²*Ibid*, pp. 237-238.

³*Ibid*, p. 274.

⁴Garrick A. Bailey, ed., *The Osage and the Invisible World From the Works of Francis LaFlesche* (Norman: University of Oklahoma Press, 1995), pp. 23-24.

Pocahontas, oil on canvas, 64½ x 32½ in. Pocahontas was the daughter of Powhatan, chief of the Powhatan federation. As related by Captain John Smith, Pocahontas, then a child of ten in 1607, saved his life by throwing herself on top of him. The story may not be true as Smith was given to exaggeration. However, on one occasion governor Thomas Dale staved off a war with Powhatan by kidnaping Pocahontas. She was eventually converted to Christianity and in 1614 married John Rolfe, an English gentleman. In 1616 she accompanied him to England where she was received by the King and Queen. After giving birth to a son in England, she contracted smallpox and died there in 1617.⁵

Portrait of Des Cygne Gilcrease Denney, oil on canvas, 52 x 40¼ in.

Signing of the Constitution, 1937, oil on canvas, 85 x 80 in. The painting by Christy by this title that hangs in the east Grand Staircase of the House of Representatives in Washington, was completed two years after the Gilcrease one. The one in the Capitol includes only the signing scene, and is the one frequently reproduced in American history texts. “Christy devoted more than two years to research, scouring libraries and picture collections for likenesses and descriptions of the Constitution’s thirty-nine signers. Every detail is considered, from the buckles on the shoes to the architectural ornamentation of the room’s interior.”⁶

Will Rogers, 1935, oil on canvas, 60 x 40 in.

Will Rogers & Miss America, oil on canvas, 60 x 40 in.

⁵Alvin M. Josephy, Jr., *The Indian Heritage of America* (Boston: Houghton Mifflin Company, 1991), p. 301.

⁶Meyer, p. 247.

FREDERIC EDWIN CHURCH (1826-1900)

Biographical Information: Frederic Edwin Church was a leading figure in the Hudson River School of painters* and in the 1850s and 1860s was one of America's most famous artists. Church was born in Hartford, Connecticut, in 1826 to Joseph Edward, a successful businessman and Eliza Janes Church. The senior Church hoped his son would become a physician, but young Frederic showed no inclination toward that profession. He was greatly interested in mechanics. Hartford was a great tool-making place and he was surrounded with an atmosphere of mechanical ingenuity. He told his father he wanted to be an inventor, but his father told him there was no such profession. There were no great technical schools at the time and mechanical engineering was not recognized as a pursuit, especially for someone from such an affluent family. He began to pursue art. He took a course in drawing from a local teacher, Benjamin Coe and spent six months studying with a resident painter, A.H. Emmons. When pressed by his father to select a profession, Frederic insisted he wanted to become a painter and his father resolved to give him the best possible opportunities to become proficient. Thomas Cole (1801-1848) was then recognized as the leading landscape painter in America. Daniel Wadsworth, a Church family friend and a patron of Cole's, used his influence with Cole to induce him to take young Church, age 18, as a pupil.¹ Church studied for two years (1844-46) under Thomas Cole who was living in Catskill New York along the Hudson River. This association gave Church certain advantages such as introduction into New York's cultural circles and an understanding of the market for landscape paintings and the workings of art institutions.

In 1848, Church was elected an Associate at the National Academy of Design, followed in 1849 by election to full member. In 1851, he was elected to the Council of the National Academy. Other significant dates in his life include his two visits to South America (1853, 1857), his first known visit to Niagara Falls (1856) and securing a studio at the Tenth Street Studio Building in New York (1858). The Tenth Street Studio Building was the first structure specifically designed as a gathering place and exhibition site for artists. Church rented a studio there for 30 years.

As the Civil War brought devastation to the nation, it simultaneously brought huge fortunes to northeastern businessmen. As the purchase of paintings for unheard of sums became fashionable, landscape painters found themselves in a flourishing market. Frederic Church and Albert Bierstadt were the greatest financial beneficiaries as the climate of wealth coincided with public presentations of some of their most dramatic paintings. However, at the end of the Civil War, landscape art was being replaced in the public's interest by painters who gave the human figure prominence (Winslow Homer, James McNeill Whistler). By the 1880s, Church's tenure as the leading landscape artist in America was a fading memory. Although he continued to paint, he found his works subject to severe criticism.

* "Hudson River School" was coined in the 1870s by Clarence Cook, a leading writer on art and an art specialist for the *New York Times* and the *Atlantic Monthly*. The term was one of derision for the New York landscape painters clustered around the National Academy of Design.³

Art Education and Influences: In his doctoral dissertation (1960) "Frederic Edwin Church, 1826-1900: Painter of the Adamic New World Myth", David C. Huntington recognized that to understand Church's

¹ From the chapter "An Unfinished Biography of the Artist" by Charles Dudley Warner in Kelly, Franklin, et. al, *Frederic Edwin Church* (Washington, D.C.: National Gallery of Art, 1989), p. 179.

² From the chapter "A Passion for Landscape: The Paintings of Frederic Edwin Church" by Franklin Kelly in Kelly, et. al, *Frederic Edwin Church*, p. 57.

³ Minks, Louise, *The Hudson River School, The Landscape Art of Bierstadt, Cole, Church, Durand, Heade and Twenty Other Artists* (New York, Random House, 1989), p. 6.

work one must investigate the influences that lay behind it including the importance of Thomas Cole, his teacher, John Ruskin and contemporary beliefs about Manifest Destiny, America as a second Eden and the American as a new Adam. Cole believed and impressed upon Church, that his “work ought not to be a dead imitation of things without the power to impress a sentiment or enforce a truth.”⁴ The two years with Cole profoundly influenced Church artistically and in the molding of his general character. Cole was a genuine poet and consequently a thoroughly poetical painter. Natural scenery was his forte. The climate that nurtured the American landscape movement was a romantic spiritual view of nature, emphasizing man’s union with nature as constituting the highest morality; if man could be rid of all artifices that kept him from his natural state, he would be freed of evil and unhappiness.⁵

Church was further inspired by Alexander von Humboldt, a German naturalist, who believed in rational science and the existence of a divinely ordered structure for the world. Humboldt was particularly interested in landscapes as a means to acquaint people with parts of the world they would never see; he encouraged artists to become explorers in search of nature’s grandest scenes and to use detailed on-the-spot preparatory sketches.

Church learned that the love of beauty exists in all people. Religious influences classed his quest for art as frivolous, ranking among sinful devices, although this view was in the process of gradual change, especially when the art represented historical fact. Romantic literature, in poetry and prose, was coming into fashion with illustrations. People were striving after and appreciating things that embellished life, for example, portraiture was in demand and portrait painters of the era turned out a large number of recruits for the making of true artists. It was the demand for portraiture that gave communities like Hartford their colony of resident artists and Church gravitated toward that group. Hartford was one of the first cities of the country to have a public art gallery, the Wadsworth Atheneum, established in 1844.

In 1867-1868, Church visited Europe for the first time. He visited London, Paris and Rome. But the highlight was five months spent in the Near East. He was looking for confirmation the world had been created by a supreme being who intended for man to enjoy its bounty and use its resources responsibly.

The impact of Charles Darwin’s *On the Origin of Species* had a particular influence later in Church’s life. Darwin wrote that nature is a scene of competition and struggle, not higher harmony; evolution is opportunistic and changes are not propelled by a harmonious force. Church’s Christian faith and his following of Thomas Cole’s and Alexander Humboldt’s views on nature collapsed. In the last 30 years of his life he suffered from inflammatory rheumatism, eventually losing the use of his painting arm. He spent years designing and furnishing his home at Olana and he was wealthy, but after Darwin’s book, when harmony turned to a scene of battle for survival, Church could not face the consequences of Darwin’s world over Humboldt’s natural harmony. He spent the 1880s and 1890s in relative obscurity.

Style and Characteristics: In particular, Church earned a reputation for the depiction of spectacular skies and capturing the fleeting play of light and space.⁶ He painted the cycles of time and the contrast between the transitory quality of human life with the enduring permanence of nature. He was a leader in the Hudson River School, following Thomas Cole.

Subject Matter: Church followed Cole, painting the Hudson River, Catskill Mountains and Adirondack Mountains landscapes. He painted panoramic views of waterfalls, icebergs, mountains, tropical landscapes, winterscapes, volcanoes, geysers and natural phenomena. In later years, he added floral

⁴ Noble, Louis, *The Life and Works of Thomas Cole (1853)*, ed. Eliot S. Vesell (Cambridge, 1964), p. 266.

⁵ Kelly, op cit., p. 7.

⁶ *Ibid.*, p. 38.

still life and seascapes and designed building architecture, furniture and landscapes.⁷

Artistic Commentary: “What Byron’s ‘Childe Harold’ did for the scenery of the Old World, the art of Church has done for that of the New. The vastness of this continent were yet unrevealed to us [mid-nineteenth century]. With the enthusiasm of a Raleigh or a Balboa he has explored land and sea, combining the elements of explorer and artist. Our civilization needed exactly this form of art expression at this period and the artist appeared who taught the people to love beauty and to find it.”⁸ For the memorial exhibition organized by the Metropolitan Museum of Art in New York, Frederic Church’s friend Charles Dudley Warner wrote, “We can scarcely overestimate the debt of America to Mr. Church in teaching it to appreciate the grandeur and beauty of its own scenery, and by his work at home and in tropical lands in inculcating a taste and arousing an enthusiasm for landscape art...art as an expression of the majesty and beauty of the divine manifestation in nature.”⁹

Quote by Artist: In 1860, Church purchased a farm in Hudson New York that he called Olana and married Isabel Mortimer Carnes. They were to have 6 children; the first two died in 1865 from diphtheria. Work on Olana was to become an artistic masterpiece taking the last 30 years of Church’s life. Church designed both the home architecture, the interior furnishings and the landscaping in a natural style. He said he could “make more and better landscapes in this way than by tampering with canvas and paint in the studio.”¹⁰ [Research shows Olana to be a variation on Olane, a fortress-treasure house in ancient Persia. Olana was built to protect his treasures—his remaining children. In 1889, Church closed his studio at the Tenth Street Studio Building and moved the contents to Olana.]

Works in Gilcrease Collection: 1 oil

Niagara, 1856, was the painting that made Church the most famous painter in America. It was shown as a one picture special exhibition at a commercial gallery and an admission fee was charged. Later, his exhibition of *Heart of the Andes* was similarly shown at the Tenth Street Studio Building set in a huge frame, displayed in a darkened room with controlled lighting, the walls draped in black, the room complete with dried plants and other souvenirs of his trip to South America. This exhibition was called “the most notable success which has ever attended the exhibition of a single picture by a native artist.”² This painting appealed to a broad spectrum of the public because it was both serious art and popular entertainment: it showed a strange, exotic and beautiful landscape; contained a deeper lesson, the core of nature, an image of an entire region of the planet into a single focus, epic scope precise in detailed depiction of the physical facts of plant and animal life, geography, light and atmosphere; and there was the metaphysical with a deep meaning of nature, its purifying, elevating influences profoundly felt in the presence of this truly religious work of art.¹¹

⁷ www.askart.com/artist, Frederic Edwin Church

⁸ Benjamin, S.G.W., *Harper’s New Monthly Magazine*, quoted, 1879.

⁹ *Paintings by Frederic E. Church*, N.A. (exhibition catalog, Metropolitan Museum of Art, New York 1900), unpaginated.

¹⁰ From the chapter “Frederic Church’s Olana: Architecture and Landscape as Art” by James Anthony Ryan in Franklin, et. al, *Frederic Edwin Church*, p. 145.

¹¹ From the chapter “A Passion for Landscape: The Paintings of Frederic Edwin Church” by Franklin Kelly in Kelly, et. al, *Frederic Edwin Church*, p. 58.

SAMUEL COLMAN (1832-1920)

Biographical Information: Samuel Colman was born March 4, 1832, in Portland, ME. His father, a successful bookseller and publisher, sold engravings and prints. His shop was a popular haunt for artists and writers who probably influenced Colman. After exhibiting his work, he became an Associate of the National Academy of Design in 1854, Academician in 1862. Colman traveled in Europe and the Near East in 1860-61 and 1871-75. He was a founder of the *American Society of Painters in Water Color* and its president for the first three years. He founded, with George Inness and Thomas Moran, the *Society of American Artists* in 1877. In 1878, Colman joined the New York Etching Club and became an associate of Tiffany & Company as an interior decorator. Through 1880s to 1900 he traveled the west, Mexico, and Canada. In 1912 he wrote a theoretical treatise, *Nature's Harmonic Unity*, and in 1920 he co-authored *Proportional Form* which was published just before his death; his artistic output diminished with his increased interest in writing.

Art Education and Influences: Colman shared a studio with Asher B. Durand and other artists and probably studied with Durand.¹ In 1862, he studied in Paris, Spain, and Morocco.²

Style and Characteristics: Colman's early works were conventional Hudson River landscapes; however, after his European travels, some of his works showed influence of Inness' Barbizon style and J. M. W. Turner. Other works demonstrated definite luminist qualities. He showed a love of warm pure color and an emphasis on light and form as well as delicacy and refinement of detail and a sensitive handling of atmospheric effects. He became proficient in oil, watercolor, pastels, and etching. He also was an interior designer and art theorist.³

Subject Matter: Hudson River, White Mountains, and Lake George were his favorite subjects. He also painted scenes of the American West and Spain.⁴

Artistic Commentary: "Versatility was the one constant in Samuel Colman's long life."⁵

Quote by Artist: On why he bought a John Singer Sargent painting: "Because I wanted to have it near me to key myself up with. I am afraid that I may fall below just such a standard, and I wish to have it hanging in my studio to reproach me whenever I do."⁶

Works in Gilcrease Collection: 1 oil, 20 etchings.

Wagon Train, n.d., oil on canvas, 10 x 18.

¹Frederick Baekeland, *Images of the Americas: The Painter's Eye, 1833-1925* (Birmingham, AL: Birmingham Museum of Art, n.d.), pp. 66-67.

²Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), p. 102.

³Baekeland, pp. 66-67.

⁴Samuels, p. 102.

⁵Baekeland, p. 66.

⁶*Ibid*, p. 67.

VINCENT COLYER (1825-1888)

Biographical Information: Vincent Colyer was born in Blumington, NY, in 1825. His first job was in a New York drugstore until 1844 when he met and became a pupil of John R. Smith. He was elected a member of the National Academy in 1848. During the Civil War he worked as a medical corpsman with the Christian Commission. At the close of the war he settled in Darien, Connecticut, where he established his studio. Beginning in 1869 he served as special US Indian Commissioner and visited tribes all over America returning to Darien in 1871 where he lived and painted until his death there in 1888.¹

Art Education and Influences: He studied with John R. Smith and at the National Academy. During his travels as an Indian Commissioner he made numerous sketches, drawings, and watercolors which he later enlarged into paintings.

Subject Matter: He was a painter of western landscapes relating to Indians, and of eastern crayon portraits.

Works in Gilcrease Collection: 11 watercolors, 1 lithograph.

Fort Gibson, Indian Territory in 1868, watercolor, 5 x 10¼ in., and **Fort Gibson, Indian Territory, 1869**, watercolor, 4¾ x 10 in. Vincent Colyer visited Fort Gibson in the late 1860s. The fort, established in the mid 1820s, had been abandoned in 1857 and turned over to the Cherokee Nation. During the Civil War it was occupied for a time by the Confederates. The Union troops regained the fort in 1863 and garrisoned it with 6,000 troops and 18 field pieces making it the most important fortified point in the Territory. It was headquarters for the region during the remainder of the War. It remained garrisoned until September 30, 1871 when it was broken up as a military post. In 1872 it was again occupied by troops sent to cope with lawless elements drawn by the activity surrounding the building of the Missouri, Kansas and Texas Railroad, and to aid the Cherokee agent in resisting white encroachment on Indian lands. The fort was finally abandoned on August 22, 1890.² He was present at Ft. Cobb when Black Kettle came seeking permission for his village to camp near the fort in November 1868. This was just before his village was attacked by General Custer and his troopers on Nov 17, 1868.

Cherokee Female Seminary, Indian Territory, watercolor, 2¼ x 3½ in. In 1847 the Cherokee Council voted to establish two seminaries to train teachers for the Cherokee Nation - one for females at Park Hill and one for males at Tahlequah. The curriculum for the Female Seminary was modeled on Mt. Holyoke College in South Hadley, MA, and the Male Seminary was modeled on classical high schools such as Boston Latin School and Lawrenceville Academy near Princeton. Teachers were hired in the east, lured by high salaries. The schools opened in 1851. All students received free room, board, and tuition. By 1858 the schools had trained sufficient teachers that the Nation no longer needed to hire white teachers.³ Augustus W. Loomis, a missionary who visited Park Hill in the mid 1850s wrote, "We visited the Female Academy--a large handsome, well finished brick building. One almost wonders what such a noble edifice is doing away out there. From the top of it we saw the Seminary for young men, two miles distant."⁴

¹Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), p. 103.

²Grant Foreman and Carolyn Thomas Foreman, *Fort Gibson: A Brief History* (Muskogee, OK: Hoffman-Speed Printing Co., n. d.), pp. 23-26.

³William G. McLoughlin, *After the Trail of Tears: The Cherokees' Struggle For Sovereignty 1839-1880* (Chapel Hill, NC: University of North Carolina Press, 1993), pp. 92-94.

⁴Grant Foreman, *Advancing the Frontier, 1830-1860* (Norman: University of Oklahoma Press, 1933), p. 317.

JOHN SINGLETON COPLEY (1738-1815)

Biographical Information: John Singleton Copley was born July 3, 1738, in Boston to Irish parents who immigrated to America in the mid-1730s. His exposure to painting came through his step-father, Peter Pelham, a successful English painter and engraver reproducing European masterpieces.¹ From the time Copley began to paint in 1753 until he left for England in June of 1774, he attracted admiration and extensive patronage. The twenty-one years of his American career as a portrait artist were followed by fourteen months of study and travel in Europe. Then began a hugely successful second career of some forty years as a portrait and history painter in London. Copley died on September 9, 1815, in London.²

Art Education and Influences: Besides his step-father, Copley was influenced by Boston painter John Smibert and by English painters who came to Boston bringing with them the popular rococo portrait style of painting beautiful silks, satins, and other decorative elements.³ He was largely self taught. "He learned to draw and attempted to master human anatomy through studying medical treatises and by making a book of his own anatomical drawings, based on earlier European sources. Perhaps the most important element of Copley's American education, however, was the unique course in self-improvement that he developed through correspondence with leading European artists, a course that evolved naturally from his earlier efforts at teaching himself from books, prints, and other sources."⁴

Style and Characteristics: He depicted his sitters "in costumes made of expensive fabrics and surrounded with luxurious draperies and high-style furniture."⁵ Copley was able to capture not only the appearance but also the character of the sitter.

Subject Matter: Copley painted portraits, the only acceptable artistic activity during the colonial period. He later painted historical scenes.⁶

Artistic Commentary: During the mid-nineteenth century, Copley was considered to be one of the greatest artists of the eighteenth century. "He is consistently described as a wondrously skilled native-born painter who rose from the mire of a wharf in colonial Boston to surpass his artistic predecessors in his hometown and then moved on to the international stage, where his portraits and history paintings won him acclaim."⁷

Works in Gilcrease Collection: 1 oil.

Portrait of Mrs. John Apthorp, nee Hannah Greenleaf, 1765, oil on canvas, 29½ x 25. "This beautiful portrait, with the exquisite handling of different textures of skin, cloth, and pearls, was evidently a prized family possession for many generations. It passed down through various family members until 1950 when Gilcrease acquired it through M. Knoedler & Co."⁸

¹Fred A. Myers, *Thomas Gilcrease and His National Treasure* (Tulsa, OK: Thomas Gilcrease Museum Association, 1987), p. 20.

²Carrie Rebor, et al, *John Singleton Copley in America* (New York: The Metropolitan Museum of Art, 1995), p. 79.

³Myers, p. 20.

⁴Rebor, p. 79.

⁵*Ibid*, p. viii.

⁶Myers, p. 20.

⁷Rebor, p. 28.

⁸Myers, p. 20.

JUAN CORREA (c. 1645/6-1716)

Biographical Information: Correa was the son of a prominent mulatto doctor and a free black woman from Mexico City. He was a very successful painter, and "he made more paintings for the Mexico City Cathedral than any other painter."¹ One reason for his prolific number of works is that he had a workshop and other artists working with him. He also enjoyed the patronage of the Jesuits.

Art Education and Influences: He studied with Antonio Rodriguez. He also shows the influence of Rubens and other early master painters.

Style and Characteristics: Marcus Burke states, "especially Correa's compositions reveal idiosyncrasies that can only be thought of as identifying marks of a Mexican (as opposed to Spanish) school within the European tradition. Painterly freedoms; distortions of anatomy; preference for certain formulas, particularly in the rendering of angels; and an occasional touch of naive primitivism set Correa's works apart from those of almost any European contemporary."² "During this second phase of his career, he and his workshop produced paintings marked by loose drawing and very rich color. The decorative character of the works was accentuated, and there was greater emphasis on overall effect and less attention to detail."³

Subject Matter: He painted portraits, religious and historical paintings.

Artistic Commentary: Concerning one of his historical paintings: "It is possible that a likeness of Cortes was intended, as Juan Correa was a rather good portraitist."⁴

Works in Gilcrease Collection: 1 oil.

Death of a Priest, n.d., oil on board, 74 x 47. The painting shows the death of San Francisco Javier who died in the mid-16th century in China. "With San Ignacio de Loyola, he was one of the founders of the Jesuit Order. The artist's principal historian, Elisa Vargas Lugo, and others already agree that this is an important painting."⁵ Until recently this painting was considered lost or the location unknown.

¹Octavio Paz, *Mexico, Splendors of Thirty Centuries*, (New York: The Metropolitan Museum of Art, 1990), p. 338.

²Paz, p. 321.

³*Ibid*, p. 339.

⁴*Ibid*, p. 426.

⁵Clayton Kirking, "Mexicanidad-Modem Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), p. 30.

EANGER IRVING COUSE (1866-1936)

Biographical Information: Eanger Irving "Irv" Couse was born on September 3, 1866, in Saginaw, MI, growing up near Ojibwa, IN. As a boy, he painted the Indians living around the farm. He left home at 16 to begin his art studies. He married Virginia Walker, a fellow art student in Paris.¹ In 1891 he made his first trip west to paint an Indian picture for the 1892 Paris Salon. From 1893 to 1896 they lived in an art colony in northern France, but his interest in American Indian culture brought him back to the American West.² In 1902, he was elected Associate in the National Academy and also made his first trip to Taos; however, he didn't permanently settle there until 1927.³ He was a founder and the first president of the Taos Society of Artists. Couse painted for the Atchison, Topeka and Santa Fe Railroad for 50 years.⁴ The Indians called him "Green Mountain" because of his ample size and his preference for an old pair of cords and a green sweater. Virginia died in 1929 and some say this caused him to lose his artistic spark. He died in 1936.⁵

Art Education and Influences: Couse attended the Chicago Art Institute, Art Students League, and the National Academy of Design. In 1887 he went to Paris where he studied at the Academie Julian with Tony Robert-Fleury and William-Adolphe Bouguereau.⁶ Perhaps the greatest influence was meeting Joseph Henry Sharp at the Academie Julian and moving to Taos to paint.

Style and Characteristics: Couse was essentially a studio artist, working on several paintings at one time to avoid losing spontaneity which comes from too much concentration on one work. He worked slowly and methodically with close attention to detail.⁷ His paintings of the glowing skin tones of Indians demonstrated his knowledge of anatomy and his technical skill. Although Couse preferred painting nudes, his works usually show sparsely clad Indians. They were mostly in profile, crouching or sitting, lit by a strong light from firelight or moonlight that dramatizes their muscular bodies. The figure is usually engaged in a domestic act and has a pensive facial expression sealed in privacy. Once a week he also painted outdoors to keep his color true.⁸ He would take his Indian model, usually Ben Luhan or a member of Luhan's family, to sketch in canyons or among the aspens in the Taos mountains, especially in fall.⁹ He finished his work in his studio, painting from 9 a.m. to 2 p.m., showered by a strong northern light.¹⁰ Ben Luhan, Couse's favorite model, was known after Couse's death as Ben Couse in Taos.¹¹

Subject Matter: Most of his paintings are Northwest and Pueblo Indians. He preferred to paint males, but he did paint a few females usually with a male. His early paintings are historically correct, but his later Indians were more an *image* of the Indian. Early in his career, he painted scenes on the Brittany coast, genre scenes of fishing villages and shepherds with their flocks.¹²

¹Mary Carroll Nelson, *The Legendary Artists of Taos* (New York: Watson-Guption, 1980), p. 42.

²Dean A. Porter, et al., *Taos Artists and Their Patrons 1898-1950* (Notre Dame, IN: The Snith Museum of Art, University of Notre Dame, 1999), pp. 368-69.

³Nelson, p. 44.

⁴Nicholas Woloshuk, *E. Irving Couse* (Santa Fe, NM: Santa Fe Village Art Museum, 1976), p. 83.

⁵Nelson, p. 48.

⁶*Ibid*, p. 42.

⁷Woloshuk, p. 46.

⁸Patricia Janis Broder, *Taos: A Painter's Dream* (Boston: New York Graphic Society, 1980), p. 140.

⁹Sherry Clayton Taggett and Ted Schwarz, *Paintbrushes and Pistols: How the Taos Artists Sold the West* (Santa Fe, NM: John Muir Publications, 1990), p. 84.

¹⁰Woloshuk, p. 53.

¹¹Nelson, p. 48.

¹²Broder, pp. 137-54.

Artistic Commentary: Van Deren Coke (in 1963) wrote, "Couse had an obvious sympathy for his subjects and although he may have been a victim of a taste for sentimental idealism, there is, nevertheless, a sincerity and technical proficiency which must be admired as artifice of a high order. . . ." Harold McCracken (in 1974) wrote, "Eanger Irving Couse as an artist can probably be best described as a poet with paint brushes. . . .The Indian paintings Couse put on canvas have distinctiveness which is the hallmark of a great artist."¹³

Quote by Artist: Couse "appreciated Indian craft arts and was one of the first to recognize the artistic merit of Indian painting. Couse praised the Indian as 'a natural cubist.' "¹⁴

Works in Gilcrease Collection: 2 oils.

Arrow Maker, n.d., oil on canvas, 20½ x 24½. *Arrow Maker* shows a change in attitude of the 19th century concept of the Indian: Rather than a threat to the progress of civilization, he is viewed with sympathy – sentimentalized as the vanishing Native American.¹⁵ Ben Luhan was probably the model. The setting is an interior, not as common as his outdoor settings. However, this painting is characteristic of his male Indian by a firelight engaged in a task.¹⁶ It is interesting that he is dressed as a Plains Indian, but he has a clay vessel in the background that would be Pueblo.

Reflections, n.d., oil on canvas, 24 x 29 in.

¹³Nelson, p. 44.

¹⁴Broder, p. 154.

¹⁵*Ibid*, p. 137-40.

¹⁶Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 100.

MIGUEL COVARRUBIAS (1904-1957)

Biographical Information: Covarrubias was born in Mexico City November 22, 1904. His father who worked for the government taught courses in drawing, topography and geography. He was also an amateur painter. Showing artistic aptitude early, Miguel worked along side his father in his studio. Miguel started as a map draftsman but also did caricatures. Since he was younger than most of his friends, he was given the nickname El Chamaco or the Kid.¹ He moved to New York and immediately began selling drawings to magazines and newspapers; one was the prestigious *Vanity Fair* where he was a caricaturist, 1923 to 1936. He was awarded the Guggenheim fellowship that took him to Europe, India, Africa, and Southeast Asia.² He was an art teacher in the open-air schools, anthropology teacher at the University of Mexico, and director of the dance department of the Instituto de Bellas Artes in Mexico City. He "published highly regarded books on ethnology as well as volumes on art and collections of caricatures."³

Art Education and Influences: He studied with Diego Rivera.

Style and Characteristics: "In his own graphic images, Miguel let cultural and historical themes dominate over the political, allowing the satire of his caricatures in particular to speak for political intent. But he was a great promoter of Mexico and of nationalistic art."⁴

Subject Matter: Covarrubias was primarily a caricaturist and illustrator as well as an occasional painter. He also did murals.

Artistic Commentary: "Most important work is the *Isle of Bali* (New York 1938) which shows his remarkable combination of artistic sensitivity, clarity of understand, and scholarliness."⁵

Quote by Artist: "Real art can no more be a monopoly of one country than man can seclude himself on an island and expect to picture humanity."⁶

Works in Gilcrease Collection: 2 watercolors, 2 lithographs, 1 ink.

Tehuana, n.d., gouache, 19 x 13. It is a colorful painting that depicts a Tehuana Indian woman from southern Mexico wearing traditional dress.⁷

Market Scene in Bali, n.d., gouache, 21 x 14.

Mexican Street Scene, n.d., lithograph 14_ x 12_.

Mujer de Bali, n.d., lithograph, 19_ x 13¼.

¹Adriana Williams, *Covarrubias* (Austin, Texas: University of Texas Press, 1994), pp. 1-35

²Clayton Kirking, "Mexicanidad-Modem Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), p. 17.

³Kirking, p. 17.

⁴Williams, p. 90.

⁵Laurence E. Schmeckebier, *Modern Mexican Art* (Minneapolis: The University of Minnesota Press, 1939), p. 177.

⁶Williams, p. 90.

⁷Clayton Kirking, "Mexicanidad-Modem Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), p. 17.

RUDOLF DANIEL LUDWIG CRONAU (1855-1939)

Biographical Information: Rudolf Daniel Ludwig Cronau was born January 21, 1855, in Solingen, Germany. Orphaned young, he was reared by affluent industrialist relatives who provided a stimulating environment and fostered his many talents. For Christmas 1860, he received a book about Christopher Columbus and the discovery of America. After reading the book, it was his greatest desire to see America.¹ His dream came true when he was sent to America in 1881 as special correspondent for *Die Gartenlaube*, an illustrated newspaper. Carl Schurz, Secretary of the Interior, made it possible for Cronau to visit the Indian Territories and General Sherman, the army posts in the west. Returning to Germany, he spent the next ten years writing books about his travels. His illustrated book, *From Wonderland to Wonderland* published in 1886, includes some of his best drawings.² He returned to America in 1893 and became a citizen in 1900. Cronau received an honorary doctorate from the University of Santo Domingo for accurately identifying the landing site of Columbus on Watlings Island.³ Rudolf G. Wunderlich, Cronau's grandson, donated sixteen oil paintings to his friend Thomas Gilcrease.

Art Education and Influences: Cronau, fifteen, enrolled at the Dusseldorf Academy to become a writer and painter. He studied with Karl Muller and Andreas Achenbach. After one year, he left because he preferred landscape painting to the religious themes that were in vogue.

Style and Characteristics: Cronau's romantic style is characterized by fine detail, meticulous finish, fine draftsmanship and excellent technique. His work is known for its "masterful use of light and shade that added a mystery to his compositions."⁴ Most of Cronau's pieces are done from life.

Subject Matter: Landscapes, cities, genre scenes throughout America, cowboys, Indians, Chinese of San Francisco, and portraits.

Artistic Commentary: "Cronau's drawings reveal, through the eyes of an outside observer, the expansion and development of America."⁵

Quote by Artist: "As I wore spectacles, which they had never seen before, they feared that with this magic implement I might extract their soul's from their bodies."⁶ When they tried his glasses and became dizzy, they called him *Iron Eyes*.

Works in Gilcrease Collection: 16 oils.

¹Ruth Keller and H. Lohausen, *Rudolf Cronau, Journalist und Kunstler* (Solingen, Germany: Bergischer Geschichtsverein, 1989), pp. 7-56.

²Gerold M. Wunderlich, *Rudolf Cronau, 1855-1939, In Wilden Westen, Views of the American West* (New York: Gerold Wunderlich & Co., 1996), p. 48.

³Keller and Lohausen, p. 9.

⁴Gerold M. Wunderlich, *Rudolf Cronau, 1855-1939, Topographical Views of America* (New York: Gerold Wunderlich & Co., 1993), p. 33.

⁵Wunderlich, *Topographical*, p. 2.

⁶Wunderlich, *Wilden Westen*, p. 48.

JASPER FRANCIS CROPSEY (1823-1900)

Biographical Information: Jasper Francis Cropsey was born in Rossville, NY, on February 18, 1823. He attended country schools near his home. At fourteen, he received a diploma for a well-executed model of a house. The model received so much attention in the 1837 fair when it was exhibited that Cropsey was called "the boy that built the house." After his training, he exhibited at the National Academy regularly and was made Associate in 1844 and Academician in 1851. He also made two extended trips to Europe before settling in Hastings-on-Hudson, New York, in 1864. He was one of the most popular painters of the Hudson River school.¹

Art Education and Influences: "Early training as an architect in New York came to nothing due to Cropsey's inability to find commissions."² He studied art at the National Academy of Design. Early influences were Asher B. Duran (1796-1886) and Thomas Cole (1801-48). From Cole, he learned his rich handling of paint.

Style and Characteristics: "By the 1850s the artist had developed his own style: warm, autumnal landscapes, painted in a crisp and realistic manner. Once refined, this style was retained throughout the rest of his career. . . . He is considered to have been the finest draftsman of the school [Hudson River]."³

Subject Matter: Realistic, autumnal scenes. "Although he was repetitive, his work gained recognition in America and Europe. . . ."⁴

Artistic Commentary: "Mr. Cropsey is one of the few among our landscape painters who go directly to nature for their materials. For one so young in his art, his attainments are extraordinary. . . ."⁵

Works in Gilcrease Collection: 1 oil, 2 lithograph.

View on Lake George, 1874, oil on canvas, 29½ x 52. This large painting features the autumnal coloring for which Cropsey is best known. The panoramic view is clearly established by the figures and boats. It is the most important Hudson River School painting in the Gilcrease collection.

¹Julia Markus, "Jasper Cropsey's Resonant Rooms Come to Life Again," *Smithsonian* (January 1980), pp. 104-11.

²Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 22.

³*Ibid*, p. 22.

⁴*Ibid*, p. 22.

⁵Barbara Novak and Annette Blaugrund, *Next to Nature: Landscape Paintings from the National Academy of Design* (New York: Harper's and Row, n.d.), p. 88.

HENRY CROSS (1837-1918)

Biographical Information: Henry Cross was born in Flemingville, NY, in 1837. He showed an early talent for animal painting and joined traveling circuses to observe animal life. After two years of study in Paris, Cross returned to America and again joined circuses, painting posters and circus wagons. In 1860, he moved to the upper Middle West, where Indian conflicts still occurred. Fascinated by Indians, he learned Sioux and sign language; he eventually learned several Indian languages. In 1862 he was in Minnesota during the Sioux outbreak and sketched portraits of many of the participants. He briefly returned to the East and painted for P. T. Barnum's new circus. Moving to California, he became acquainted with many famous Westerners, Buffalo Bill Cody, Wild Bill Hickok, Kit Carson, Jim Bridger, Sitting Bull, Red Cloud, and Geronimo. During this time and later, he made careful studies of the characteristics of various Indian tribes. T. B. Walker, a wealthy Minnesota businessman, collected or commissioned more than 125 of Cross's portraits of Indians and Westerners.¹

Art Education and Influences: At sixteen, Cross worked his way to Paris and persuaded Rosa Bonheur, a well-known animal painter, to accept him as a student. He studied in Paris for two years and won high commendations from Bonheur. Ewa Smithwick contends this story surfaced after his death and doubts it is true.²

Style and Characteristics: All of his paintings were made from life. His reputation rests largely upon the remarkable likeness and great fidelity he maintained in portraying Indian features, dress, and habitat.

Subject Matter: Portraits especially Indians, scouts, Western figures of the late 1800s as well as animals. He was also a genre painter. One of paintings was the model for the buffalo on the Buffalo nickel.³

Artistic Commentary: "But it became evident that the majority of works were painted towards the end of his life and were not a direct document of the frontier life. Rather his paintings document the way the western frontier was perceived in the 1890's and 1900's. It is proposed in this publication that is how they should be received and appreciated."⁴

Quote by Artist: "Cross's own intent and belief was clear: 'as regards painting the Indians, how I got them, etc.; they are there, and I got them, and they are all legitimate, painted from life, just as I have always said.'⁵

Works in Gilcrease Collection: Gilcrease acquired the extensive Walker collection of oils in the early 1950s.

¹T. B. Walker *Collection of Indian Portraits* (Madison, WI: Wisconsin Historical Society, 1948), pp. 9-12.

²Ewa Smithwick, *Henry H. Cross, 1837-1918* (Calgary, Canada: EuroType Publishing, 1994), p. 7.

³Cledith C. Tolbert, "Remaining Art of the Cross Brothers," *Starr Sunday Magazine* (October 19, 1999), p. 50.

⁴Smithwick, p. 3.

⁵*Ibid*, p. 24.

WOODY CRUMBO (1912-1989)

Biographical Information: Woody Crumbo was born January 31, 1912, on Indian land near Lexington, OK. His mother was Potawatomie and his father English and French. By seven he was an orphan and for the next ten years lived with various Creek families. At seventeen he enrolled at Chilocco Indian Agricultural School. After his education, he became the second Director of the Art Department at Bacone Indian College after Acee Blue Eagle; one of Crumbo's students was Willard Stone. During WWII, he worked at Douglas Aircraft, Tulsa. He won the Julius Rosenwald Foundation Fellowship and became the only American Indian to be so honored. Next he became artist-in-residence at Gilcrease for three years. . During these years, he also served as an advisor on many of Mr. Gilcrease's buying trips especially to the Southwest area. He became a part member of the Taos art colony in 1933 and moved there permanently after his years with Gilcrease. In 1960 he became curator of the El Paso Museum of Art and remained until 1968. He "also was a musician, singer, dancer, sculptor, writer, educator, prospector, originator and innovator of marketing and promotion of American Indian art."¹ He died in his studio in Cimarron, NM, in 1989.

Art Education and Influences: After Chilocco, Woody received a scholarship to the American Indian Institute at Wichita, Kansas. In 1933, he enrolled in Wichita State University to study with Clayton Henri Staples, noted water-colorist and Thurlow Lieurance, musician and composer of Indian music. In 1936, he enrolled at the University of Oklahoma to study under Dr. Jacobson. He also studied mural painting and etching techniques with Olaf Nordmark.

Style and Characteristics: Crumbo's description of Indian art also describes his art, "Its most easily recognized characteristics are that it is two-dimensional and that it retains the silhouette treatment of figures. Frequently, there is little or no indication of foreground, horizon or perspective, hence no indication or feeling of distance or depth. Painted surfaces are flat, with what shaping and shading is desired by the artist achieved through fine lines following the outline of a figure or shape, deepening in value as the form is defined, without blending or shading of colors."² Added to this is the use of strong bold colors.

Subject Matter: Again his description of general Indian subject matter also describes his paintings, "Today he paints his myths, mysteries, legends and dreams, his spiritual beliefs and aspirations, his humor, costumes and dances, his ceremonies and daily life."³

Artistic Commentary: When he was inducted into the Oklahoma Hall of Fame by the Oklahoma Heritage Association on November 16, 1978, Will Rogers Jr. read the citation: "Woody has become internationally renowned for his etchings, silk screen, murals and paintings. He has labored effectively on a volunteer basis to aid Indian artists and entire tribes. He also has been an important force in preservation of Indian music and dance, and holds patents on jewelry-making equipment."⁴

Quote by Artist: "For hundreds of years, there was little or no true art among American Indians. Some creative work has come down to us which can be called artistic - in the decoration of pots, in paintings on softly-tanned hides and in pictographs....Today's American Indian art is a natural extension and evolution of these ancient paintings, drawings and carvings."⁵

¹Margaret W. Teague, "A Tribute to Woody Crumbo, 1912-1989," *Gilcrease Magazine of American History and Art* (Summer 1989), p. 13.

²*Ibid*, p. 14.

³*Ibid*, p. 14.

⁴*Ibid*, p. 19.

⁵*Ibid*, p. 14.

Works in Gilcrease Collection: extensive collection of tempera, ink, gouache, oil, and pencil.

Blue Horse, n.d., tempera, 19¾ x 25¼. "Horses have never been animals to me when they get on canvas," Woody said. "They are spirits, and if I paint them in unreal colors, it is meant to prove that they are phantoms."⁶

Singers For the Dance, oil on canvas, 36 x 32 in. Although this is an oil painting, it is rendered in the traditional Indian style.

Animal Dance, tempera, 44½ x 25 in. *Animal Dance* "pays tribute to the spirit of brotherhood between Man and Animal in the Indian world. . . . Crumbo has painted a mixed animal dance, a hunting ritual performed by the Potawatomi in the 1800s. This dance was performed in the Spring to bring good luck to the hunters and in the Fall to offer thanks for a season of good hunting."⁷ Some dancers represent hunters and others, the animals. On poles behind the dancers are masks known as "bad faces" that protect the hunters and provide good luck. The most important animal, the buffalo, is eulogized by having the central pole. The tripod on the right supports the medicine bundle and prayer feathers. His painting celebrates the Potawatomi belief in animals as kindred beings who must be honored and respected, though it is necessary to kill them to obtain basic necessities⁸

Peyote Bird, n.d., tempera, 18¾ x 8½ in.

⁶Teague, p. 19.

⁷Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York: Crown Publishers, Inc., 1979), p. 100.

⁸Broder, p. 100.

CYRUS EDWARD DALLIN (1861-1944)

Biographical Information: Cyrus Edward Dallin was born in a log cabin in Springville, UT, on November 22, 1861, of English-born parents. As a boy he played with Ute and Paiute children and learned to ride, play Indian games, and use bows and arrows. At 17 he went to work in his father's silver mine, but began to use the soft clay he found to model figures. With the help of two businessmen who were impressed with his talent, he went to Boston where he got a job in the studio of a sculptor and also worked in a terra cotta factory modeling heads for department store displays. He received his first national recognition in 1888 when he won a gold medal in the Association of American Artists show in New York for a life sized figure of an Indian. He taught modeling at Drexel Institute in Philadelphia in 1895-96, and for 24 years taught at the Massachusetts School of Art in Boston. For most of his career, he lived in Arlington, Massachusetts. He died at Arlington on November 14, 1944.

Art Education and Influences: On his first arrival in Boston, he studied with Truman Bartlett, portrait and monumental sculptor. In 1888 he went to Paris to study with Henri Michel Chapu at the Julien Academy. While there he, in company with Rosa Bonheur, paid frequent trips to the Indian camp of Buffalo Bill's Wild West Show. After a sojourn back home, he returned to Paris in 1896 and studied at the atelier of Jean Dampet.¹

Style and Characteristics: Dallin "preferred to memorialize a people rather than a person."² "If there is one quality that seems to characterize Dallin's Indians more than any other, it seems to me, it is their dignity. His three-dimensional red men possess that same dignity one finds in the best works of such prominent painters of Indian portraits as George Catlin, Karl Bodmer, and Joseph Henry Sharp."³

Subject Matter: "He created editorials in bronze protesting against the inhumane and unjust treatment of the Indian by the intruding white man."⁴ Although he did create non-Indian works, most of his sculptures are of Plains Indians.

Artistic Commentary: Lorado Taft said of him: "Mr. Dallin knows the horse and he knows the Indian, he also knows how to model. . . . [and thought Dallin's] mounted Indians . . . among the most interesting public monuments in this country."⁵

Quote by Artist: In speaking of his childhood, Dallin said, Indians "had a culture and refinement that was lacking in our settlement inside the adobe wall. As a matter of fact, the cowboys with their bluster and horseplay frightened me as a child, it was always a treat to visit my little Indian companions in the homes of their parents."⁶

Works in Gilcrease Collection: 4 bronzes.

The Appeal to the Great Spirit, 1913, bronze, 21½ x 14¾ in. ". . . showed the proud Indian whose cause on earth was lost, calling upon a higher power for deliverance. . . . a statue which was as heroic as it was pathetic, and which possessed both dignity and restraint."⁷

¹John C. Ewers, "Cyrus E. Dallin: Master Sculptor of the Plains Indian," *Montana: The Magazine of Western History* (Winter 1968), pp. 35-42.

²*Ibid*, p. 42.

³*Ibid*, p. 43.

⁴Reil G. Francis, "Cyrus E. Dallin 1861-1944: Spokesman in Bronze for the American Indian," *Southwest Art* (October 1981), p. 172.

⁵Ewers, p. 43.

⁶Francis, p. 172.

⁷Ewers, p. 40.

Ours is a reduction of the life-sized work which stands in front of the Museum of Fine Arts in Boston. Another reduction is in the Diplomatic Reception Room of the Department of State in Washington.

The Medicine Man, 1899, bronze, 17 x 14 x 4 in. Lorado Taft called it “one of the most notable significant products of American sculpture.”⁸ “The Indian sits astride his barebacked mount with ease, wearing a horned feather bonnet, the headgear of a Sioux religious leader. The Indian’s right arm is upraised, his mouth open in an attitude of warning his people against the deceit of the white man.” Francis La Flesche, an Omaha Indian and distinguished ethnologist at the Smithsonian Institution, in 1903, stated: “This statue at once brings back vividly to my mind the scenes of my early youth, scenes that I shall never again see in reality. This reopening of the past to me would never have been possible had not the artist risen above the distorting influence of the prejudice one race is apt to feel toward another, and been gifted with the imagination to discern the truth which underlies a strange exterior.”⁹ Ours is a reduction of the life-sized work which is in Fairmont Park, Philadelphia.

On the Trail, 1910, bronze, 22½ x 4 in.

On the Warpath, n.d., bronze, 8 x 8½ x 2¼ in.

⁸Ewers, p. 43.

⁹*Ibid*, p. 39.

ROBERT DAVIDSON (1946-)

Guud San Glans (Eagle of the Dawn)

Biographical Information: Robert Davidson was born November 4, 1946 in Hydaburg, Alaska. In 1947 he moved with his family to Haida Swaii (Queen Charlotte Islands) where he remained until moving to Vancouver in 1965 to complete his education. Both his father and grandfather were woodcarvers and his great-grandfather was famed Haida carver Charles Edenshaw. Robert began carving at the age of 13. He was a founding member of the Northwest Coast Indian Artist Guild. He has taught advanced Northwest Coast totem design in Ketchikan, Alaska, and maintains apprenticeship programs in wood carving and jewelry design.¹

Art Education and Influences: In 1966 he met and began an eighteen month apprenticeship with Bill Reid, and through him met anthropologist Wilson Duff and artist Bill Holm from whom he learned about the Haida people and their art. He then studied at the Vancouver School of Art 1967-68.²

Style and Characteristics: Although he is most noted as a wood carver, he is adept in many art forms including bronze sculpture, jewelry design, painting, and printmaking. "Beginning in the 1970s, Davidson began to produce graphics that pushed Haida designs into new realms of abstract expression. His two-dimensional graphic art has sought out new ways to relate Haida design to the total space available, as well as to negative space. Yet, no matter how abstract his silkscreen prints can be, he still employs Haida iconography throughout his work."³

Subject Matter: Haida life and culture.

Artistic Commentary: "Along with the eminent Bill Reid, Robert Davidson is the most famous and celebrated Northwest Coast Indian artist active today." "Davidson works within a strict convention, exploring and refining it with subtle variations, preserving a certain conservative austerity, and sacrificing movement and expression for unity and form. However, the artist's talent and his sense of design transcend the potential risk of rigidity as the poles radiate their eloquence with a remarkable, restrained strength."⁴

Quote by Artist: "The purpose of my art is to express the contemporary life and meaning of my ancestral culture, that of the Haida people of Haida Gwaii (Queen Charlotte Islands.) . . . The challenge is to create images that we can all relate to."⁵

Works in Gilcrease Collection:

Innocent Bystanders

¹Roger Matuz. *St. James Guide to Native North American Artists*. (Detroit: St. James Press, 1998), pp 144-145.

²*Ibid*, p. 144.

³*Ibid*, p. 147.

⁴*Ibid*, 146-147.

⁵*Ibid*, p. 145.

CHARLES DEAS (1818-1868)

Biographical Information: Born in Philadelphia on December 22, 1818, Charles Deas grew up with two enthusiasms: art and the army. After leaving school, he went to live on the Hudson to prepare for West Point. He spent much of his time on private exploring expeditions. When he went hunting or fishing, his sketchbook was as important as his sporting equipment. Failing to get an appointment to West Point, Deas turned his entire attention to painting and made a sketching tour to the headwaters of the Delaware and through the White Mountains.¹ After his return, he studied at the National Academy. His work was accepted for exhibition in 1838, and he was elected an Associate member the following year when he was only twenty-one. "Deas, as a young artist, was popular and well regarded by his colleagues."² Because he dressed and acted like a Rocky Mountain fur hunter, his nickname was "Rocky Mountain." Deas' love of the theatrical and melodramatic evidenced itself in his life as well as his paintings.³ "The last twenty years of his life, however, were spent in a mental asylum; his artistic reputation suffered eclipse until quite recently when the quality and daring of his rare paintings have been recognized again."⁴

Art Education and Influences: His early education in Philadelphia was in the classics and art. He also studied briefly at the National Academy. It was probably George Catlin's Indian Gallery that influenced Deas to go to the frontier in 1839 and brought him to artistic maturity. Most of Deas work was inspired by his visits to the West where he sketched realistic scenes of Indian life.⁵

Style and Characteristics: It has been said that he showed "great susceptibility to color... noting the mysteries of color, and tracing the manner in which the brilliancy of one is heightened by the gravity of another."⁶ In addition, he was recognized as a promising artist of genre and literary scenes. However, some of his paintings are somewhat melodramatic.

Subject Matter: Literary and genre scenes of the West especially Indians.

Artistic Commentary: "More than any other American artist before the Civil War, Charles Deas deserves to be called the painter of the frontier, for during the greater part of his brief active career he strove to capture all the phases of life in the far west."⁷

Quote by Artist: Deas valued the "uncommon opportunities of seeing the different tribes that inhabit the Forests of our vast Western country."⁸

Works in Gilcrease Collection: 3 oils.

Sioux Playing Ball, 1843, oil on canvas, 29 x 37. An impressive painting when assessed in the context of mid-nineteenth Century American art since paintings of nudes were rare. This painting was the result of Deas visit to Fort Snelling where he observed the Sioux who lived near the fort. This painting was

¹John F. McDermott, "Charles Deas: Painter of the Frontier," *Art Quarterly* (Autumn 1950), pp. 293-294.

²Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 24.

³Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York: Crown Publishing, Inc., 1979), p. 24.

⁴Myers, p. 24.

⁵Carol Clark, "Charles Deas," *American Frontier Life: Early Western Paintings and Prints* (New York: Abbeville Press, 1987), pp. 52-53.

⁶McDermott, p. 294.

⁷*Ibid*, p. 293.

⁸Clark, p. 53.

exhibited at the National Academy of Design in 1844 under the title, *Group of Indians Playing Ball*.⁹ See Seth Eastman, *Indians Playing Lacrosse* for information on lacrosse.

River Man and Indian Brave, 1847, oil on board, 10 x 14 in.

Pawnees on the Trail of an Enemy, c1844, oil on canvas, 15 x 11½ in.

⁹Myers, p. 24

CECIL DICK (1915-1992)
Cherokee, *Da'-Ga-Dah'-Ga*, Standing Alone

Biographical Information: Cecil Dick was born September 16, 1915, near Rose Prairie, Oklahoma, son of Rachel and Andy Dick. His father was U. S. Marshall of Indian Territory. As a small child he spoke only Cherokee. He was orphaned at 12 years and he was reared at Chilocco Boarding School. He was an art instructor, illustrator, draftsman, tool designer, sign painter and artist. He painted commissioned murals at various venues, including Chilocco and Sequoyah Indian Schools and the U.S. Indian Hospital in Claremore, Oklahoma. He died in Tahlequah, Oklahoma, on April 25, 1992.¹ For more than 50 years, Dick recorded Cherokee history and culture in his art and was well known for his commitment to cultural and historical accuracy. At the time of his death he was working on a Cherokee vocabulary book and a Cherokee dictionary.²

Art Education and Influences: In 1932, the superintendent of Chilocco Boarding School arranged for him to attend a federal school for gifted American Indian artists in Santa Fe, New Mexico. He also attended Bacone College.³

Style and Characteristics: At the Studio School in Santa Fe, “the Plains Indian style—a rigid two-dimensional foreground with a blank or bleak background—dominated Indian art and teaching.... Dick was the only student who opted for the Woodland style instead of the Studio style. He was an award-winning painter who popularized panoramic Woodland Indian art.”⁴

Subject Matter: Dick’s subject matter concerned itself with nature and Native culture. Dick became an authority on Cherokee mythology and the Cherokee language.⁵

Artistic Commentary: Locust Grove, Oklahoma, artist Jason Stone said that Dick, along with others such as Woody Crumbo and Solomon McCombs, “popularized Indian Art in Oklahoma.”⁶

Quote by Artist: “I wanted the plants, trees, hills that were part of my woodlands experience in my paintings. I gathered my art from the nature around me.”⁷ In 2006, a group of Tahlequah physicians donated a mural of Dick’s to the Cherokee Nation, entitled *The Curing of the Fever*. The artist wrote about the painting that the “shaman has in his hand a gourd dipper containing an ember, which has been quenched by the water in the dipper, 'symbolic of heat cooled by water.' The objective is to cause the fever to leave the body by calling down seven degrees of cold. Seven is a symbolic number to the Cherokees.”⁸

Works in Gilcrease Collection: 7 items

Cherokee Man, 1977, casein on paper board

Cherokee Medicine Man, n.d., casein on paper

¹Patrick D. Lester, *Biographical Dictionary of Native American Painters* (Tulsa: SIR Publications, 1995), 151. See also “Indian Artist Cecil Dick Dies,” *Tulsa World* (April 26, 1992): www.tulsaworld.com/archives/indian-artist-cecil-dick-dies/article_33bcca49-6978-505c-801d-563687e5b1af.html. See also *Masterpiece Online*:

www.masterpieceonline.com/bio.php?artistId=1033&id=1D94-CBBH-6E59&name=Cecil%2520Dick.

²Physicians Donate Cecil Dick Painting to Tribe,” *The Cherokee Phoenix* (August 31, 2006), www.cherokeephox.org/Article/index/1609.

³Lester, *Ibid*.

⁴Lester, *Ibid*.

⁵Jeanne O. Snodgrass (1968); qtd in Lester, *Ibid*.

⁶“Indian Artist Cecil Dick Dies,” *Tulsa World* (April 26, 1992).

⁷Lester, *Ibid*.

⁸*Cherokee Phoenix*, *Ibi*

W. HERBERT DUNTON (1878-1936)

Biographical Information: W. Herbert "Buck" Dunton was born August 28, 1878, in Augusta, ME. He grew up on his grandfather's farm. Leaving school at sixteen, he traveled to Montana two years later. During the next fifteen years he spent his summers in the West working as a ranch hand and hunter, while he sketched and observed the life of the cowboy and all wild life. Dunton spent his winters in the East illustrating books and magazine articles. He moved to New York in 1903 where his career as an illustrator flourished. At Blumenschein's urging, he visited Taos in June of 1912 and moved there permanently in 1914. He became the sixth and last of the original founders of the Taos Art Society. He wrote his autobiography, *The Story of a Happy Life*, and the title describes his life for the most part. He died in Taos March 18, 1936.¹

Art Education and Influences: He was mostly self-taught but did attend Cowles School in Boston. After becoming a successful illustrator, he studied a short time at the Art Students League, and Blumenschein, who was his teacher, encouraged him to move to New Mexico.²

Style and Characteristics: He painted realistic western scenes, and "when combined with his talent for a decorative feeling, gives his canvases a striking and modern effect."³ Because he was an illustrator, his early work is narrative, but his later paintings create more of a mood or feeling rather than action.⁴

Subject Matter: "He specialized in painting hunters, horses, hounds and western characters as well as big game."⁵ ". . . his work extols the world of the cowboy and romance of the cattle industry."⁶ He is one of the few western artists who acknowledge Anglo women and portrayed them as part of the western world.⁷ He, unlike the other Taos painters, painted very few Indians.⁸

Artistic Commentary: "As an artist Dunton is not as well known today as during his own lifetime when he was illustrating many books, doing murals and winning enviable prizes at art exhibits. But Dunton's work is characterized by authenticity and integrity, and has made a permanent contribution to the art of the American West."⁹

Quote by Artist: "The West has passed - more's the pity. . . . In another twenty-five years the old time Westerner will have gone too - gone with the buffalo and the antelope. I'm going to hand down to posterity a bit of the unadulterated real thing if it's the last thing I do - and I am going to do it muy pronto."¹⁰ "Illustration is telling a story with paint, while painting is a question of design or arrangement, of color scheme, forgetting entirely the question of story: rhythm of line; color balance; harmony. Illustration is what one sees with the eye alone; painting is what one sees with the inner self and feels in the emotions."¹¹

Works in Gilcrease Collection: 1 oil, 2 crayon, 1 lithograph.

¹Laura M. Bickerstaff, *Pioneer Artists of Taos* (Denver: Old West Publishing Co., 1955), pp. 99-105.

²Bickerstaff, p. 105.

³Martin Wenger, *The American Scene* (Fall 1960), p. 9.

⁴Patricia Janis Broder, *Taos: A Painter's Dream* (Boston, MA: New York Graphic Society, 1980), pp. 173-74.

⁵Bickerstaff, p. 110.

⁶Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York: Crown Publishers, Inc., 1979), p. 92.

⁷*Ibid*, Taos, p. 169.

⁸*Ibid*, Taos, p. 173.

⁹Wenger, p. 9.

¹⁰Broder, *50 Great Paintings*, p. 92

¹¹*Ibid*, p. 174

Crow Outlier, n.d. oil on canvas, 16¼ x 12¼. Outlier is a 19th Century “term used in frontier regions to describe an individual who remained apart from the masses -- a man who lived and worked alone as a solitary bushwhacker or marauder.”¹² In the painting the Crow brave rides alone, isolated from both his own people and from the white man.

¹²Broder, p.92

GEORGE HENRY DURRIE (1820-1863)

Biographical Information: George Henry Durrie was born into a closely knit, conservative family in New Haven, CT, in 1820. He grew up in a warm traditional family with numerous relatives. Both George and his older brother, John Durrie, Jr., eventually chose art careers. George began sketching at seventeen, and by nineteen, he was traveling through Connecticut looking for portrait commissions, a common means of support for American artists in the 1840s. By the 1850s he was devoting himself primarily to landscapes. Many of Durrie's works were reproduced by Currier and Ives from 1861 to 1867, bringing his compositions before a large audience who did not know his paintings. He died in 1863 after a sudden illness.¹

Art Education and Influences: Because public schools in New Haven in the 1820s and 1830s tutored children only to the age of twelve, his formal education was brief. "In 1840 he started taking lessons in portrait painting from the most able and established artist in New Haven, Nathaniel Jocelyn (1796-1881). These lessons must have been sporadic as Durrie continued itinerant portrait work during his association with Jocelyn from 1839 to 1841."²

Style and Characteristics: Although Durrie began painting portraits using a flat primitive style, his ability progressed; however, he never mastered painting texture or human anatomy. He turned to landscapes when he discovered he enjoyed painting pictures of scenes around his home. "His earliest landscapes characteristically have flat perspective and awkward tension."³ Later Thomas Cole influenced him in his manner of handling foliage. However, his style was always to suggest realism rather than to imitate it, and it is generally expressive of a more free and whimsical artistic nature. "Thus he painted winter scenes in which the accouterments of labor connoted not frozen, aching muscles but fine meals. The chickens are clearly tremendous layers, the tools are arranged precisely in sheds; the logs being pulled by oxen on sledges have been cut and loaded -- they will slip easily into a roaring fire, the cows have been milked; and the farmer stands on the porch welcoming guests to a hospitality all the more cheerful because of its contrast to the gleaming cold."⁴

Subject Matter: Genre, portraits, still lifes, foliage, landscapes, and winter landscapes

Artistic Commentary: "Although not one of the more important romantic landscapists, he did, unconsciously perhaps, strike the dead level of American popular taste in landscape. Durrie did what no other Hudson River painter had: he transformed landscape into anecdote and in that process humanized it."⁵ "There were other specialists in winter landscape painting in this country . . . but none painted the theme better than Durrie."⁶

¹Martha Young Hutson, *George Henry Durrie, 1820-1863* (Santa Barbara, CA: Santa Barbara Museum of Art, 1977), pp/ 19-23.

²*Ibid*, p. 23.

³*Ibid*, p. 42.

⁴*Ibid*, p. 43.

⁵Milton W. Brown, et. al., *American Art* (New York: Abrams, 1986), p. 200.

⁶William H. Gerds, *Art Across America: The East and the Mid-Atlantic* (New York: Abbeville Press, 1990), p. 113.

Works in Gilcrease Collection: 2 oils, 4 lithographs

A Christmas Party, 1852, oil on canvas, 35 x 51 in. “A vast landscape dominates the people and has a fairytale quality. The near mountains seem made of building blocks and toy trees, while the distant mountains are vaguely painted, overlapping backdrops. Fleecy clouds enliven the sky, and the painting of snow has been much improved. With a minimum oil film Durrie can already suggest tracks, ruts and ridges covering the ground.”⁷ This appeared as a Currier and Ives print and was later used as a UNICEF Christmas card.⁸

Summer On the Housatonic, 1856, oil on canvas, 36 x 52 in. “Durrie is now completely in tune with the ideals of the Hudson River School The grandiloquence of Durrie’s landscape . . . is not in keeping with his usual intimate approach . . . [the cows] meet the standards of naturalism required by the Hudson River School.”⁹

⁷Hutson, p.50

⁸Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 25.

⁹Hutson, p. 125-128

THOMAS EAKINS (1844-1916)

Biographical Information: Thomas Cowperthwait Eakins was born in Philadelphia, July 25, 1844. After his medical studies, he began teaching anatomy at the Pennsylvania Academy of the Fine Arts in 1873 and became chief instructor there in 1876. Next he taught at the newly formed Philadelphia Art Students' League. Later he taught at the National Academy of Design in New York. In 1902, he was unanimously elected to the National Academy and was made Academician two months later. Due to health problems, he didn't paint the last two years of his life. He died June 25, 1916.

Art Education and Influences: Eakins studied at the Pennsylvania Academy of the Fine Arts and the Ecole des Beaux Art with Jean-Leon Gerome, and briefly with Leon Bonnat and Augustin-Alexander Dumont. He also visited Spain for six months in 1890 where he studied masterpieces, especially Velasquez. Returning to America, he pursued his other passion, anatomy, and spent two years studying at the Jefferson Medical College in Philadelphia.¹ Inspired by Eadweard Muybridge, Eakins also photographed moving animals and athletes.²

Style and Characteristics: Two of the major and most familiar paired elements in Eakins' career were his dual allegiances to art and science. "American as Eakins was in his reliance on a firm structure of line and space for his pictures, his art is in fact a complex fusion of linear and planar clarification with a fluid and textured European painterliness."³ Eakins was a meticulous artist. He would first study the scene in nature, make sketches, make photographs if necessary, return to studio to work out composition, make studies if more than one figure, and in some cases make a wax model of a figure before starting the final painting.⁴

Subject Matter: Eakins was successful as a realistic portrait painter. He was also a successful painter of genre pictures of his native city, with boating and bathing his favorite themes.

Artistic Commentary: Lloyd Goodrich writes: "We need the example of Eakins' art today, perhaps more than ever. Our modern system of 'pure' aesthetics, with its disdain of 'literary' and naturalistic elements, tends to make us conceive of art as a sort of pleasing pastime, an exquisite, high type of enjoyment, rather than as an expression of life and character. We are neglecting the experiential sources of art in favor of *a priori* concepts of beauty, and as a result our painting is in danger of degenerating into pretty pattern-making—a new academism as far removed from reality as the old. We need more of Eakins' spirit—his full-blooded power of extracting art from the elements of his own experience, his courage to paint life in any of its aspects, his firm roots in reality."⁵

Quote by Artist: "If America is to produce great painters and if young art students wish to assume a place in the history of the art of their country, their first desire should be to remain in America to peer deeper into the heart of American life."⁶

¹Fairfield Porter, *Thomas Eakins* (New York: George Braziller, Inc., 1959), pp. 119-120.

²*Ibid*, pp. 14-15.

³John Wilmerding, *Thomas Eakins* (Washington DC: Smithsonian Institution Press, 1993), p. 16.

⁴Porter, inside back cover, pamphlet from Philadelphia Museum of Art.

⁵Wilmerding, p. 198.

⁶*Ibid*, p. 16.

Works in Gilcrease Collection: 1 oil.

Frank Hamilton Cushing, c1895, oil on canvas, 90 x 60. Cushing (1857-1900) was an anthropologist-ethnologist employed by the Smithsonian to study the Zuni for two months - Cushing stayed four and a half years. He learned their language and was able to observe the Zuni culture from the inside.⁷

"In the portrait of Frank Hamilton Cushing, the sitter's physical frailty is painfully central to this characterization of Cushing as a man who risked his health in pursuit of his beliefs."⁸

The clothing Cushing is wearing is similar to that worn by Zuni bow priests.⁹ The artifacts surrounding Cushing were set up in a corner of Eakins's studio to make it appear Cushing was in a room similar to his room in the Zuni Pueblo .

This is the fifth largest painting done by Eakins. Eakins must have been pleased with the portrait since he showed it at his 1896 exhibition along with a portrait of Mrs. Cushing. Unfortunately, the public rejected the painting because it did not meet the standards of beauty they expected. Eakins often painted his friends, colleagues, and people who interested him.¹⁰

⁷Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p.26.

⁸Wilmerding, p. 127.

⁹Anne Morand, "Sources of Genius: Influences for Thomas Eakins's Portrait of Frank Hamilton Cushing" *Gilcrease Journal* (Autumn 1994), p. 48.

¹⁰Wilmerding, p. 127.

RALPH EARL (1751-1801)

Biographical Information: Ralph Earl was born May 11, 1751, in Shrewsbury, MA. Of the boyhood of Earl, little is known, but he did descend from a family of farmers and craftsmen. Later against their wishes, he became an artist. The family moved to Leicester, where Earl attended school. He was a Loyalist and fled to England in 1778. Late in life he developed a spendthrift way and was jailed for debt. While in prison he developed a taste for drink. The newly formed Society for Relief of Distressed Debtors came to his rescue and they later helped reform the alcohol problem in prisons, but too late for Earl. The Society, composed of wealthy families, made arrangements for him to paint them, their families, and friends. He died August 16, 1801, and he was buried in an unmarked grave.

Art Education and Influences: At first, Earl was probably self-taught, and beyond his acquaintance with Henry Pelham and his admiration of Copley, there are no records of art training. He later studied in London under his countryman Benjamin West, but his name is not mentioned in any of the records of West. Earl as well as his family after his death claimed certain events occurred in Earl's life, but there are no historical records to substantiate these claims.

Style and Characteristics: His works show a realistic view of post-Revolutionary America. His deft brush works conveyed the luster of a silk gown, the crispness of a starched ruffle, the transparency of a sheer muslin fincher and the richness of a brocaded vest. His pictures show people in everyday life with a backdrop of identifiable places. As he matured, his pictures took on more grace, but they retained his distinctive honesty, directness, and vitality.¹

Subject Matter: Earl painted mostly portraits and genre paintings.

Artistic Commentary: "Transforming the international style of art that he had mastered abroad into a form more suited to the restrained aesthetic sensibilities of his New England patrons, eighteenth-century painter Ralph Earl created defining icons of the young republic's people, land, and culture."²

Works in Gilcrease Collection: 1 oil.

Matthew Clarkson, 1787, oil on canvas, 27 x 22. Matthew Clarkson (1758-1825) enlisted at seventeen in the Continental Army as a private and later became aide-de-camp to General Benedict Arnold and General Benjamin Lincoln. Clarkson was present at both Battles of Saratoga (1777). Clarkson was recognized for gallantry. He was also present in October of 1781 for the surrender of General Cornwallis at Yorktown, Virginia. He later became brigadier-general and the major-general of the New York state militia.³

¹Elizabeth Mankin Kornhauser, *Ralph Earl, The Face of the Young Republic* (New Haven, CT: Yale University Press, 1991), pp. 10-67.

²Elizabeth Mankin Kornhauser, "Artist for the New Nation," *American History Illustrated* (May/June 1992), p. 45.

³Sarah Erwin, handout to Gillies.

SETH EASTMAN (1808-1875)

Biographical Information: Eastman was born January 24, 1808, in Brunswick, ME. His family arranged for his appointment to West Point at sixteen. After graduation, he was assigned to Fort Crawford on the Mississippi. In his spare time, he made crude sketches of landscapes and Indians. Next he was sent to Fort Snelling, a topographic assignment that required extended trips into the western territories. Returning to West Point as assistant drawing teacher, Eastman met Robert W. Weir, an outstanding painter and teacher who joined the staff the following year.¹ Eastman began exhibiting at Apollo Gallery that led to his appointment as "honorary member, amateur" by the National Academy; regular membership followed in 1848.² He returned to Fort Snelling for seven years. While there he and his wife wrote *Dakotah, Life and Legends of the Sioux* that was the inspiration for *Hiawatha*. On special assignment in 1849, he took leave of his military post and traveled to Washington to work on paintings of Indians and on the illustrations (300 plates) for the *Indian Tribes of the United States*. He retired in 1863, as a Brevet Brigadier General, but he was called back to active duty to paint pictures to decorate the Capitol and to paint scenes of Indian life for the House on Indian Affairs. In 1870, he was commissioned to paint seventeen pictures of forts for the House Committee on Military Affairs.³

Art Education and Influences: His early art training at West Point was under an undistinguished tutor. His major art influence was Robert W. Weir, who exposed him to classical art and the Hudson River School that Eastman's style reflects.⁴ However, the most important influence was the Western military duty with long periods of isolation that gave him the opportunity to observe hunts, village life, ceremonies, and even some warfare of Indians. Eastman learned Santee Sioux and established a personal relationship that enabled him to gain "insights into Santee culture and access to ceremonies not available to other white men."⁵

Style and Characteristics: He is best characterized as a realist. Some of his paintings show both classical and Hudson River School influences. Because of his subject matter, he is also a genre painter. ". . . Eastman found the camera an invaluable tool. . . .he would prepare his Daguerrean apparatus ahead of time and then, when the Indians least expected it, 'transferred the group to his plate.'" Eastman also collected and bought artifacts from the Indians to help insure authenticity.⁶

Subject Matter: Eastman painted the everyday life of the Indians but never the sensational. "What is particularly impressive about it [his paintings] is the depth and breadth of subject matter." His close associations with the Indians enabled him to paint all aspects of their culture. "Eastman's work is very important ethnographically."⁷

¹Fred A. Myers, *Thomas Gilcrease and his National Treasure*, p. 88.

²John Francis McDermott, *Seth Eastman: Pictorial Historian of the Indian* (Norman: University of Oklahoma Press, 1961), pp. 225-6.

³Alan Axelrod, editor, *American Frontier Life: Early Western Painting and Prints* (New York: Cross River Press, Ltd., 1987), p. 150-1.

⁴Myers, p. 88.

⁵Axelrod, p. 151.

⁶*Ibid*, p. 151. (Both quotations)

⁷*Ibid*, p. 151.

Artistic Commentary: Eastman was praised as one who provided "unprejudiced delineation of the American Indian as a set of cultural groups, who was not a noble primitive and not debased"⁸ and "the most effective pictorial historian of the Indian in the 19th century."⁹ "Since we have known something of Eastman's pictures and of Indians, we have ranked him as out of sight the best painter of Indian life the country has produced."¹⁰

Quotes by Artist: "My object is to render realistically that which is set before me."¹¹

Works in Gilcrease Collection: 5 oils, 4 watercolors, 10 lithographs.

Indian Council, 1852, oil on canvas, 26 x 52. This oil is a version of an earlier watercolor made at Fort Snelling in 1848 also in the Gilcrease collection. The painting shows his classical exposure: the Roman orator's pose of the central figure and the reclining figure on the far left. The extent of outside influence on the Indians living near the fort can be seen especially in the dress. Eastman painted it for Peter Force, a neighbor and friend. Force was mayor of Washington from 1836-40.¹²

Indian Burial, n.d., oil on canvas, 33 x 25. Eastman was especially pleased with this painting and thought it would sell well; however, it did not. The buying public during his time did not appreciate mundane scenes of Indian life.¹³

Indians Playing Lacrosse, 1848, watercolor, 5 ½ x 8_. "Lacrosse or stickball is similar to ice hockey in that a team using sticks attempts to advance an object. . . . Direct use of the hands is disallowed. Instead, a player catches the 'ball' in a net at the end of his stick and advances it by running or throwing it to a team mate." The painting shows ten players on each team; however, other observers indicated vast numbers could be on each team. The game could be long, rough, even deadly. Usually in the Southern Plains, Lacrosse was played on ceremonial occasions preceded by cleansing and dedication rituals. "It was often, as with many other traditional Indian activities, the mechanism for serious gambling." Like many of his many-figured compositions, his figures are arrayed in middle distance, and the background shows the expanse of the West. The spectators on each side frame the action and also show classical positions.¹⁴

Maiden Rock, n.d., oil on canvas, 17 x 25.

Sioux Indian Council, 1848, watercolor, 6 x 8½.

Buffalo Chase, n.d., watercolor, 5½ x 8¾.

⁸McDermott, p. 103

⁹*Ibid*, p. 103.

¹⁰*Ibid*, p. 103.

¹¹*Ibid*, p. 103.

¹²Myers, p. 88.

¹³Axelrod, pp. 151-52.

¹⁴Fred A. Myers, "Seth Eastman: Indians Playing Lacrosse", *Gilcrease Magazine of American History and Art* (Spring 1991), p. 22.

BRUMMETT ECHOHAWK (1922-2006)

Pawnee: Kit-Kahaki (warrior band)

Biographical Information: Brummett Echohawk was born March 3, 1922, in Pawnee, Oklahoma, to Elmer Price and Alice Jake Echohawk. He married Mary Frances McInnes. He died February 13, 2006. He served with Oklahoma's 45th Infantry Thunderbird Division, 179th Infantry, during World War II. He saw action in North Africa, Sicily and Italy and was cited for bravery in combat, being awarded three Bronze Stars, three Purple Hearts and four Battle Stars. He was a staff artist for the *Chicago Daily Times* and the *Chicago Sun-Times*.¹ As a boy, he attended Chilocco Indian Academy. He also studied creative writing at the University of Tulsa. As an actor, he appeared in Tulsa and in Fort Worth as Sitting Bull in Arthur Kopit's play *Indians*. He was an authority on the Battle of Little Big Horn and is the author of *Young Rider of the High Country*, a book of fiction. He also illustrated books by other authors.² His father was a member of Pawnee Bill's Wild West Show. He was a commercial artist and his comic strip, *Little Chief*, appeared in the *Tulsa World*.³

Art Education and Influences: Echohawk studied art at the Detroit School of Art and Crafts in 1945 and at the Art Institute of Chicago, 1945-48.⁴ He worked with Thomas Hart Benton on the mural *Independence and the Opening of the West*, for the Harry S. Truman Memorial Library.⁵

Style and Characteristics: Echohawk worked in oil and watercolor. For his impressionistic oil landscapes, he used not only a palette knife, but also a Bowie knife.⁶

Subject Matter: Echohawk painted American Indians, the American West and World War II. The Art depicting combat that Echohawk produced during the war was published in the Army's *Yank Magazine* and was syndicated in 88 newspapers.⁷

Artistic Commentary: "Brummett is best known for his colorful and lifelike paintings of Indian life. Skillful as he is as artist and illustrator, Brummett is equally adept at painting in words."⁸

Works in Gilcrease Collection: 7 various media

Trail of Tears, 1957, black and white watercolor on paper: A detachment of Indians stop for a burial.

Fancy Eagle, the Last of the Pawnee Scouts

Iron Tail, Veteran of the Little Big Horn

Chief

Washungah (Kaw), n.d., oil on canvas

Landscape, 1967, oil on canvas

Peyote Ceremony, n.d., acrylic on canvas

Indians in Worship – Native American Church, n.d., oil on canvas

¹"Brummett Echohawk", *Tulsa World* (17 Feb 2006).

²Marcia Lee Jennette McInnes Murray, "Brummett Echohawk", *Find-a-Grave*:

www.findagrave.com/cgi?page=gr&GRid=13770748

³Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa, OK: SIR Publications, 1995), 161.

⁴"Brummett Echohawk", *Oklahoma Genealogy Trails History Group: Pawnee County Biographies*;

www.genealogytrails.com/oka/pawnee/bios1.html

⁵Lester, *Ibid.*, 162.

⁶*Tulsa World*, *Ibid.*

⁷*Tulsa World*, *Ibid.*

⁸Dave Loye, Ed., *Oklahoma Today* (Winter 1958-59) Volume 9 No. 1, p. 10. Editorial comment with Brummett's Illustrated Story "The Man Who Scratched Himself".

FREMONT ELLIS (1897-1985)

Biographical Information: Fremont Ellis was born in Montana in 1897. His father was a dentist, entrepreneur, and the owner of a circus and a chain of motion picture theaters. The family spent the summer in New York when Fremont was 12, and during that summer he had his first exposure to art when his mother persuaded him to accompany her to the Metropolitan Museum of Art. He was fascinated with the paintings and returned daily for several months. Soon he was copying the works. At 22, after a brief career in optometry, he went to Santa Fe where he worked briefly as a sign painter and photographer.¹ He then became associated with an avant-garde group Los Cinco Pintores (The Five Painters) who banded together to promote each other's work and to circulate exhibitions. The group disbanded in 1926, but Ellis remained in Santa Fe. In 1981 he was in an automobile accident which ended his painting career.² He died in 1985.

Art Education and Influences: Aside from three months at the New York Art Students League, Ellis was self taught. He was inspired by the Baroque landscapes of Flemish painter Ruisdael, and American painters Albert Bierstadt and George Inness.³

Style and Characteristics: His paintings are impressionistic and characterized by vigorous brushwork and masterful use of color, with heavily impastoed surfaces. His paintings "appeal to the quiet side of the viewer's emotions."⁴ He called himself an "Impressionist with romantic tendencies."⁵

Subject Matter: He specialized in New Mexican landscapes.

Artistic Commentary: He had an "exceptional ability to capture atmosphere and the colors of the landscape." Among his honors were the 1924 Huntington Prize for best landscape at the Los Angeles Museum, and in 1981 the Board of Trustees Gold Medal from the National Cowboy Hall of Fame and the New Mexico Governor's Award for Excellence in the Arts.⁶

Quote by Artist: "I have no method. If a musician plays by ear, then I play by eye. What is to be painted determines how it is to be painted."⁷ "Good paintings don't look like photographs. . . . Really fine art speaks to all levels and all ages. Any painting is the image of the age and of the painter who is a product of his age. The important thing is to see with your own eyes and speak with your own tongue."⁸

Works in Gilcrease Collection: 2 oils.

The Blue Pool, oil on canvas, 22¼ x 28 in.

October Stream, oil on canvas, 13¼ x 28 in.

¹Elizabeth Cunningham and George Schriever, "Fremont Ellis," *Masterpieces of the American West: Selections from the Anschutz Collection* (Denver: The Anschutz Collection, 1983), n. p.

²Bruce Eldredge, "Fremont Ellis," *Southwest Art* (April 1994), pp. 46-49.

³*Ibid*, p. 47.

⁴*Ibid*, pp. 46, 50.

⁵Cunningham and Schriever, n. p.

⁶Eldredge, p. 49.

⁷*Ibid*, p. 49.

⁸Cunningham and Schriever, n. p.

HENRY F. FARNY (1847-1916)

Biographical Information: Henry F. Farny (Francois Henri Farny) was born in Ribeauville, France on July 15, 1847. When his father supported the wrong side against Napoleon III, the family fled to America. His father bought 165 acres in Pennsylvania near a Seneca reservation, which young Farny often visited. At eighteen, he sent some unsolicited pictures to *Harper's Weekly*. The sketches were redrawn by a staff artist and the by-line read: Henry F. Farny which he continued to use. After his return from Europe, he tried to be a painter with little success, so he turned to illustration. His first trip west was in 1881. He made sketches, took photographs, and collected artifacts.¹ According to Farny, he was made a member of three different tribes and given Native American names during his several trips. An old Sioux chief who did not understand signatures suggested the circle with a dot in the middle. Farny adopted the symbol, and usually centered it under the *r* and *n* of his name. Learning several Native American dialects and being an entertaining speaker probably accounted for his popularity with the Native Americans. Upon his return, his Native American paintings steadily supplanted his illustrations. Farny did illustrations for Frank Hamilton Cushing's *Century* Zuni articles, and Gilcrease has the original illustrations. His last recorded trip was to Ft Sill, Oklahoma, where he met the imprisoned Geronimo. He did not marry until he was 59, and had one son. He died December 23, 1916 in Cincinnati.²

Art Education and Influences: At eighteen, Farny became an apprentice lithographer preparing Civil War scenes for printing. Two years later, he sailed to Europe to study and stayed three years. He went to school at night and worked for Thomas Read during the day, first as engraver then as an artist. Read wanted him to paint landscapes, but Farny wanted to paint portraits because he thought they were more profitable. Ironically, he became known for his landscapes in his Indian paintings, and he did accept portrait commissions, but seldom finished them. Later Farny made two more trips to Europe to study. Of course, his trips west influenced his paintings the most: his depiction of the Native Americans and the landscape.³

Style and Characteristics: Farny was a realistic painter who developed excellent technical ability. After he abandoned illustration, his work shows less interest in narrative content and more interest in light effects.⁴ He worked from memory, sketches, and photographs made by him and others, but he had the ability to incorporate all of these to achieve the immediacy of the observed moment.⁵ Often he would sit for days smoking his cigar, and then paint a picture without any sketches.⁶

Many of his Native American paintings have a lone figure often holding a gun, either on foot or on a horse, and often facing the viewer. A slight variation is a major figure in foreground and minor figures or things in the background.⁷ His group pictures are of Native Americans in everyday activities, living in

¹Denny Carter, *Henry Farny* (New York: Watson-Guption Publications, 1978), pp. 13-34.

²Betty Harvey, "Henry F. Farny," *Artists of the Rockies and the Golden West* (Fall 1978), pp.44-53.

³Denny Carter, "Henry Farny," *The American West* (November / December, 1978), pp.

⁴Denny Carter Young, "Master Works by Henry Farny," Catalog (New York: Ira Spanierman, Inc., 1981), p. 7.

⁵Nanette V. Maciejunes and M. Melissa Wolfe, "Like Going Home: Henry Farny's American West," *Timeline* (January-February 1995), p. 9-11.

⁶Harvey, p. 50.

⁷Maciejunes and Wolfe, p. 16.

harmony with their environment.⁸ Another characteristic is the contrast between the Indian and white cultures, but rarely violent.⁹ In all of these paintings, Farny captures the beauty of the landscape with its vastness and solitude. His treatment of the landscape often establishes the mood. In some paintings, his point of view is particularly interesting.¹⁰

Subject Matter: As an illustrator, his subject matter was determined by the assignment, and he did a few portraits. The paintings upon which his reputation rests are his Native American paintings. When asked about his Native American paintings, he said: "The public would have nothing else out of me."¹¹

Artistic Commentary: ". . . it is probably his depiction of the light and mood of the western landscape that will stand as Farny's lasting contribution to American art."¹²

Quote by Artist: "The plains, buttes, the whole country and its people are fuller of material for the artist than any country in Europe."¹³

Works in Gilcrease Collection: 3 oils, 2 gouache, 2 watercolors, 2 engravings, 1 lithograph.

The Medicine Chief, 1895, watercolor, 12 x 8. The lone figure facing viewer is used in several of his paintings.

Return From the Hunt, 1901, watercolor, 7¾ x 4¾. Native Americans on the move whether returning from the hunt or moving camp is another theme seen in a number of his paintings.

The Sorcerer, 1903, oil on canvas, 22 x 40. This painting illustrates his lone figure facing the viewer as well as the vastness and solitude of the landscape. In most tribes the medicine man is a healer; however, in some tribes there is also a *sorcerer* whose intent is primarily evil. This man usually goes out to be alone and to conjure evil against others.

Fording a Stream or Breaking a Pony, 1905, oil on canvas, 21 x 32. A good example of Indians doing everyday activities and living in harmony with their environment. The beauty of the landscape is also very evident. There are two titles for this work: Gilcrease uses the first title, but Farny's son indicates his father was painting a young boy breaking a pony.¹⁴ Often the Indians used the natural restraints of water to break a pony.

⁸Carter, *The American West*, p. 36.

⁹Harvey, p. 51.

¹⁰Carter, *The American West*, pp. 42-46.

¹¹Carter, *Henry Farny*, p. 205, fn. 11.

¹²Carter, *The American West*, p. 46.

¹³Harvey, p. 49.

¹⁴Carter, *Henry Farny*, p. 205, fn. 19.

NICOLAI FECHIN (1881-1955)

Biographical Information: Nicolai Fechin was born in Kazan, Russia. His father was a craftsman who specialized in carving altars, and Fechin made many of his drawings.¹ After finishing his education funded by scholarships, he was awarded a trip to Europe, but his shyness, inexperience, and innate love for his homeland prevented him from doing any painting. He returned to Russia in 1910 and taught at the Kazan Art Academy for ten years. He married Alexandra Belkovich, the daughter of the head of the academy. Because of the harshness and deprivations caused by the Communist Revolution, they immigrated to the United States.² The Fechins arrived in New York in 1923, but he developed tuberculosis, and they moved to Taos in 1927 where he built a home and studio and obtained his US citizenship. In Taos he found rapport with the prehistoric and with the indigenous people. He was a non-verbal person, “essentially and entirely a Russian soul.”³ Some found him to be silent, aloof, stubborn even caustic and impatient.⁴ After his divorce, he moved to California and then traveled to Mexico, Japan, Java and Bali.

Art Education and Influences: After graduating from the Art Academy of Kazan and the Imperial Academy of Art in St. Petersburg, he was an illustrator for the magazine *Jester*.⁵ On a trip through Europe, he studied the impressionists, their treatment of light, and their use of the palette knife, that Fechin used the rest of his life.⁶

Style and Characteristics: The use of the palette knife enabled him to rapidly layer paint while still providing visibility of base colors at spotty intervals and to have variations of surface textures.⁷ He used a broad-brush stroke. He loved and appreciated good abstract and non-objective art; he admired Picasso.⁸ He also liked the pigmentation of the Negro skin and said, “God had simply forgotten to finish the white man.”⁹ After periods of experimentation, the complexity of composition and the jewel tones of his earlier work gave way to less complicated designs, which appeared spontaneous, sketchy and dry brushed.¹⁰ He painted many subjects in an essentially impressionistic style, and he had a strong penchant for the earthy and ethnological style.¹¹ To produce highlights he used gentle pressure on an art gum eraser or a piece of white chalk. He drew with very fine charcoal.¹² He used light over dark, thick over thin, but also more traditional glazing. For under painting he used casein tempera.¹³

¹Harold McCracken, *Nicolai Fechin* (New York: The Hammer Galleries, 1961), p. 6.

²Mary N. Balcomb, *Nicolai Fechin* (Flagstaff: Northland Press, 1975), p. 44.

³*Ibid*, p. xi.

⁴*Ibid*, p. xviii.

⁵McCracken, p. 7.

⁶Balcomb, p. 26.

⁷*Ibid*, p. 26.

⁸*Ibid*, p. xvii.

⁹*Ibid*, p. 47.

¹⁰*Ibid*, p. 66.

¹¹McCracken, p. 5.

¹²Balcomb, p. 88.

¹³*Ibid*, p. 78.

Subject Matter: Fechin preferred portraiture to historical painting. He painted portraits of many outstanding people including Nicolai Lenin, Karl Marx, Willa Cather, and Lillian Gish. His portraits are acutely psychological, compassionate, penetrating studies of character, scrutinizing the soul of man.¹⁴ His inclination against mythological subjects led him to depict truthful pictures of Russian life: morals, customs, dress, social prisoners in misery, workers in industry, soldiers, and revolutionaries.¹⁵ He always delighted in painting the Taos landscape.

Artistic Commentary: He was dedicated to bringing new dimensions to the basic tenets of the old masters, but his painting is also bold and brilliant-strongly stamped with its distinctiveness. He struggled long and bitterly toward technical perfection in every painting. Nevertheless, Fechin made his paintings literally sparkle, sing and shout.¹⁶ He was well known in America before his arrival. Brooklyn Museum included eighteen of his works in an important exhibition, and the Art Institute of Chicago held a one-man show of twenty-two works.¹⁷ Frank Waters in *Arizona Highways Magazine* wrote: "Nicolai Fechin is one of the great portrait painters of our time. . .one of the finest painters of the American Southwest. . . no man living has his intensity of color."¹⁸

Quote by Artist: "It must not be forgotten that unadulterated paint fresh from the tube are beautiful, intense and clear and only when one begins to mix them do they lose their vibrant qualities." "All creation is personal and belongs to you alone. The teacher must not touch this."¹⁹

Works in Gilcrease Museum: 1 oil.

Old Town San Diego, 1925, oil on canvas, 25_ x 30¾.

¹⁴Balcomb, p. 74.

¹⁵*Ibid*, p. 3.

¹⁶McCracken, p. 5.

¹⁷*Ibid*, p. 11.

¹⁸*Ibid*, p. 14.

¹⁹Balcomb, p. 160.

ROBERT FEKE (c1707- c1752)

Biographical Information: Little is known of Robert Feke except what can be learned from his paintings and a few historical records. A self-portrait, painted about 1725, is the earliest painting to survive.¹ His father was a Baptist minister, and Robert was born in Oyster Bay, Rhode Island. Feke disappears from the Boston area for nine years, 1732-41. Oskar Hager believes he was in Europe and probably studied art there. The Polish War of Succession occurred during this time, and he thinks Feke was captured and imprisoned by the Spaniards.² In 1742, he marries and has five children. It is also known that he worked in Newport, Boston, and Philadelphia. The last record of Feke is his attendance at his brother's-in-law wedding in Newport, August of 1751. An unfinished self-portrait of about that date also survives. Feke signed very few paintings, but several more are attributed to him. He may have gone to Barbados for his health and died there, but that is not certain. It is known that several years after his death, the family residence at Oyster Bay burned and probably destroyed many family paintings and records.³

Art Education and Influences: Feke was probably self-taught, but his paintings reveal that John Smibert influenced him. His first major commission was *Isaac Royall and His Family* (1741) which is signed and dated on the back. It is very similar in style and arrangement to an earlier painting by John Smibert. His technique appears to have evolved from a study of the tonal values of mezzotints and his own direct observations of the physical world.⁴

Style and Characteristics: "He [Feke] was a good draughtsman, and succeeded in producing life-like expressions . . . his subjects are dignified and well placed upon the canvas."⁵ The bold shading is another strength. Large oval eyes with a searching gaze and pale skin are also characteristic. His paint was thin, and he used quiet colors, often with neutral brown backgrounds. He was more successful painting men than women; the men are individual while the women tend to be conventional.⁶

Subject Matter: Portraits

Artistic Commentary: Feke is considered the link between Smibert and Copley.⁷ ". . . Robert Feke, who in my opinion was easily our foremost painter up to the middle of the eighteenth century. . . . He was the best of the native-born Colonial portrait-painters, ranking only below Copley."⁸

Works in Gilcrease Collection: 1 oil.

Portrait of John Rowe, 1748, oil on canvas, 35¼ x 28. John Rowe (1715-1787), a Boston diarist, was born in England but lived in Boston after 1736. Rowe's Warf still exists in Boston. He was a prosperous merchant and served as a member of the Massachusetts State Legislature.

¹Henry Wilder Foote, *Robert Feke: Colonial Portrait Painter* (Cambridge, MA: Harvard University Press, 1930), p. 17.

²Oskar Hagen, *The Birth of the American Tradition In Art* (New York: Charles Scribner's and Sons, 1940), pp. 64-84.

³Foote, p. 106.

⁴Wayne Craven, *Colonial American Portraiture* (Cambridge: Cambridge University Press, 1986), pp.281-295.

⁵Foote, p. 102.

⁶*Ibid*, pp. 102-04.

⁷*Ibid*, p. 106.

⁸*Ibid*, p. 108.

Rowe is perhaps best remembered for his letter book and journal. These documents provide insight into the daily life of Bostonians during his day.⁹

This portrait is typical of Fiske's work. The pose is Baroque in its placement on the canvas. The very broad shoulders are also characteristic of the Baroque. It is painted in a very restrained and tidy style and is well organized. The beautifully simple curved lines of the coat and the crisp edges create a stiff grace and elegance.

“John Rowe was in many ways typical of Boston Merchants. Born in England to a family of means, he emigrated to Boston in the mid-1730s, at about age 21. After buying a warehouse along the Long Wharf . . . he set up to import fabrics, salt, and other goods. Later, he owned his own dock, “Rowe’s Wharf.” He profited within the empire, as he gained lucrative contracts for supplying the British Navy and as the lax enforcement of trade laws allowed him to smuggle Dutch tea. His fortune grew. He built a fine house in the fashionable South End of town, with vegetable gardens and a pasture for sheep. He joined social clubs, became a prominent Freemason, and worshiped at Trinity Church. He spent many evenings with fellow merchants at the British Coffee House at the head of the Long Wharf, discussing ways to improve ‘the state of trade.’ He was a prudent and respectable man. But in the 1760s and 1770s, John Rowe would become a reluctant revolutionary. Hard times and new Parliamentary policies set merchants like Rowe on a collision course with English authorities.”¹⁰

John Rowe who “owned one of the ships that carried the tea to Boston--had been having second thoughts about patriot tactics. Rowe offered apologies to the ‘Body of the People’ at Old South for shipping the tea but confided to his diary that he disapproved of the Tea Party. Rowe was one of many prominent colonists who were distressed by the continued mass meetings, tarring and featherings, and other expressions of popular power. Which way would such moderates cast their loyalties?”¹¹

When the siege of Boston began, General Gage “announced that inhabitants who turned in their weapons might leave town in peace . . . an estimated 12,000 to 13,000 men and women fled the city. . . . Some patriots, like John Rowe, stayed in town to oversee their property.”¹²

“The war brought mixed fortunes for Boston’s citizens. John Rowe chose the patriot side, although his decision to remain in town during the siege made his loyalties briefly suspect among some of his neighbors. He died a well-respected man in the late 1780s.”¹³

⁹Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 31.

¹⁰*Boston and the American Revolution*, (Washington, DC: National Park Service, 1998), p. 9.

¹¹*Ibid*, p. 54.

¹²*Ibid*, p. 60.

¹³*Ibid*, p. 66.

ALVAN FISHER (1792-1863)

Biographical Information: Alvan Fisher was born August 9, 1792, in Needham, MA, but grew up in Dedham, Massachusetts. When he was eighteen, he worked as a clerk in a country store where he began drawing small pictures and portraits in the store's ledgers. He then began to paint full time and made a trip to Europe to make copies of masterpieces which was the practice of his day. Although he painted western pictures, there is no record that he made a western trip. Fisher was a pioneer of the Hudson River School.

Art Education and Influences: Fisher studied art with John Penniman. In 1825, he visited Europe and studied briefly in Paris.¹

Style and Characteristics: Oil paintings that are highly detailed.

Subject Matter: Earliest oils were genre landscapes of winter scenes and picturesque images of grazing cattle, but portraits were the mainstay of his income.² He also did portraits of children with their pets, celebrated horses, Indians, and western scenes.³ He was the first to paint racehorses.

Artistic Commentary: "He was a painter of the simple country scene and of the wide rivers and wooded hill land..."⁴

Quote by Artist: "There is nothing so conducive to practical success in Art as a comfortable life, a good table and if the experience of years justifies my saying it, something better than 'hard-cider' to sustain the spirits."⁵

Works in Gilcrease Collection: 1 oil.

The Escape of Major McCulloch, c1840, oil on canvas, 36 x 42. The label on painting has the title of *The Pursuit*, but it has had three other titles. It was not uncommon for Fisher to copy his paintings. Major McCulloch was in West Virginia, near what is now Wheeling. He found himself surrounded by Indians and saved his life by leaping his horse off an embankment. The backward glance creates a diagonal that connects the foreground to the middle ground. The landscape, not found in West Virginia, dominates the painting as well as the conservative use of color.⁶

¹James Taylor Forrest, "The Nation Becomes Aware of Its Land," *The American Scene* (Spring 1959), pp. 6, 8.

²Fred B. Adelson, "Alvan Fisher in Maine: His Early Coastal Scenes," *American Art Journal*, Vol. XVIII, No. 3, p. 63.

³Mabel Munson Swan, "The unpublished notebook of Alvan Fisher," *Antiques* (August 1955), p. 128.

⁴Forrest, p. 8.

⁵Adelson, p. 63.

⁶Fred Barry Adelson, "A New Look at Alvan Fisher," *Gilcrease Magazine of American History and Art* (January 1984), Vol. 6, No. 1, p. 26.

GELINEAU FISHER (1951-2015)
Ahnisnabae (Ojibwe)

Biographical Information: Fisher is from the Longlac 58 First Nation, a community north of Thunder Bay, on Hwy 11, in Northwest Ontario Province, Canada¹. He died July 6, 2015, in Longlac, Ontario.²

Art Education and Influences: “He is taught by nature and also by his elders what to paint....He has learned the traditional ways of his people and nature.”³

Style and Characteristics: Fisher’s style features traditional Woodland style painting in acrylic on watercolor paper, canvas and birch bark baskets of all sizes. “A self-taught artist, Fisher’s work has been described as ‘legend’ painting with a certain amount of surrealism.”⁴

Subject Matter: Fisher’s subject matter was Native culture with traditional images of animals.

Artistic Commentary: “Gelineau at times would find himself drawing in the sand of beaches along the rivers and lakes where his ancestors once lived. ...[He] is a true talented player in the art of the Ojibwe people.”⁵ He was known for his art, teachings and storytelling. “As a professional painter since a young age, he...was taught by Ancestral Way of our culture.”⁶

Works in Gilcrease Collection: 1 acrylic

Waiting, 1989, acrylic on paper

¹ “Gelineau Fisher,” Ahnisnabae Art Gallery: www.ahnisnabae-art.com/gelineau-fisher.html .

² “Gelineau Fisher,” Résidence Funéraire Fawcett Funeral Home, Inc., Geraldton, Ontario, Canada: www.rfffh.com/obits/obituary.php?id=559007.

³ *Ibid.*

⁴ Marcy Menitove, *The Permanent Collection: Thunder Bay Art Gallery* (Thunder Bay, Ontario: Thunder Bay Art Gallery, 1986), Exhibition Catalogue, qtd. in Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 179.

⁵ Ahnisnabae Art Gallery, *Ibid.*

⁶ Résidence Funéraire, *Ibid.*

JAMES EARLE FRASER (1876-1953)

Biographical Information: James Earle Fraser was born in Winona, MN, on November 4, 1876. Fraser's father was an engineer and railroad contractor and before James Earle was a year old moved the family to Mitchell, a small settlement in Dakota Territory. The young Fraser lived on the frontier until his early adolescence, and this experience was incorporated into some of his most striking sculptures.

Art Education and Influences: He began studying at the Chicago Art Institute when he was only fifteen. He was influenced by Richard Bock in whose studio he worked and Harriet Hosmer, sculptor. At the 1893 World's Fair, he met many artists and sculptors who also made a great impression on him. Inspired by the statues of Indians and cowboys at the fair, he made his first version of his famous *End of the Trail*. Moving to Paris, he studied and worked for Augustus Saint-Gaudens, who exerted a great influence on him. He studied at the Ecole des Beaux Art and academies Colarossi and Jullian. He also traveled in Holland and Italy.¹

Style and Characteristics: Many of his early commissions were portraits of children. Homer Saint-Gaudens wrote, "Especially among his portraits of children, his frank and simple charm of accent serves to give to each a distinct little individuality."² Fraser was especially noted for his designs of medals and medallions, a skill he probably developed as a result of his association with Augustus Saint-Gaudens, the sculptor and cameo cutter.

Subject Matter: He made a number of bas-relief carvings and many medals, attesting to his skill as a cameo carver. His most famous work in this area was the Buffalo Nickel.³ He designed and created many public monuments, particularly after 1930; most are located in Washington, D. C. and New York City.⁴ His sculptures are mostly of people.

Artistic Commentary: "Fraser was a successful sculptor from the start. His tender, lyrical style was in perfect harmony with the public taste of his time. . . . His figures are idealized in the classic-renaissance tradition, yet retain a sense of individuality through carefully chosen details. The romantic in Fraser is evident in his tender, almost melancholy portraits. Fraser skillfully employed the subtle low-relief designs he had learned in the Saint-Gaudens studio."⁵

Quote by Artist: "Fraser recalled that 'at the time I started to study I was told carefully by my father that I might have many hungry moments, as art was not the most paying work to be selected, particularly if one did not reach the top. I said I thought it would be no worse to be a poor artist than an incompetent mechanic, cab driver, or any other profession, and he quite agreed.'"⁶

Works in Gilcrease Collection: 4 bronzes.

¹Martin H. Bush, *James Earle Fraser: American Sculptor A Retrospective Exhibition of Bronzes from Works of 1913 to 1953, June 2, to July 3, 1969* (New York: Kennedy Galleries, Inc., 1969), pp. 7-9.

²Bush, p. 8.

³*Ibid*, p. 10.

⁴Dr. Alfred T. Collette, *James Earle Fraser, The American Heritage in Sculpture*, p. iii.

⁵Patricia Janis Broder, *Bronzes of the American West* (New York: Harry N. Abrams, Inc, 1974), p. 182.

⁶Bush, p. 7.

In the Wind (or Wind Swept), n.d., bronze, 6¾ x 7½ x 5_ in. This range pony with his back to the raging wind was used by Fraser as a study for his large statue, *The End of the Trail*.

The End of the Trail, 1918, first version c1893, bronze, 44 x 37¼ x 11½ in. This was the most important commission of Fraser's career. It was completed in 1915. By that year, the United States had fulfilled its "manifest destiny"; and the Indian had been pushed across the entire continent. Fraser recalled hearing a fuzzy-bearded old hunter say, "The Injuns will all be driven into the Pacific Ocean." Fraser remarked, "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*."⁷ [Gilcrease has two of these - the other one is 32½ x 26 x 8¾ in.]

Thomas Jefferson, n.d., bronze [no size on card]. Thomas Jefferson (1743-1826) was the third president of the United States, statesman, diplomat, author, scientist, and architect.

Following the adoption of his most famous writing, the Declaration of Independence, Jefferson returned to government activities in Virginia. In 1784 Jefferson was appointed to assist Benjamin Franklin and John Adams in Europe during negotiations of treaties of commerce. The following year, he became Franklin's successor as minister to France, and remained there until 1789. Next, Jefferson became the first Secretary of State. In 1796, he was second by only three electoral votes to John Adams and became vice-president. In 1800 Jefferson was elected president and the first to be inaugurated in Washington. He exercised real, but tactful, leadership and brought to the office a spirit of humane liberalism and won a second term. The most notable achievements of Jefferson's presidency were the Louisiana Purchase in 1803 and later the Lewis and Clark expedition.⁸

⁷Broder, p. 186.

⁸Sarah Erwin, handout to the Gillies.

WILLIAM GILBERT GAUL (1855-1919)

Biographical Information: William Gilbert Gaul was born March 31, 1885, in Jersey City, NJ; however, he attended school in Newark and continued his education at Claverack Military Academy. Ill health forced him to give up his dream of a naval career, and he turned to art. He first visited the West in 1876 and returned several times between 1882 and 1897 to paint military scenes, cowboys, and Indians.¹ In 1887 he received a commission from *The Century Magazine* to illustrate their *Battles and Leaders of the Civil War*. Medals were awarded to him at the Chicago Exposition in 1873, the American Art Association in 1882, Paris Exposition in 1887, and the Buffalo Exposition in 1902. He was made Associate of the National Academy of Design in 1879 and Academician in 1882. . In the 1880s he spent much time in the West at army posts and on Indian reservations. He was one of five special agents who took the census of 1890 among the Indians. Gaul died in New York City in 1919.

Art Education and Influences: He studied art with L.E. Wilmarth at the National Academy of Design and was also a pupil of J.G. Brown. His teachers, Wilmarth and Brown, were genre painters, and Gaul also painted in that style.²

Style and Characteristics: In his battle scenes, he sought historical accuracy of each detail by having many kinds of uniforms and arms in his studio and by using models of fit stature to pose as soldiers. His “canvases were remarkable for energy of action, and above all the spirit of belligerency.”³ His work as an illustrator was in constant demand. Three of his paintings were used as frontispieces in *Battles and Leaders of the Civil War*.

Subject Matter: Military scenes especially of the Civil War were his most popular paintings. In addition to his battle paintings, he made a series of twelve drawings illustrating his travels in Mexico, Central America, and Jamaica. While in the West, he recorded the life of the cowboys, Native Americans, and soldiers with camera and brush and then transferred them to canvas in his studio.⁴

Artistic Commentary: “He became known as a foremost American painter of battle scenes. . . .”⁵

Quote by Artist: In the 1880's Gaul spent much time at Army posts and on Indian reservations. While there, he painted a strong portrait of Sitting Bull from life. He later “commented that Indians were ‘very picturesque’ and that ‘they were a good deal like the white men--some were very good fellows and some were very bad.’”⁶

Works in Gilcrease Collection: 3 oils.

¹Dorothy Harmsen, *American Western Art* (n.p. :R. R. Donnelly & Sons, The Lakeside Press, 1977), pp. 72-73.

²Peggy and Harold Samuels, *Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), p. 183-84.

³*Ibid*, p. 184.

⁴Harmsen, p. 72.

⁵Samuels, p. 184.

⁶*Ibid*, p. 184.

Issuing Government Beef, n.d., oil on canvas, 30 x 40. “By the end of the nineteenth century, the culture of the Plains Indians had been completely destroyed. Reduced to a state of total dependence, the Plains Indians were forced to rely on the United States government even for their ration of food. It was the slaughter of the buffalo that led to the final defeat of the Plains Indians. In 1875 General Phillip Sheridan said of the buffalo hunters: ‘These men have done in the last two years, and will do more in the next year to settle the vexed Indian question, than the entire regular army has done in the last thirty years. They are destroying the Indian’s commissary.’

“Deprived of their source of food, clothing, and shelter, the Indians in Gilbert Gaul’s painting sit on a hillside, clothed in the cast-off apparel of their conquerors. Their posture is that of dejection and hopelessness. One Indian, carrying a parfleche and a peace pipe and wearing a few feathers, plays the flute. Those seated nearby listened to the flute melody and remember the days when they were free to hunt the buffalo. The horses hitched to a buckboard are a reminder of the time when the Indians, proud of their land and their culture, rode their horses across the land. These horses, like the Indians, have been forced to work in the white man’s world, and theirs is a destiny of movement without destination. The only evidence of freedom in the painting is the flight of the birds in the sky. Cut-up beef lies drying in the sun, awaiting distribution.”⁷

Sioux Camp, 1890, oil on canvas, 10 x 12½.

Indian Making Arrows, n.d., oil on canvas, 30 x 25.

⁷Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 64.

ELLING WILLIAM GOLLINGS (1878-1932)

Biographical Information: “Bill” Gollings was born in a mining camp at Pierce City, ID, in 1878. In 1886 the family moved to a ranch near Lewiston, Idaho, where he received an Indian pony and learned to ride. The family moved to Chicago in 1889 where Bill attended school. After graduating from the eighth grade in 1893, he worked for three years before returning to the West. He found work as a ranch hand near Belle Fourche, South Dakota, “where shoot-outs and dance halls were still commonplace.” Gollings worked on and off as a ranch hand until February 1909 when he built a shack, which he called his studio, and settled down to paint.¹ He died in 1932.

Art Education and Influences: In 1903 he sent off to Montgomery Ward for some oil colors and painting equipment. Gollings was an early admirer of Frederic Remington and studied his drawings published in *Harper’s Weekly*. The sale of some of his paintings in Chicago earned him a favorable write-up in the Chicago Fine Arts Journal and a scholarship to study at the Chicago Academy of Fine Arts, but after two months, he traded a painting for a railroad ticket and returned to Wyoming.² He also studied color and composition with Joseph Henry Sharp.³

Subject Matter: Gollings painted the “West of the cowboy, the Indian, the horses and the cattle, and the ranch and the range.”⁴

Artistic Commentary: Mrs. Marion A. White, editor of *The Fine Arts Journal* in Chicago said of Gollings in 1906, “His paintings are filled with the breeziness of the plains, with spirited delineations of horses and men. . . . Mr. Gollings uses his brush with a marked freedom; there is a spontaneity of touch, as if it were a very easy matter for him to express himself in color. His drawing is above criticism and his knowledge of foreshortening good.”⁵

Quote by Artist: “I have much to learn, but I understand the life on the horse ranch, and know a horse well, therefore it is easier for me to paint them.”⁶

Works in Gilcrease Collection: 1 oil.

Incident in Camp, oil, 24 x 30 in.

¹R. H. Scherger, “Paint Bill: Elling W. Gollings, Working Cowboy and Unsung Artist . . .,” *Montana the Magazine of Western History* (April 1965), pp. 68-81.

²Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 118.

³Elizabeth Cunningham and George Schriever, *Masterpieces of the American West* (Denver, The Anschutz Collection, 1983), #76.

⁴Broder, p. 118.

⁵Sherger, pp. 70-71.

⁶*Ibid*, p. 70.

WALT GONSKE (b. 1942-)

Biographical Information: Walt Gonske was born in 1942 in Newark, NJ. After he finished his education, he worked for a time as a free-lance illustrator in New York. His work appeared in several publications including *Esquire*, *Life*, *Playboy*, and *The New Yorker*. He moved to Taos, New Mexico in 1972. Gonske is a member of the National Academy of Western Art.

Art Education and Influences: Gonske graduated from the Newark School of Fine Arts, studied with illustrator Frank Reilly, and later at the Art Students League in New York.¹

Style and Characteristics: “Gonske’s brushwork and paint application are an absolute treat in themselves Joined with his sense of color and light, the brushwork and paint set up a tension: We are asked to acknowledge the paintings as oil on canvas.”²

Subject Matter: Gonske specializes in western landscapes.

Artistic Commentary: “Gonske’s paintings address the viewer on several levels. The first is their remarkable illusion of light and atmosphere. . . . Next the colors seduce you. . . . The paintings do not stop with light and color, however. They further challenge the viewer with movement brought about by Gonske’s aggressive brushwork.”³

Quote by Artist: “Honesty is painting for your own pleasure and being secure enough in your choices to know that they will find their own market.”⁴ “I want the painting to be a total Walt Gonske and yet a total evocation of the location. I want a direct response to nature, but one that still records my excitement about it.”⁵

Works in Gilcrease Collection: 3 oils, 1 watercolor.

Summer Sunset At Taos, oil, 20 x 24 in.

Upper Canyon Road - Santa Fe, oil, 17½ x 23¾ in.

Idle Time, watercolor, 20½ x 13½ in.

The Village At San Jose, oil, 32 x 46 in.

¹Peggy and Harold Samuels, *Contemporary Western Artists* (n.p.: Southwest Art Publishing, 1982), p. 218.

²Susan Hallsten McGarry, “Walt Gonske: Honest and Direct,” *Southwest Art* (May 1985), p. 79.

³*Ibid*, p. 76.

⁴*Ibid*, p. 81.

⁵*Ibid*, p. 83.

GLENNA GOODACRE (1939-)

Biographical Information: Born Glendell Maxey in Lubbock, TX, Glenna won her first award, a blue ribbon, at eleven at a county fair. During college she thought she wanted to be a medical illustrator, but after college turned to portraits. In 1969 at the urging of Forrest Fenn, she turned to sculpture a medium in which she is mostly self-taught. At this point in her career, she even moved to Boulder so she could be near the foundry that casts her work.¹ She has won several awards including: Silver Medal, the Cowboy Hall of Fame; Gold Medal, National Academy of Design, and Fellow of National Sculpture Society.

Art Education and Influences: Recognizing her talent, Glenna's parents enrolled her in private art lessons. Glenna graduated from Colorado College, Colorado Springs with a BA in art. In 1961, she attended the Arts Students League in New York for a few weeks. Forrest Fenn influenced her by urging her to try sculpting and Frank Gervasi by encouraging her to study at the Arts Students League.²

Style and Characteristics: Glenna first worked in oil, watercolor, and pastels but turned to sculpture in 1969. Movement is one of the distinctive qualities of her work, and she uses colored patinas effectively, often using more than one color on a piece. She also likes to do large pieces that show off her aesthetic development and interpretive skills. To quote her, "I use size as a more forceful means of expression."³

Subject Matter: Glenna's paintings are mostly portraits. Most of her sculptures are western figures. Her preference is women and children since she feels they have been neglected as western subjects, and she admires their beauty and softness. She is not interested in historic accuracy, but rather the human aspect of the past.⁴

Artistic Commentary: During a workshop, Frank Gervasi, National Academy of Design, said of one of her paintings that she thought a masterpiece, "It's pretty bad, but you could work on it and make it worse."⁵

Quote by Artist: "My first pieces were tight and sleek, with minute detail, as though I had to prove to myself that I was capable of doing a head with every hair in place. Now I'm doing more interpretive pieces, instead of working something to death."⁶ "The hardest part is knowing when to stop."⁷

Works in Gilcrease Collection: 3 bronzes.

War Chant, 1980, bronze, height 32 in. The smooth highly polished body is in contrast to the three chains, one a peace medal, the several ear loops and a feather attached to a sparse topknot. The patina is a beautiful Indian skin tone.

Old Timer, n.d., bronze, 5½ x 3¼ x 2¾ in.; **Market Place**, n.d., bronze, 19¼ x 14½ x 18½ in.

¹William Butler, "Glenna Goodacre: Successful Sculptor, Making Up Lost Time with Award Winner," *Gilcrease Magazine of American History and Art* (April 1982), Vol.4, No. 2, pp. 23-27.

²Barbara Kramer, "Glenna Goodacre: Lyric Expression," *Southwest Art* (May 1984), pp. 86-92.

³John Villani, "Glenna Goodacre," *Southwest Art* (September 1991), pp. 62-68.

⁴Vicki Groninger, "Glenna Goodacre," *Art Voices* (September/October 1981), Vol. 4, No. 5, p. 55.

⁵Kramer, p. 86.

⁶*Ibid*, p. 91.

⁷*Ibid*, p. 89.

PAUL J. GOODBEAR (1913-1954)

Ahmehate (Flying Eagle)

Biographical Information: Paul Goodbear (Cheyenne) was born in 1913, grandson of Chief Turkey Legs. Sources differ on his place of birth. Jean Snodgrass gives the location as Cheyenne Reservation in Montana,¹ but Silberman says near Fay, Oklahoma.² In either case, both agree that he spent his childhood in Oklahoma. In World War II he saw action with the US Army on Okinawa. “He was one of the painters involved in the restoration of the prehistoric kiva murals at the Coronado State Monument near Bernalillo, New Mexico.”³ His murals are also found in Frankfurt, Germany and in many hotels and restaurants throughout the US. “At one time he worked for the School of American Research and the Museum of New Mexico.”⁴ Aside from his painting he also worked as a dancer, singer, teacher, professional boxer, and department store clerk.⁵ He died in 1954.

Art Education and Influences: He attended public schools in Oklahoma and then the Santa Fe Indian School in 1936 and later studied at the University of New Mexico.⁶ Snodgrass also says he studied at Chicago and the University of Wichita.⁷

Style and Characteristics: “His highly decorative and stylized dance figures, which possibly reflect commercial art trends of the early 1930s, are done in a style distinctly his own.”⁸ “His paintings were described by J. J. Brody as having ‘overtones of Futurism and a refinement of the Kiowa style.’”⁹

Works in Gilcrease Collection: 1 tempera.

Cheyenne War Dance, tempera, 18½ x 28¼ in.

¹Jeanne O. Snodgrass, comp., *American Indian Painters: A Biographical Directory*, (New York: Museum of the American Indian, 1968), p. 64.

²Arthur Silberman, *100 Years of Native American Painting*, (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 87.

³Silberman, p. 87.

⁴Patrick D. Lester, *The Biographical Dictionary of Native American Painters* (Tulsa: Sir Publications, 1995), p.202.

⁵Snodgrass, p. 64.

⁶Silberman, p. 87.

⁷Snodgrass, p. 64.

⁸Silberman, p. 87.

⁹Lester, p. 202.

ALBERT LOREY GROLL (1866-1952)

Biographical Information: Albert Lorey Groll was born December 8, 1866 in New York City. Following study in Europe, Groll returned to New York and began his career as an illustrator and cartoonist. He is said to have turned to landscape painting because he could not afford to hire a model. In 1905 he made his first trip to the southwest as guest of Lorenzo Hubbell in his trading post in New Mexico. He turned his efforts to painting desert scenes of the southwest and was so admired by the Indians of Laguna Pueblo that they named him Chief Bald-Head-Eagle-Eye. Although he maintained his studio in New York, he made frequent trips to the West to paint. He was elected to the National Academy of Design in 1910. He died in New York in 1952.¹

Art Education and Influences: Studied with Ludwig Von Loefftz and Nikolaus Gysis in Munich and briefly at the Royal Academy in Antwerp.²

Subject Matter: Groll is best known for his desert landscapes, “choosing bare mesas and towering cloud formations rather than mountains.”³

Artistic Commentary: Dorothy Harmsen wrote in her book *American Western Art* that he and his paintings caused Americans to “recognize the artistic possibilities that existed in the Arizona and New Mexico landscape.”⁴

Works in Gilcrease Museum: 2 oils, 9 etchings, 2 pastels

The Covered Wagon, oil on canvas, 1923.

¹ Roughton Galleries, <http://www.crgalleries.com>

² Peggy and Harold Samuels, *Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1976), p. 197.

³ Samuels, p. 197.

⁴ Roughton

WILLIAM HAHN (1829-1887)

Biographical Information: Carl William Hahn was born in Ebersbach, Saxony, Germany on January 7, 1829, the fourth child of Carl Gottlob Hahn, a cottager, weaver, butcher and tavern keeper. Carl Gottlob died when William was only 11 years old (1840), and William had to help supplement the family income by hiring himself out to large farms.¹ He began his formal study of art at 15 in Dresden, afterward moving on to Dusseldorf. When he came to America in 1871 he was already an established artist. He went to San Francisco in June of 1872 where he set up a studio with William Keith and remained in California ten years.² He left California in 1882 for extended travel in Europe, intending to return to California. However, becoming ill in Dresden he died there June 8, 1887.³

Art Education and Influences: In 1844 William Hahn began his studies at the Royal Art Academy in Dresden in portrait, historical and genre painting.⁴ After graduation from the Dresden Academy, Hahn attended a 'Master Class' of the genre painter R. J. Benno Huebner and then traveled to other German art centers, to Italy and Paris, where he studied and copied masterworks. He was listed as a student at the Dusseldorf Academy from 1854-1855 where he joined the 'Malkasten', an artists' club founded by E. Leutze and became acquainted with American artists such as Bierstadt, Wimar, Eastman Johnson and Wm. Keith. Leutze encouraged the Dusseldorf painters to exhibit not only in German art centers but also in New York and Boston. Hahn exhibited regularly in Boston, New York, Vienna, Berlin and Dresden.⁵

Style and Characteristics: The stage setting of Hahn's works does reflect the Dusseldorf school, but Hahn avoided the overly sentimental subjects which were popular at the school.⁶ His color techniques are described as Mid-Century German. He worked up and down from middle light effects and generally stayed with a triad of related greens, blues and browns which he often accented and contrasted with ochre and non-vibrant reds.⁷

Subject Matter: He painted landscapes, animals, figures, and genre paintings of contemporary subjects. A few of his paintings pertain to history and religion. In his genre paintings he brings the viewer back in time and to the scene which makes his paintings valuable historical documents.

Artistic Commentary: "He is no talker, but a great worker; knows nothing of claptrap and scenic effects in pictures but endeavors to portray nature on the canvas just as he sees it."⁸

Works in Gilcrease Collection: 1 oil.

Pony Path in Central Park 1878, oil, 22 x 44 in. The painting shows a typical scene of that time in New York's Central Park - women and children riding, nursemaids tending their charges, and sheep grazing nearby.

¹Marjorie Dakin Arkelian, *William Hahn Genre Painter 1829-1887*, [exhibition catalog] (Oakland, CA: The Oakland Museum, 1976, pp. 12-13.

²Elizabeth Cunningham, *Masterpieces of the American West: Selections from the Anschutz Collection* (Denver: The Anschutz Collection, 1983), n.p.

³Jeanne Van Nostrand, *The First Hundred Years of Painting in California* (San Francisco: John Howell-Books, 1980), p. 102.

⁴Arkelian, p. 14.

⁵*Ibid*, p. 15.

⁶*Ibid*, p. 11.

⁷*Ibid*, p. 14.

⁸*Ibid*, p. 1.

SYDNEY PRIOR HALL (1842-1922)

Biographical Information: Sydney Prior Hall was born in Newmarket, Cambridgeshire, England in 1842. He worked as a staff artist for the *Graphic* in London, and was sent to Canada in 1881 as one of the correspondents accompanying the Governor-General of Canada on a 6,000 mile tour of the country. He remained with the *Graphic* for 40 years and reported on Buffalo Bill's Wild West show when it visited London in 1887. He made two other trips to Canada before his death in London in 1922.

Art Education and Influences: He studied with his father Harry Hall, who was a painter of sporting scenes. He also studied at Heatherley's and at the Royal Academy with Arthur Hughes.¹

Subject Matter: He painted historical subjects, especially those depicting treaty signings and diplomatic visits.

Artistic Commentary: "Sydney Prior Hall's major achievements as an artist were as a reporter of diplomatic missions and royal tours."²

Quote by Artist: "Sketches always set a person to thinking, and they prompt people to become better acquainted with the country."³

Works in Gilcrease Collection: 1 oil.

Last Indian Council Held on Canadian Soil Between Crowfoot, Chief of the Blackfeet Indians, and the Governor General of Canada, 1881, oil, 54½ x 94 in. "In 1881 John Douglas Campbell (the Marquis of Lorne, Ninth Duke of Argyle, Governor-General of Canada) met with the Blackfeet on the broad flat land near Blackfoot Crossing on the Bow River in what is now the province of Alberta. The governor-general used the powwow, or council, as his means of contact with the Indians Western Canada was thought of as a remote wilderness, and the young governor-general believed his tour would encourage settlement and investment and extol the virtues, opportunities, and resources of the Canadian West....In the painting the Marquis is seated beneath the protective canopy facing Crowfoot, Chief of the Blackfeet. All of the dignitaries in the painting are identifiable."⁴

¹Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* (New York: The Wellfleet Press, 1985), p. 202.

²Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 62.

³Samuels, p. 202.

⁴Broder, p. 62.

ENOCH KELLY HANEY (1940-)
Seminole/Creek

Biographical Information: Haney was born on November 12, 1940, in rural Seminole, Oklahoma, the son of Hattie and Woodrow Haney. When he was only two years old, his mother saw him recreating what he saw in crayon. He has been a flute maker, craftsman, a counselor, TV show host, art director, editor and painter.¹ The artist served in the Oklahoma State House of Representatives and then the Senate from 1980 to 2002, the only full-blood American Indian to serve in the State Legislature. From 2005-2009, he served as Principal Chief of the Seminole Nation of Oklahoma.²

Art Education and Influences: Haney studied painting with Dick West at Bacone College, earning the Associate of Arts degree. He was honored with the Rockefeller Foundation Scholarship at the University of Arizona in 1962, earned a Bachelor of Arts in Fine Arts from Oklahoma City University in 1965, and was designated as the Master Artist of the Five Civilized Tribes in 1975.³

Style and Characteristics: He works in oil, acrylic, watercolor, pastel, prints and bronze. Although he never trained formally in sculpture, he is known for monumental sculptures such as the 22 foot bronze of an Indian, entitled *The Guardian*, which tops the dome of the Oklahoma State Capitol in Oklahoma City, and *The Warrior* at the Chickasaw Cultural Center in Sulphur, Oklahoma.⁴

Subject Matter: Haney used Native American history and culture as his subject matter.

Artistic Commentary: “Haney's interest in Indian people is evident in his art, as he puts a great amount of energy into the research and documentation of Native American culture and traditions. His work is exacting in its detail and representation of native peoples.”⁵

Quote by Artist: “Certain tribes, particularly the Muscogee (Creek), believe that certain people have the ability to turn themselves into owls. ... It's the Five Civilized Tribes that mostly believe that. That's what he's doing here,” Haney said of his latest partially completed sculpture, an about 2 foot tall figure of an American Indian warrior changing into an owl, “I've never had the experience, but I'm assuming it would be pretty excruciating to go through that expression, that feeling, of this owl just kind of busting through the body.” During an interview at his home east of Norman, the artist said, “My grandfather and father were great storytellers, so I have that ability to tell stories, about native people and their history and so forth. So I guess in one sense I'm still the keeper of the traditions.”⁶

Works in Gilcrease Collection: 1 oil, 1 acrylic

The Inner Spirit, 1975, oil on canvas

No More Tears, 1987, acrylic on canvas

¹Patrick D. Lester, *Biographical Dictionary of Native American Painters* (Tulsa: SIR Publications, 1995), 217.

²*Enoch Kelly Haney Sculpture*: www.kellyhaney.com/index.php/about1.

³Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), 69; and Lester, *Ibid.* See also “*The Guardian*, by Enoch Kelly Haney,” *The Oklahoma Arts Council* (April 4, 2011): www.arts.ok.gov/Art_at_the_Capitol/Capitol_Collection/Haney/The_Guardian.html.

⁴*Enoch Kelly Haney Sculpture*, *Ibid.*

⁵“*The Guardian*, by Enoch Kelly Haney,” *The Oklahoma Arts Council*, *Ibid.*

⁶“*The Guardian* sculptor, Enoch Kelly Haney, Continues Artistic Career in Oklahoma,” NewsOK (June 1, 2013):

BENJAMIN HARJO, JR. (1945-)

Biographical Information: Benjamin Harjo, Jr., a Shawnee-Seminole, was born in Clovis, NM, September 19, 1945, but moved to Oklahoma while still a child. His earliest art interest was in cartoons, and he produced drawings for his school paper while in high school. Harjo served in the Vietnam war. After graduating from college, he worked as cultural/recreational coordinator for Tulsa Indian Youth Council and worked for Philbrook Museum telling stories and demonstrating arts and crafts to school children.

Art Education and Influences: He attended the Institute of American Indian Art in Santa Fe., NM, where he studied under Seymore Tubis. He then continued his education at Oklahoma State University where he received his bachelor's degree.¹

Style and Characteristics: "The influences of the surrealist, abstract and op movements are strongly evident in Harjo's paintings."² "In his compositional process, Harjo seeks the 'happy accident-- starting with one image and ending up with another.' As a result, hidden or embedded figures abound in his work, as do elements of mimicry, camouflage and projection."³

Subject Matter: Harjo paints highly stylized works incorporating Indian designs.

Artistic Commentary: Harjo's paintings are not unlike Miró's early works. Colorful shapes shift and float in space, stagnant in the sense that each is anchored to a whole, protected and fenced in by larger forms, and yet potentially free to move at a moment's notice. There is a reckless but controlled manner of arrangement ... Harjo's paintings may appear frivolous, even hilarious, but they are complex in composition and reside comfortably in the mainstream of American art."⁴

Quote by Artist: "All I ever wanted to be was a professional cartoonist."⁵ "I would like to see Indian art become highly collectible--not only across the nation, but across the globe. In the past some collectors of Indian art have had the attitude, 'We'll offer him this and see if he'll take it.' It takes action on our part to destroy that type of thinking."⁶

Works in Gilcrease Collection: 1 tempera.

The Shaman of Echo Canyon, 1985, tempera, 24 x 18 in.

¹Julie Pearson, "Ben Harjo: Hypnotic Detail," *Southwest Art* (March 1988), pp. 42-43.

²Robert Henkes, *Native American Painters of the Twentieth Century: The Works of 61 Artists* (Jefferson, NC: McFarland Company, Inc., 1995), p. 40.

³Pearson, p. 43.

⁴Henkes, p. 41.

⁵Pearson, p. 42.

⁶*Ibid*, p. 46.

FOREST HART (1943-)

Biographical Information: Forest Hart was born in Winsted, Connecticut, in 1943. As a child he was always interested in animals and a very early age he began drawing wildlife with crayons and pencils. Wildlife painting soon followed. His interest in taxidermy began at age ten when he brought home “a beautiful road-killed gray squirrel that became the catalyst” for his expansion into taxidermy.¹

Art Education and Influences: At age 21, the Carnegie Museum of Pittsburgh, Pennsylvania, accepted him as an apprentice to study advanced taxidermy, mold making and sculpture. He had the good fortune of working the first nine months with Harold Casey, an outstanding teacher who showed him new ways to study animals. According to Hart, the most important thing he learned from Casey was how to think and describes that time as “golden months.” “The hundreds of animals that I modeled to produce mannequins for taxidermy provided me with the best training and education possible.”²

Style and Characteristics: Hart has somewhat an impressionistic style with emphasis on texture and movement.³

Subject Matter: Hart’s bronze sculptures feature animals and mammals.

Artistic Commentary: A quote from William T. Glidden concerning Hart: “Forest is now a world acclaimed wildlife sculptor. Like many gifted artists, Forest has a keen sense of legacy, taking responsibility to nurture the creative and artistic talents of younger artists.”⁴

Quote by Artist: “I have dedicated my life and career to the appreciation and study of wildlife and art. The woods, waters, mountains and tundra were the classroom; animals and nature were the teachers; my observations, experience, and imagination are the results.”⁵

Works in Gilcrease Collection: 1 bronze sculpture

Twins, life-sized bronze sculpture (lower gardens)

¹ www.foresthart.com/bio.html

² *Ibid.*

³ *Ibid.*

⁴ Online interview with Forest Hart, January 7, 2016, Sally Tucker

⁵ *Ibid.*

WILLIAM HART (1823-1894)

Biographical Information: William Hart, brother of artist James McDougal Hart, was born in Paisley, Scotland, and came to America with his parents, James and Marion Hart, in 1831. The family settled in Albany, New York. His parents bound him to a carriage maker where he painted carriages and eventually did elaborate panel decorating. Hart was fascinated by oil paints and began to paint portraits in his father's woodshed, charging five dollars for each portrait. He spent five years in Michigan painting portraits and received twenty five dollars for each portrait. After a trip to Scotland, he set up his studio in New York. The National Academy elected him to full membership in 1858. Hart served as president of the Brooklyn Academy of Design beginning in 1865, and was founder and three times president of the American Water Color Society.¹

Art Education and Influences: Hart had no formal art training. A friend assisted him on a trip to Scotland where he studied with obscure painters and roamed the countryside painting. "He spent the summers of 1857-60 along the Maine coast at Mount Desert, and several months of each year he was on foot with knapsack and sketchbook and 'with a bark roof for a covering.'"²

Style and Characteristics: He belonged to the Hudson River School. Besides his landscapes in oil, he also painted in watercolor.

Subject Matter: Hart painted portraits, landscapes, and allegorical paintings.

Artistic Commentary: "Because of his lack of formal education, Hart's work had some of the freedom and freshness of the primitive. Though often thin and crude, it is never sentimental. His difficulty was that he had little understanding of artistic problems and tried to convey his impressions by reproduction of minute detail."³

Works in Gilcrease Collection: 1 oil.

Approaching Storm, 1867, oil on canvas, 24 x 41 in.

¹John K. Howat, *The Hudson River and Its Painters* (New York: American Legacy Press, 1972), p. 182.

²Richard B. K. McLanathan, et al., *M. and M. Karolik Collection of American Paintings 1815 to 1865*, [Boston Museum of Fine Arts] (Cambridge: Harvard University Press, 1949), p. 294.

³Dumas Malone, ed., *Dictionary of American Biography*, VIII (New York: Charles Scribner's Sons, 1948), p. 362.

DENNY HASKEW (1948-)

Biographical Information: Denny Haskew was born in Aurora, Colorado in 1948. He had always worked with his hands building furniture and creating stained glass windows. After his mother brought him to a sculpture show in Loveland, Colorado, he knew that he wanted to sculpt. In 1971, he received his Bachelor of Arts in Business Administration from the University of Utah. In 1985, he moved to Loveland to take advantage of all the opportunities for sculptors in the city. He resides and works in Loveland today. He is a Fellow in the National Sculptors Guild. He is a member of the Potawatomi Nation and his art reflects that Native American heritage.

Art Education and Influences: Haskew apprenticed with sculptor Fritz White for a year and spent two more years doing enlargements for sculptor Kent Ullberg before he began doing his own work.¹

Style and Characteristics: His sculptures are of bronze, stone and/or limestone. He does stained glass design and/or crafting. His paintings are often of the female form. The adjectives, 'realistic' and 'representational', are used when describing his work.

Artistic Commentary: Haskew's artwork conveys his innermost being. It is intensely personal and honest. His themes are recurring: Spirit, Love, Forgiveness, Healing, Relationship, Endurance, the Sacredness of the Human Spirit and the Strength of each of us, the Power of all that is Natural.²

Quote by Artist: "*Strength of the Maker*, right from its title...to the strength shown even in the toes, is a statement on how I view my very inner belief. It is kind of like throwing words in the air and seeing how they land, layering words like a poem and using color to emphasize them."³

Works in Gilcrease Collection: 1 bronze sculpture

Strength of the Maker, 1999, bronze sculpture (Byron and Audray Boone Grove Garden)

¹ *Art of the West* July/August 2003

² www.nationalsculptorsguild.com

³ www.askart.com

JOHN HAUSER (1859-1913)

Biographical Information: John Hauser was born in Cincinnati in 1859. He showed an early aptitude for painting and began his art training at an early age. After completing his education he taught drawing in the Cincinnati public schools but quit to pursue further training. In 1891 he traveled to New Mexico and Arizona and became fascinated with the Indians of the West. In 1901 he was adopted into the Sioux nation and given the name Straight White Shield. He was one of the founders of the Cincinnati Art Club and belonged to the *Muenchener Kunstler Club*, the *Muenchener Kunsterein*, and the Cincinnati Art League. He died in Cincinnati in 1913.

Art Education and Influences: Hauser enrolled at an early age in the Ohio Mechanic's Institute and the Cincinnati Art Academy. In 1873 he was a pupil of Thomas A. Noble at the McMicken Art School in Cincinnati. He went to Munich in 1870 where he studied under Nicholas Gysis at the Royal Academy of Fine Arts. He returned to Munich later, studied at Dusseldorf under Zuegel, and spent some time at the *Ecole des Beaux Arts* in Paris. After 1891 he made yearly visits to Indian reservations.¹

Subject Matter: He painted historical subjects, Indian portraits and scenes of Southwest Indian life.

Artistic Commentary: "Hauser is known for his documentary accuracy and genre scenes of Indians..."²

Works in the Gilcrease Collection: 1 oil, 3 watercolors.

The Challenge, oil, 1902, 40 x 54 in.

Chief Blue Blanket, watercolor, 14 x 10 in.

On the Bear Trail, 1902, watercolor, 13½ x 9½ in.

Sioux Camp at Wounded Knee, 1904, watercolor, 12 x 20 in.

¹Dorothy Harmsen, *Harmsen's Western Americana* (Flagstaff, AZ: Northland Press, 1971), p. 92.

²Elizabeth Cunningham and George Schreiver, *Masterpieces of the American West* (Denver: The Anschutz Collection, 1983), #37.

ROBERT HAVELL, JR. (1793-1878)

Biographical Information: Robert Havell, Jr. was born November 25, 1793, in Reading, England, into a famous family of English engravers. He worked first in the family engraving business, and early mastered the aquatint engraving. Following a quarrel with his father he went to work with Colnaghi's in London. Two years later, he reconciled with his father and worked with him on the elephant folio plates for Audubon's *Birds of America*. With the exception of the first ten plates, Robert Havell, Jr. was the sole engraver of the series.¹ At Audubon's invitation, he moved his family to New York in 1839, settling first at Ossining, then at Tarrytown, New York on the Hudson River. There he painted mostly for his own pleasure the scenery of the Washington Irving country while also working as an engraver. He died November 11, 1878, at Tarrytown, New York.²

Art Education and Influences: Havell acquired most of his training as an engraver while working with the family engraving firm. He then worked for Colnaghi & Company publishers where he perfected his skill as an aquatint engraver.

Style and Characteristics: Havell painted in the style of the Hudson River School and was master of aquatint. His early paintings were in watercolor, the later ones in oil.

Subject Matter: Havell painted landscapes, aquatints of birds, and engraved views of American cities.

Artistic Commentary: G. A. Williams wrote that "Havell largely overcame the limitations of his medium, securing not only the softness suited to bird plumage, but, by judicious use of etched and engraved lines, a crisp definition giving to bird and plant forms both delicacy and force. By deft use of feathering he secured soft gradations and telling accents and achieved a chiaroscuro seldom, if ever, equaled in aquatint."³

Works in Gilcrease Collection: 3 oils.

Pinnated Grouse, oil, 36½ x 50½ in.

Stanley's Hawks, hand colored engraving, 38½ x 25½ in.

Woodducks, oil, 36¾ x 50_ in.

¹Dumas Malone, ed., *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1943), VIII, pp. 403-404.

²Jane Turner, ed., *Dictionary of Art, XIV* (London: Macmillian Publishers Ltd.,1996), p.243

³Malone, p. 403-404.

WILLIAM JACOB HAYS, SR. (1830-1875)

Biographical Information: William Jacob Hays, Sr. was born August 8, 1830, in New York City, where he spent most of his life, and died there March 13, 1875. He first exhibited at the American Art Union in Boston, *Head of a Bulldog*, which gained him membership in the National Academy of Design in 1853. "He was a naturalist, publishing papers in professional journals and priding himself on the accuracy of his Western plants that were part of the painted background." He resigned from the NAD in 1857 and ceased to exhibit toward the end of his short career.¹

Art Education and Influences: He studied under John Rubens Smith, English printmaker. His travels included England, Nova Scotia, and the Adirondacks. A turning point in his career came in 1858 when he moved to the West 10th Studio Building and began to show his work. Studio friends included Heade, Church, and Bierstadt.² In the summer of 1860, he left St. Louis for a trip on the steamboat, *Spread Eagle*, up the Missouri River to Fort Union. Arriving on June 15th, Hays began his field sketches; arriving back in New York City in the fall.³ He made many other trips out of New York, "but of all his travels this trip West was the most important and made the deepest impression."⁴

Style and Characteristics: Hays' romantic vision of the West recorded each detail hair by hair with the fervor of an anatomist "The observations made out in the field or from his specimens were merely notations, never an end in itself."⁵ He used imagination to develop the mood of a painting.

Subject Matter: He painted deer, racehorses, game birds, fish, fruit, and flowers. His field sketches included forts on the river, buffalo, elk, and a Crow War Chief portrait. He was most noted for his paintings of the buffalo.⁶

Artistic Commentary: Henry T. Tuckerman commented that, "His name was not well known as a painter. He is important today chiefly because of the paintings from one trip up the Missouri."⁷ "Hays established himself as one of the foremost animal painters in America. His best paintings are of Buffalo - stampeding, roaming, and grazing."⁸

Works in Gilcrease Collection: 1 oil.

¹Peggy and Harold Samuels, *Illustrated Biographical Encyclopedia of Artists of the American West* (Garden City, NY: Doubleday and Company, Inc., 1976), pp. 213-214.

²Kathleen McNally, *The Art of William Jacob Hays*, Art Exhibition Series #5 (Calgary: Glenbow Museum, 1986), p. 4.

³Samuels, p. 214.

⁴McNally, p. 8.

⁵*Ibid*, p. 2.

⁶Samuels, p. 214.

⁷*Ibid*, p. 214.

⁸McNally, p. 1.

A Herd of Buffalo on the Bed of the River Missouri [sometimes referred to in the literature as *Herd on the Move*], 1860-61, oil on canvas, 36 x 72 in., first exhibited in New York in the winter of 1861-62. It was the centerpiece of a triptych which included *A Herd of Bison Crossing the Missouri River* (1863), now at the Buffalo Bill Historical Center, and *The Stampede* (1862) now at the Glenbow Museum in Calgary.⁹ This description, written by Hays himself, is from an exhibition catalog published in the early 1860's.

“By the casual observer this picture would, with hardly a second thought, be deemed an exaggeration, but those who have visited our prairies of the far West can vouch for its truthfulness, nor can canvass [sic] adequately convey the width and breadth of these innumerable hordes of bison, such as are here represented coming over a river bottom in search of water and food, their natural instincts leading them on constantly inciting them to this wandering life, since vegetation would be quite exhausted were it not for the opportunity thus afforded for renewal. As far as they eye can reach, wild herds are discernible; and yet, farther behind these bluffs, over which they pour, the throng begins, covering sometimes the distance of an hundred miles. The bison collect in these immense herds during the Autumn and Winter, migrating South in Winter and North in Summer, and so vast is their number that travelers on the Plains are sometimes a week passing through a herd. They form a solid column, led by the strongest and most courageous bulls, and nothing in the form of natural obstructions seems ever to deter their onward march, they crossing rivers and other obstacles from which a horse would shrink. The soil of the river bottoms--unlike the prairie proper, which begins at the bluffs in the distance--is very rich, and vegetable growth very luxuriant. In the foreground is represented the sweet briar, or wild rose; and in the middle distance, the light tints which look like water is the artemisia, or wild sage.¹⁰

In the left foreground of the painting is a skull. One of the leaders of the herd has stepped out of the column and is eyeing the skull curiously. “The juxtaposition of the multiplicity of life with the symbol of inevitable death is a poignant allusion to the probability of the herd’s extinction.”¹¹

⁹ Joni L. Kinsey, *Plain Pictures: Images of the American Prairie* [exhibition catalog] (Washington, DC: Smithsonian Institution Press, 1996), p. 62.

¹⁰ Robert Taft, “The Pictorial Record of the Old West,” *Kansas Historical Quarterly*, [Reprint] (May, 1946), p. 160.

¹¹ Dawn Glanz, *How the West Was Drawn: American Art and the Settling of the Frontier* (Ann Arbor, MI: UMI Research Press, 1978), p. 100.

MARTIN JOHNSON HEADE (1819-1904)

Biographical Information: Martin Johnson Heade [changed from Heed in the 1840s], was born in Lumberville, PA., in 1819. In 1837, at the age of 18, he was sent to learn coach painting from Edward Hicks. His father encouraged his artistic endeavors and sent him to Europe to continue his studies. By 1860 he had a reputation as a painter of landscapes and flowers. Heade received little critical or public recognition during his lifetime and did not often socialize with his fellow artists.¹ When he was sixty-four he retired to St. Augustine, Florida, where he continued to paint tropical vegetation, flowers (especially orchids and magnolia blossoms) and humming birds for the next twenty years until his death in 1904.

Art Education and Influences: While in his teens, he studied with Quaker artist Edward Hicks and his cousin Thomas Hicks, an art prodigy four years his junior. They instructed Heade in the mechanics of painting, and he determined to become a portrait painter.² During the 1840s and 1850s he traveled extensively in Europe and the United States supporting himself by portrait painting while mastering popular styles of genre, portraiture and allegory.³ He established his studio in New York in 1859, and with the encouragement of Frederick Church, turned to landscape painting.

Style and Characteristics: “In the Hudson River manner, Heade’s light effects . . . were achieved with values, but he abandoned subtle, naturalistic gradations for the most extreme black and white contrasts and he added colors to heighten mood. Like his colleagues, he shows nature as beautiful—but it is not beauty that comforts and purifies. It lures man to accept in ecstasy his own destruction.”⁴ “Nature was his inspiration; to search for her hidden significance to capture and possess it, his goal; and almost every picture of his bears witness to this fact.”⁵

Subject Matter: He painted landscapes (mostly of the New England coast), still life (especially, vegetation, flowers and birds) and marine scenes from the U.S., the Caribbean and South America. He abandoned his desire to do portraiture. Many of his works have been lost.⁶

Artistic Commentary: This artist, “. . . had the longest career and produced the most varied body of work of any American artist of the 19th century.”⁷ The *Art Journal* in 1873 wrote that “he seems to have taken kindly to the reproduction of picturesque scenery, in warm climates . . . as if it had grown upon him, by association, a sort of second-nature, which he grasps and perpetuates upon canvas. . . .”⁸

Works in Gilcrease Collection: 1 oil.

Florida River Scene, oil on canvas, 17 x 36 in.

¹Terry A. Neff, ed., *A Proud Heritage: Two Centuries of American Art* (Chicago: Terra Museum of American Art, 1987), p. 133.

²Robert G. McIntyre, *Martin Johnson Heade* (New York: Pantheon Press, 1948), p. 7.

³Theodore E. Stebbins, Jr., *Martin Johnson Heade*, [exhibition catalog] (College Park, MD: Art Department University of Maryland, 1969), section I, 1819-1858, [p. 1].

⁴James Thomas Flexner, *History of American Painting, III: That Wilder Image* (New York: Dover Publications, inc., 1962), p.230

⁵McIntyre, p. 54.

⁶Stebbins, summary of sections I, II, and III.

⁷Stebbins, section I, 1819-1858, [p. 1].

⁸McIntyre, p. 36.

GEORGE PETER ALEXANDER HEALY (1813-1894)

Biographical Information: George Peter Alexander Healy was born July 15, 1813, in Boston, MA, son of a sea-captain who died when George was young. At the urging of Thomas Sully, he opened a studio in Boston at the age of 18. In 1834 he went to Paris to study and remained there where he developed a large patronage, including King Louis-Philippe. He returned to the United States in 1855 and settled in Chicago where he remained for ten years, painting more than five hundred portraits as well as historical and genre subjects. While there he was made a member of the National Academy of Design circa 1857 and was a founder of the Chicago Academy of Design. He returned to Paris in 1865, and after a brief sojourn in Rome 1867-69, he returned to Paris where he remained until 1892. He returned to the United States where he died in 1894.¹

Art Education and Influences: He studied in Paris in the studio of Baron Antoine Jean Gros and with Thomas Couture.

Subject Matter: He painted mostly portraits, and his sitters included many leading statesmen of his time including Lincoln, Webster, J. Q. Adams and A. Jackson, but he also did historical and genre subjects.²

Artistic Commentary: “Healy brought to American democrats an air of sophistication that never seemed sissified or stilted.”³ “. . . Healy borrowed bits from many styles . . . this gives his likenesses a superficial variety, but a second look inspires allover boredom, for his agreeably colored, expert work expresses no personality, not any sitter’s nor the artist’s.”⁴ “His knack of catching a likeness made him acceptable to a generation of Americans who asked of a portraitist little more than a gift for getting a resemblance and a certain polish of workmanship.”⁵

Works in Gilcrease Collection: 3 oils, 6 engravings

Portrait of Stephen Douglas, oil on canvas, 1857. Stephen Douglas (1813-1861) who stood 5’4” was known as the “Little Giant.” Although his body was not unduly short, his lower limbs were truncated. His head was large, his shoulders square, and his chest extraordinarily full. In compensation for his lack of physical stature, he developed a boisterous and exuberant manner. This portrait was painted during Douglas’ second term as United States senator.

Born in New England, Douglas went west in his twenties saying, “I have become a Western man, have imbibed Western feeling principles and interests and have selected Illinois as the favorite place of my adoption.” Almost immediately he became immersed in politics. “I live with my constituents, eat with my constituents, drink with them, lodge with them, pray with them, laugh, hunt, dance and work with them; I eat their corn dodgers and fried bacon and sleep two in a bed with them.” Within two years he was in Congress.⁶

Personally opposed to slavery, he argued for self-determination in the Territories to preserve the Union. He was most interested in expansion, and favored the move into Oregon even though it would have risked war with England. He was a great promoter of “manifest destiny.”⁷

¹ Dumas Malone, ed., *Dictionary of American Biography, VIII* (New York: Charles Scribner’s Sons, 1948, pp. 480-481.

² Peter Hastings Falk, ed. *400 Years of Artists in America 1564-1975, III G-O* (Madison, CT: Sound View Press, 1999), p. 1510.

³ James Thomas Flexner, *History of American Painting, Volume III: That Wilder Image* (New York: Dover Publications Inc., 1970), p. 182

⁴ Flexner, p. 184.

⁵ Malone, p. 481.

⁶ From materials distributed by the curators during docent training for the *About Face* installation.

⁷ Joseph G. E. Hopkins, ed., *Concise Dictionary of American Biography* (New York: Charles Scribner’s Sons, 1964), p. 243.

EARNEST MARTIN HENNINGS (1886-1956)

Biographical Information: Earnest Martin Hennings was born February 5, 1886, in Penns Grove, NJ, and grew up in Chicago. After studying abroad, he returned to Chicago and set up his commercial studio where he painted murals. His work came to the attention of Carter H. Harrison, Jr., a prominent figure in Chicago. In 1817 Harrison proposed to Hennings that if he would go to Taos and paint that he and Oscar Meyer, the meatpacking czar, would guarantee the purchase of his work and support him for one year. Hennings became one of the youngest members of the Taos Society of Artists, the membership of which included two of Hennings's Munich friends, Victor Higgins and Walter Ufer.¹ In 1921 he became a permanent resident of Taos, although he maintained a studio in Chicago. The Santa Fe Railroad commissioned him to do several paintings on the Navajo Reservation in 1955. Hennings suffered a heart attack and died on May 19, 1956.

Art Education and Influences: Hennings studied at the Chicago Institute of Art and in 1912 began studies at the Royal Academy in Munich with Franz Von Stuck, an esteemed teacher and painter. The influence of Von Stuck was evident in Hennings's work throughout his career.

Style and Characteristics: Hennings enjoyed both landscape and portrait painting. His method of working on a painting that included both landscape and figures was to paint the background first. He worked outdoors, returning to his studio to complete final details.² He applied his oil thinly in a sheer layering of strokes and left his paintings to dry for long periods before applying any varnish and then only with careful restraint.³

Subject Matter: "Hennings is noted for his paintings of Native Americans, often on horseback, set in a tapestry of golden aspen or waves of sagebrush. He once claimed that New Mexico had made a landscape painter of him, although he believed his 'strongest work' was in figures."⁴ He painted men, women, and children of all three cultures of New Mexico.⁵

Artistic Commentary: Mabel Dodge Luhan wrote: "Hennings gives us a remembrance of the true life beneath the apparent turmoil of our life. We are grateful to him for the reminder of true reality that we know is always beneath the detail of our tiresome hours."⁶

Quote by Artist: "In every picture I expect the fundamentals to be observed, which I term-draftsmanship, design, form, rhythm, color . . . Design and originality are concomitant qualities of my work."⁷

Works in Gilcrease Collection: 4 oils.

Pueblo Indians, oil on canvas, 44¾ x 50½ in. "Hennings canvases, such as *Pueblo Indians* are sun-filled with a play of strong shadows in contrast with dazzling light, but it is not the flickering play of light more characteristic of the Paris schools. . . . Painted late in his career the canvas is the product of careful planning and unhurried execution. Here Hennings strove for perfection and he achieved it."⁸ [Anne Morand]

¹Patricia J. Broder, *Taos, A Painter's Dream* (Boston: New York Graphic Society, 1980), pp. 253-64.

²*Ibid*, pp. 259-60.

³Mary Carroll Nelson, *The Legendary Artists of Taos* (New York: Watson-Guption, 1980), p. 103.

⁴Dean A. Porter, et. al., *Taos Artists and Their Patrons 1898-1950* (Norte Dame, IN: The Snite Museum of Art, University of Notre Dame, 1999), p. 373.

⁵Broder, p. 253.

⁶*Ibid*, p. 262.

⁷*Ibid*, p. 260.

⁸Fred A. Meyers, et al., *Thomas Gilcrease and His National Treasure*, p. 103.

ROBERT HENRI (1865-1929)

Biographical Information: Robert Henri was born Robert Henry Cozad in Cincinnati, OH, in 1865. After he finished his formal schooling in Cincinnati in 1879, he went into business with his father on the family ranch in Nebraska. In 1882 Henri's father shot a man in self defense, and the family moved from Nebraska to Atlantic City, NJ.¹ Upon completing his formal art training, he moved to Philadelphia where he taught at the Women's School of Design and the Pennsylvania Academy for several years. Henri then went to Paris where he conducted art classes for two years returning to set up his studio in New York. He taught at the New York School of Art and later at the Art Students League as well as his own Henri school.² In 1908 he organized the exhibition of "The Eight" or the "Ashcan School" in protest against the National Academy, and was instrumental in organizing the Armory Show of 1913. He was in Taos from July to October of 1916 and while there painted over 100 canvases. He was elected an associate member of the Taos Society of Artists in 1918. He made two more trips to Taos, but never established a residence. During the final years of his life, Henri devoted himself to travel, painting, and teaching art theory. In 1923 he published *The Art Spirit*, which contained the gist of his teaching and art philosophy.³

Art Education and Influences: At age twenty-one Henri entered the Pennsylvania Academy of Fine Art where he studied under Thomas Anshutz, and the two became lasting friends.⁴ In 1888 Henri moved to Paris to work at the Académie Julian with Bouguereau and Robert-Fleury. He left the academy in 1889 for independent study in Brittany.⁵

Style and Characteristics: "While his early work shows the influence of Impressionism, by the late 1890s Henri was painting portraits and genre studies in a darker, more dramatic realist style derived from the Spanish masters Velázquez and Ribera, and the Dutch painter Frans Hals, as well as the work of Philadelphian Thomas Eakins."⁶ Henri believed in the importance of "life" in art rather than style. He painted his world with freedom and spontaneity. His most characteristic paintings are direct, broadly brushed portraits and figure studies. He used color skillfully and expressively.⁷

Subject Matter: Although Henri encouraged his students to consider painting as a social force, his own fame as an artist rests upon his portraits rather than his genre paintings.⁸ He wanted to paint people who showed individuality, character, dignity and integrity wherever they lived.⁹

Artistic Commentary: "Robert Henri occupies a unique position in American art history. Among artists he is famous today for his greatness as a teacher and among art historians he is noted for having been a link between the painters of the late nineteenth century and the radicals of the early twentieth century."¹⁰

¹Elizabeth Cunningham and George Schrieffer, "Robert Henri," *Masterpieces of the American West: Selections from the Anschutz Collection* (Denver: The Anschutz Collection, 1983), n.p.

²Terry A. Neff, ed., *A Proud Heritage: Two Centuries of American Art* (Chicago: Terra Museum of American Art, 1987), pp. 96-97.

³Helen Appleton Read, *Robert Henri* (New York: Whitney Museum of American Art, 1951), pp. 14-16.

⁴Read, pp. 14-16.

⁵Cunningham and Schrieffer, n. p.

⁶Neff, p. 96.

⁷Read, pp. 7-13.

⁸Martin Wenger, "Robert Henri: Teacher of the Art Spirit," *The American Scene*, III:1, (Spring, 1960), p. 3.

⁹Read, pp. 7-13.

¹⁰Wenger, p. 3.

Quote by Artist: "Art when really understood is the province of every human being."¹¹ "Through art mysterious bonds of understanding and of knowledge are established among men"¹² "Strokes carry a message whether you will it or not."¹³

Works in Gilcrease Collection: 1 oil.

Gregorita, oil, 36 x 26 in. “. . . a painting of a New Mexico Indian girl, which has unusual charm and a power to evoke strong emotions. This portrait . . . is one of the finest done by . . . Henri. Seeing it, one cannot help but know that the artist was a warm-hearted soul, sensitive to the delicacies of humanity.”¹⁴ “The portrait of Gregorita was painted sometime after 1906 when Henri began to travel in the American Southwest in search of picturesque images. The subject is an Indian of Santa Clara Pueblo in New Mexico. The sensitive and warm portrait is representative of the coloristic work Henri began to produce in the early years of the twentieth century. He had achieved a great rapidity of execution, evident in the spontaneous appearance of the portrait.”¹⁵ [Anne Morand]

¹¹Robert Henri, *The Art Spirit* (Philadelphia and New York: J. B. Lippincott Company, 1951), p.1

¹²Henri, p.4.

¹³*Ibid*, p.48.

¹⁴Wenger, p. 3.

¹⁵Fred A. Myers, et al., *Thomas Gilcrease and His National Treasure* (Tulsa: Gilcrease Museum, 1987), p. 32.

EDWARD LAMSON HENRY (1841-1919)

Biographical Information: Edward Lamson Henry was born in Charleston, SC, on January 12, 1841, but grew up in New York and began his art studies at the age of 16. From 1860-63 he lived in Paris, Rome and Florence. Returning to the United States, he sketched and studied with the armies in Virginia during the Civil War.¹ In 1869 he established his studio in New York. Henry was elected National Academician in 1869, and exhibited in London and Paris as well as in the United States. He died in Ellenville, NY, in 1919.

Art Education and Influences: At 17 he studied art at the Pennsylvania Academy of Fine Arts, and also with F. Weber. In 1860 Henry went to Paris where he studied with Suisse and Courbet and enrolled in the atelier of Charles Gleyre.²

Style and Characteristics: "Henry's style and choice of subject matter typified the development of painting in the United States after the Civil War. . . . He painted realistically, representationally or naturalistically reproducing physical visual detail almost as minutely as in photography, with colors subdued."³ "Henry collected visual facts with great industry, using as sources sketches, photographs, old printed and written descriptions."⁴ He believed that a picture first of all must tell a story. In representing notable occasions he frequently crowded his canvases to include as many personages as possible.⁵ His great attention to detail gives his work historical importance.

Subject Matter: Henry painted genre paintings as well as portraits. He was particularly interested in the life and customs of the United States, 1800-50.⁶

Artistic Commentary: "The people in his paintings and on his canvas were to him truly alive. Village streets and the country scenes which he loved so to paint, of course, were all from the immediate time; but an old chair, an old clock an old piece of china, was full of memories of those who had used and handled them. He saw so much; yes! in the present too, as well as in the past."⁷ "His special gift lay in the line of American genre, and he painted scenes from the real life with a keen eye for character."⁸

Works in Gilcrease Collection: 2 oils.

Incident in Indian Legend, oil, 16 x 12 in.

Sunday Morning, 1898, oil on canvas, 39¾ x 69¼ in. ". . . recreated a Sunday morning scene in front of the old Dutch church at Bruynswick, Ulster county. He had the church at first hand to study, for visual accuracy. He eliminated one of its five columns, saying that the church could have only four. Myth is strong; today the caretaker tells visitors that the fifth column was added after the picture was painted. Henry may have been influenced in his standard of ideal church architecture."⁹

¹Glenn B. Opitz, ed., *Mantle Fielding's Dictionary of American Painters Sculptors & Engravers*, (Poughkeepsie, NY: Apollo Books, 1983), p. 423.

²Elizabeth M. A. McCausland, *The Life And Work of Edward Lamson Henry, NA 1841-1919*, New York State Museum Bulletin Number 339 (September 1945), p. 25.

³McCausland pp. 112-113.

⁴*Ibid*, p. 95.

⁵Dumas Malone, ed., *Dictionary of American Biography, VIII* (New York: Charles Scribner's Sons, 1943), p. 548.

⁶Malone, VIII, p. 547.

⁷McCausland p. 341.

⁸Opitz, p. 423.

⁹McCausland p. 114-115.

JOE H. HERRERA (1923-2001)

See-Ru (Blue Bird)

Biographical Information: Joe H. Herrera was born May 17, 1923 at Cochití Pueblo, NM, the son of Tonita Peña and Felipe Herrera.¹ He served in the U. S. Air Corps during WWII. After the war he returned to New Mexico and established his residence in Santa Fe. For a time he worked in the Laboratory of Anthropology reproducing pottery designs. After completing his university education, he devoted most of his time to painting, but later in life he worked as director of Indian Education at New Mexico State University.

Art Education and Influences: He graduated from the Santa Fe Indian School in 1940, received his BA in art education from the University of New Mexico in 1953, and his MA from the University of New Mexico in 1962.

Style and Characteristics: “Joe Herrera developed three outstanding traits which are reflected in his work--one in which there is a perfectly delineated single dance figure, the second a dance group, and third an abstract style utilizing native designs. . . . Often he has used a colored paper to complement the tones in which his subjects are painted. . . . The outlines of the figure are clear and clean, all detail is neatly and accurately depicted. The style is, withal, conservative and decorative.”² He is restrained in his portrayal of action, frequently merely suggesting it with the swing of a necklace or sash.

Subject Matter: Herrera concentrates mostly on dance figures - singly or on a group, but occasionally departs from this subject to portray other aspects of Indian life.

Artistic Commentary: Hester Jones summed up Herrera’s chief characteristics: Herrera follows “the tradition of his mother, Tonita Peña in keeping to the simplest form of Indian painting. . . . His drawing and color, his sense of rhythm and design are superb.”³

Works in the Gilcrease Collection: 7 tempera.

Plowing Ceremony, tempera, 21¾ x 10¾ in. “*Plowing Ceremony* is indicative of Herrera's work with its cleanly executed line, notable color, and interesting and accurately depicted details. However, the subject departs from his traditional dance figures. The domestic scene is elevated to the ceremonial by the addition of the Koshare planting seed. The elaborate setting with pueblo in the background, is miniaturized to imply distance.” [Anne Morand]

The Koshare (Clown) represent spirits of the deceased. Their hair is tied up with corn husks and strips of rabbit fur are tied to the wrists and legs. The Koshare possesses the power to bring rain and influence the growth of crops. In ceremonial dances they pantomime, with exaggerated gestures, the chorus or the dancers themselves. Between dances they indulge in ribald horseplay.⁴

Buffalo Dance, tempera, 12½ x 9¼ in.

¹Patrick D. Lester, *The Biographical Dictionary of Native American Painters* (Tulsa: Sir Publications, 1995), 231.

²Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (2nd ed.; Tucson: The University of Arizona Press, 1973), p. 137.

³*Ibid*, p. 141.

⁴Tom and Mark Bahti, *Southwest Indian Ceremonials* (rev. ed., Las Vegas: KC Publications, 1997), p. 20

VELINO SHIJE HERRERA (1902-1973)

Ma Pe Wi (Red Bird)

Biographical Information: Velino Shije Herrera was born October 22, 1902, at Zia Pueblo, NM. His painting career began about 1917. He painted for a short time for the School of American Research and was painting instructor at Albuquerque Indian School in 1936. Herrera painted several murals for the Department of Interior Building in Washington and illustrated a number of books. He was also a rancher. He died January 20, 1973, in Santa Fe.¹

Art Education and Influences: Herrera had an elementary school education and no formal art training.

Style and Characteristics: “His work is done in a flat style, or with little shading, or in full perspective.”² He often combined several styles in one painting. As he matured he became bolder in color and style. He painted “most dynamic hunts, with snorting buffalos, beautifully formed and exquisitely colored horses, and riders whose bodies are modeled in color to the last muscle.”³

Subject Matter: His subject matter “varies from the old way of life to modern portraits. Native dances and everyday life of the pueblo claim his first and most capable attention. Horses and other animals have been popular subjects.”⁴ He produced ceremonial, traditional and genre subjects.

Artistic Commentary: José Rey Toledo described Herrera as a “‘singing artist’--one who would know which ceremony he was painting by the song he sang at the drawing board.” Harley Burr Alexander said in 1932, “The art of San Ildefonso, for example, has certainly been more affected by the work of Velino Herrera than by any other single external influence. . . . It is to Velino that are due the introduction of the highly conventionalized cloud crescents, with pendant rain... to Velino again is due the popularity of the pinto pony as a decorative figure; and Velino and Fred Kabotie are the real developers of the modelled figure in Pueblo Indian art.”⁵

Works in Gilcrease Collection: 18 tempera, 1 watercolor.

***Pueblo Ceremonial Dance*,** tempera, 28¾ x 21¾ in. “Working in a manner that departed from the typical flat style with little shading or perspective, Herrera modeled his figures to imply mass and firmly grounded them by adding slight shadows at their feet. *Pueblo Ceremonial Dance* is unusual, even for Herrera, in the depth implied by smaller-scale figures in the background. He frequently combined realism and abstraction in the same composition.” [Anne Morand]

¹Jeanne O. Snodgrass, comp., *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, 1968), p. 73.

²Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (Tucson, AZ: The University of Arizona Press, 1957), p. 70.

³*Ibid*, p. 71.

⁴*Ibid*, p. 70.

⁵*Ibid*, p. 72.

VALJEAN McCARTY HESSING (1934-2006)

Choctaw

Biographical Information: Valjean McCarty Hessing was born August 30, 1934, in Tulsa, Oklahoma, to Vernon Clay McCarty, honorary Choctaw Chief and Madelyn Helen Beck. She was reared by her mother's parents, who were also Choctaw. She died at her home in Onarga, Illinois, on October 7, 2006.¹

Art Education and Influences: Her interest in painting began in grade school in Tulsa, Oklahoma. She was yearbook artist at Tulsa Central High School and she attended Mary-Hardin Baylor College in Belton, Texas (1952-54) and The University of Tulsa (1954-55). She married Robert C. Hessing in 1954 and devoted most of her time to rearing their four children until 1964, when she began to devote more time to her art.² She was also a commercial artist. Among her many awards and honors: in 1974, she was the first woman to be designated a Master Artist by the Five Civilized Tribes Museum in Muskogee, Oklahoma.³

Style and Characteristics: She developed a contemporary flat style through the use of pastel, acrylic, watercolor, pen and ink, prints and clay.

Subject Matter: She used Choctaw people, events, motherhood, children, daily life as her subject matter.

Artistic Commentary: In connection with a 2008 exhibit of Hessing's work at the Institute of American Indian Arts (IAIA) Museum in Santa Fe, the IAIA website commented that "Hessing's work illustrates the deep pride she had in her people and family.... Curator Tatiana Lomahaftewa-Singer of IAIA Museum stated "Hessing was first noticed for her artistic abilities at age 11 and during her college years she came to admire the flat style painting that became her chosen method of depicting moments in Choctaw history."⁴

Works in Gilcrease Collection: 1gouache

Coming Home, 1975, gouache on paper.

"When the Choctaw and Chickasaws tried to remain neutral during the Civil War, they raised three regiments, known as the Second Indian Brigade. They gave their support to the Confederacy, although they did little active fighting during the war. The Choctaw troops took part in the fighting in Arkansas and Missouri. They also built up great defenses in temporary camps in their own area. Some of the men wore everyday clothing, but some were issued official army garb, as the marched off to their stations. Although gray was the officially adopted color for the Confederate army uniform, the color known as "butternut" was worn by the Choctaw and Chickasaw soldiers. Many made their own shoes, as shoes became scarce for distribution. The Choctaws suffered by the thousands from a food shortage in the last two years of the war. The Union forces captured Fort Smith, Arkansas and Scullyville [Indian Territory], the Choctaw outpost and defeated the Cherokee and Creek Nations, which brought about the Choctaw's and Chickasaw's destitution and hunger. When the government of the South collapsed, the Choctaw and Chickasaw people were left completely at the mercy of the federal government, for they had been guilty of taking up arms against the United States. When the soldiers returned to their homes after the war, there was much rejoicing, feasting and celebrating."⁵

¹Chicago Tribune Obituaries, 14 October, 2006: www.legacy.com/obituaries/chicagotribune/obituary.aspx?pid=19549272.

²Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), p. 74.

³Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), p. 233.

⁴Institute of American Indian Arts Museum: www.iaia.edu/museum/exhibition/valjean-hessing/

⁵Description from the back of the painting, supplied to the Docents by Carole Klein, Gilcrease Associate Curator of Art

EDWARD HICKS (1780-1849)

Biographical Information: Edward Hicks was born in 1780 in Buck's County, PA. When he was twelve he was apprenticed to a carriage maker. In his early 20s he became a Quaker, and was a prominent Quaker preacher as well as a coach, sign and ornamental painter. Artist Martin Johnson Heade served his apprenticeship as a coach painter with Hicks. With his cousin Elias Hicks he played an active part in the Separation, the splitting of the Quakers into the Orthodox (evangelical) and Hicksite (unitarian) groups. During his lifetime Hicks was more recognized for his religious activities than for his art. As a Quaker preacher, he received no compensation and used painting to support himself. He continued to paint until his death August 23, 1849.

Art Education and Influences: Edward Hicks had no formal education in drawing or painting.

Style and Characteristics: Hicks was an American folk artist (he is sometimes referred to as an American primitive or a naive painter) and his paintings fall into that general style. The poses of his figures are static. The forms are flat and contours are carefully defined. He had trouble with both anatomy and perspective but faces are often realistic. His work is honest and straightforward and presents a view of social history. Like most folk artists he depended on what he knew rather than what he saw. He had his own inner vision of what he wanted to say and he said it with clarity and energy. "Edward Hicks . . . reveled in brightness and richness of tone. Though he was a quietist in religious belief and wore the plain coat, the pigments on his palette were not limited to the Quaker spectrum. However much his fellow meeting-goers rejected red, the painter embraced it, introducing into his Penn's Treaty a scarlet cloak where [Benjamin] West showed none. . . ." ¹

Subject Matter: Hicks painted the places and events of the daily lives of country people on farms and in the small towns and expressed his own patriotic and religious beliefs. His best known subject was *The Peaceable Kingdom*, and he is said to have painted over 100 examples. Other subjects which he painted were *Washington Crossing the Delaware*, *The Falls of Niagara*, *Noah's Ark* and *Penn's Treaty*.

Artistic Commentary: "Edward Hicks is the most popular of American Folk Painters and his pictures command prices far beyond those of other primitive artists." ²

Quote by Artist: "If the Christian world was in the real spirit of Christ, I do not believe there would be such a thing as a fine painter in Christendom. It appears clearly to me to be one of those trifling, insignificant arts, which has never been of any substantial advantage to mankind. But as the inseparable companion of voluptuousness and pride, it has presaged the downfall of empires and kingdoms. . . ." ³ "I am nothing but a poor old worthless insignificant painter." ⁴

Works in Gilcrease Collection: 1 oil.

Penn's Treaty, c1835, oil on canvas, 17½ x 23½ in. Nine versions of *Penn's Treaty* are known. It is unlikely that Edwards had seen the original of Benjamin West's *Penn's Treaty With the Indians* painted in 1771, but it is possible that he had seen an engraving of it. Penn took measures to protect the Indians "against rum the rapacity of white traders, and to insure fairness in land transactions. The Indians consequently were intensely loyal to him. . . . Tradition has fused his several treaties made with the Indians into one great one, 'under the elm tree at Shackamaxon'" in 1682. ⁵

¹Eleanor Price Mather, *Edward Hicks: His Peaceable Kingdoms and Other Paintings* (Newark: University of Delaware Press, 1983), p. 53.

²Mather p. 15.

³Alexander Eliot, *Three Hundred Years of American Painting* (New York: Time Incorporated, 1957), p. 62.

⁴*Ibid*, p. 63.

⁵Joseph G. E. Hopkins, ed., *Concise Dictionary of American Biography* (New York: Charles Scribner's Sons, 1964), p. 784

“Top lines on scroll suggest writing, but are not decipherable. Below Penn’s left hand is written, ‘Charter of/Pennsylvania/North America.’ Beneath are signatures: ‘Wm. Penn/ Thos Loyd/ Thos Story/ James Logan/ Thos Janney/ Wm. Markham.’ Original veneered corner-blocked frame inscribed in gold: ‘PENN’S TREATY.’”

“Comment: The Indian motif is stressed by a pair of aborigines with bows from Mumford’s *Philadelphia Landing* and a group of four seen chatting with two Quakers in the middle distance. Penn’s ship, the *Welcome* (its gun ports suggesting a frigate rather than a ship of peace), comes from Mumford’s *Chester Landing*.”⁶

⁶Mather, p. 173.

VICTOR HIGGINS (1884-1949)

Biographical Information: William Victor Higgins was born June 28, 1884 in Shelbyville, IN, and reared on the farm of his grandfather. Victor was the third of eleven children, always preferring art before farm chores. His first exposure to art is said to have been at age nine watching an itinerant artist paint an advertisement on the side of the Higgins barn. At 15 he had saved enough money to go to art school, purchased a one-way ticket to Chicago and never returned home except as a visitor and a nationally recognized painter. He came to the attention of Chicago Mayor Carter Harrison, Jr., in 1913 and by November 1914 he was in Taos, sent there by Harrison and his associates to paint New Mexico scenes. In 1915 he was invited to join the Taos Society of Artists as an associate and became a full member in 1917. The National Academy of Design elected him an Associate in 1921 and in 1935 elected him to full membership. He was also one of the Taos artists asked to paint murals for the state capitol of Missouri in Jefferson City.¹ Higgins died of a heart attack in Taos, August 22, 1949.²

Art Education and Influences: In 1899-1910 Higgins worked and studied in Chicago at the Art Institute and Chicago's Academy of Fine Arts. After brief periods in California and New York, he went to Europe in 1911. In Paris he studied at the Académie de la Grande Chaumière under René Menard and Lucien Simon and in Munich under Hans von Hyeck. While in Paris he met Walter Ufer. Higgins returned to Chicago in 1914, where he was offered a commission by Carter H. Harrison Jr., to do a landscape of Taos. He painted with the Legendary Artists of Taos 1917-1926.³

Style and Characteristics: Returning from study in Europe he encountered modernity. His own style developed through changes during his lifetime from "Munich style" to forms of impressionism. Bold brush strokes were free in earlier work to later a more graphic quality, even to a cubist style in his last years.⁴ "Higgins was never an illustrator. Always an 'easel painter,' he dispensed with the detail that is characteristic of illustration and concentrated on composition."⁵ "Because of his explorations in modernism and his enthusiastic embrace of new ideas, Higgins was considered the most progressive member of the Taos Society of Artists and a bridge between his more conservative colleagues and the younger modernists who were arriving in Taos."⁶

Subject Matter: Higgins painted landscapes, still life, flowers and Native American people of Taos.

Artistic Commentary: "Though he died in 1949 in relative obscurity, his works are now prized for their beauty, their technique, and the link they provide between conservative painters of the traditional schools and the bold, new painters of the modernist movement. From his early heroic oils to his late "Little Gems," Higgins work mirrors the development of American art in the first half of this century."⁷

Quote by Artist: "The term reality is greatly misunderstood. It does not mean the ability to copy nature, as most people seem to think, it means more than that, the reality of being. The difference between the modernistic and the romantic form of art, as I see it, is the architectural basis. The modern painter . . .

¹Mary Carroll Nelson, *The Legendary Artists of Taos* (New York: Watson-Guption Publications, 1980), p. 74

²Dean A. Porter, Ph.D., *Victor Higgins An American Master* (Salt Lake City: Peregrine Smith Books, 1991), pp 20-21.

³Porter, pp 19-36.

⁴*Ibid*, pp. 27-37.

⁵Nelson, p.. 72.

⁶Dean A. Porter, et. al., *Taos Artists and Their Patrons 1898-1950* (Norte Dame, IN: The Snite Museum of Art, University of Notre Dame, 1999), p. 374.

⁷Porter (from the book cover)

builds his picture, he does not merely paint it. He has his superstructure, his foundation, just as an architect has for his buildings.”⁸

Works in the Gilcrease Collection: 1 oil.

The Race, [sometimes referred to as *Horse Race* in the literature] oil on canvas, 24 x 27 in. “. . . painted in the late afternoon, the sun turns the buildings from their traditional sand to a brilliant gold color. The radiant colors of the man-made structures stand stark contrast to the deep blacks of the mountains and the stormy clouds.

“Higgins was also concerned with the dynamics of the three horsemen on mounts streaking by the unusually large, open gates. Is their race against each other, or it is against the encroaching storm which is already obliterating the mountains? In the lower right of the gate opening, he paints a single, shawled figure. She appears almost stationary when seen with the horsemen. Higgins’s harsh, sometimes violent contrasts, are very much a part of his thirties modernism.”⁹

⁸Nelson, p. 75.

⁹Porter, p. 186.

JOAN HILL (1930-)
Creek-Cherokee *Chea-Se-Quah*, or Redbird

Biographical Information: Joan Hill was born in Muskogee, Oklahoma, on December 19, 1930, daughter of William McKinley Hill and Winnie Davis Harris, both Creek-Cherokee. Her maternal grandfather, Red Bird Harris, was a noted Creek leader; her paternal grandfather, George Washington Hill, was a Creek Chief. Her maternal great grandfather was Colonel Red Bird Harris (Cherokee).¹ She resides in Muskogee. In 1974, the Five Civilized Tribes Museum designated her as a Master Artist, the first woman to be so honored. By 2001, Hill had accumulated 270 awards for her paintings, making her the most honored American Indian woman artist in the United States. The Philbrook Museum awarded her the Waite Phillips Special Artists Trophy for lifetime achievement, the Smithsonian Institution designated her one of the People of the Century and she received the Academia Italia's (Cremona) Oscar D'Italia Award in 1985.²

Art Education and Influences: Educated in the Muskogee public schools, the artist attended Muskogee Junior College and Northeastern State University, Tahlequah, receiving a bachelor's degree in education. She also studied with Frederick Taubes and at Bacone College with Dick West and she took courses in art at the Philbrook Museum. After teaching at Roosevelt Junior High School in Tulsa from 1952 to 1956, she devoted full time to painting, except for a period as director of the Muskogee Art Guild from 1958 to 1964.

Style and Characteristics: As she was not raised in an American Indian tradition, West encouraged her to observe and learn from traditional Indian cultures, history and art. Hill has painted in several styles, including realism, abstraction, expressionism and abstract expressionism and in a wide variety of media, including oil, tempera, water color, pastel, pen and ink and mixed media.

Subject Matter: When depicting American Indian subject matter, she often blends traditional Indian two-dimensional flat style with various contemporary styles.

Works in Gilcrease Collection: 1 acrylic

***Harvest Celebration of the First Fruits*, 2004, acrylic on canvas**

¹Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), pp. 75-76.

²Dianna Everett, © Oklahoma Historical Society: www.digital.library.okstate.edu/encyclopedia/entries/H/HI022.html. See also Robert Henkes, *Native American Painters of the Twentieth Century: The Works of 61 Artists* (Jefferson, North Carolina: McFarland & Company, Inc., Publishers); "Joan Hill," Vertical File, Tulsa City-County Library, Tulsa, Oklahoma; Judith Hughes, "Joan Hill," *Southwest Art* (March 1995). Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa, Oklahoma.: SIR Publications, 1995), pp. 235-36.

THOMAS HILL (1829-1908)

Biographical Information: Thomas Hill was born September 11, 1829, in Birmingham, England. In the 1840s the family emigrated to Taunton, Massachusetts. After serving as an apprentice to a coach-maker, Thomas went to work for a Boston furniture-maker as a decorative artist where he gained recognition as a grainer and hair-line scroller. After studying a year in Philadelphia, he supported himself painting carriages while traveling and painting in the White Mountains of New Hampshire with Albert Bierstadt as a sketching companion.¹ Because of ill health Hill moved to California in 1861 and opened a studio in San Francisco where he spent five years painting landscapes and historical scenes, and became the leader of the San Francisco artists, spending his summers in Yosemite where he became known as the "Pioneer Artist of Yosemite."² He had enormous success in the 1870s and quickly became wealthy. However, the economic depression of the 1880s combined with a changing taste in art, led to his financial ruin. His art studio was sold to pay his debts, and in 1882 he held an auction to try to sell accumulated paintings. He died July 1, 1908, in Raymond, California.³

Art Education and Influences: At 24 he moved to Philadelphia and enrolled in life class at Pennsylvania Academy of Fine Art under Peter Frederick Rothermel, American-born landscape and portrait painter.⁴ In 1866, he went to Paris as a pupil of Paul Meyerheim who, after seeing Hill's sketches of the Fontainebleau woods, advised him to specialize in landscapes.⁵

Style and Characteristics: "Hill worked quickly and liked big brushes. He used 'accidental effects' to his advantage. His paintings look as though his brush was slightly ahead of his thoughts, as if he thrived on a certain intensity he himself created."⁶ He preferred broad brushwork, and often muddled his colors by overmixing.⁷ "Hill's work, in his mature style, is the link between process and expression in American landscape painting in the nineteenth century."⁸

Subject Matter: He painted genre, landscape and portraits, but his principal subject was Yosemite.

Artistic Commentary: Benjamin Champney wrote: "Thomas Hill has all the facilities of Bierstadt and can make more pictures in a given time than any man I ever met. In one afternoon of three hours in the White Mountain forests, I have seen him produce a study 12 x 20 in size, full of detail and brilliant light. There is his great strength, and his White Mountain wood interiors have not been excelled."⁹ His detractors described him as "an evil-tempered old man sitting like a 19th century spider in his studio . . . at the approach to Yosemite Valley in California."¹⁰

Works in Gilcrease Collection: 12 oils.

¹Peggy and Harold Samuels, et. al., *Techniques of the Artists of the American West* (Secaucus, NJ: The Wellfleet Press, 1990), p. 104.

²Jeanne Van Nostrand, *The First Hundred Years of Painting in California, 1775-1875* (San Francisco: John Howell-Books, 1980), pp. 102-103.

³Samuels, *Techniques*, pp. 105-6.

⁴Peggy and Harold Samuels, *The Illustrated Biographical Encyclopedia of Artists of the American West* (Garden City, NY: Doubleday and Company, Inc., 1976), p. 226.

⁵*Ibid*, *Illustrated Encyclopedia*, p. 226.

⁶Samuels, *Techniques*, p. 106.

⁷*Ibid*, *Techniques*, p. 108.

⁸Marjorie Dakin Arkelian, *Thomas Hill: The Grand View* [exhibition catalog Sept 23 to Nov. 16, 1980] (Oakland, CA: Oakland Museum Art Dept, 1980), p. 9.

⁹Arkelian, p. 12

¹⁰Samuels, *Techniques*, p. 103.

Chilnaulina Falls, Yosemite, oil on canvas, 17 x 13 in.

Donner's Lake In the Sierras, oil on canvas, 12 x 16 in.

Early Morning In the Hills, oil on canvas, 13 x 20 in.

Geyser In Yellowstone, oil on canvas, 30 x 41 in.

Illilouette Falls, Yosemite, oil on canvas, 19 x 13 in.

Landscape, oil on canvas, 13 x 20½ in.

Mount Hood (Oregon), oil on canvas, 13 x 20½ in.

Mt. Hood, 1880, oil on canvas, 29 x 52 in. “. . . a picture of a mountain near Portland, Oregon, is a good example of Hill's technique. The canvas is divided into two parts. The bottom half is comprised of a group of Indians returning to a campsite where a meal and a warm fire are waiting. The upper portion is a view of the white mountain, which appears to be almost floating in the distance as a cloud, or even acting as a protector for the inhabitants of its valley. There has been some controversy about the precise location of the view of the mountain. Some believe that the mountain portrayed here is really a composite of Mt. Hood and Mt. Rainier. Hill spent much time with the composition, evidenced by his labored reworking of the mountain. Close examination reveals that Hill reduced the initial size of the mountain to better fit the composition.”¹¹

Shasta Mountain And Castle Lake, oil on canvas, 13 x 21 in.

Squaw Valley (Oregon), oil on canvas, 13 x 20 in.

Yosemite Valley (#1), 1888, oil on canvas, 30 x 20 in.

Yosemite Valley (#2), oil on canvas, 30 x 20 in.

¹¹Anne Morand and Kristin Norell, *The Gilcrease Comes to Scottsdale*, [exhibition catalog] (Scottsdale, AZ: Fleischer Museum, 1990), p. 38.

ALEXANDRE HOGUE (1898-1994)

Biographical Information: Alexandre Hogue was born in Memphis, MO, Feb 22, 1898, the son of a Presbyterian minister. Shortly after his birth, the family moved to Denton, TX. His fascination with the land began while watching his mother tend her garden and hearing her talk about “Mother Earth,” and with visits to his sister’s farm near Dalhart, TX. After high school, he took a job with the Bureau of Engraving in Minneapolis and later worked at a St. Paul newspaper. He returned to Dallas in 1919 and worked in a variety of jobs including illustrator for the Dallas Morning News, art director for an advertising firm, and freelance commercial artist. In 1921 he moved to New York City where he found work in several studios doing lettering for advertising. He returned to Texas in 1925 to become a full time painter. Beginning in 1926 he made regular trips to Taos, the visits usually lasting several months.¹ In 1931 he became summer instructor at Texas State College for Women at Denton, TX. He was head of the Art Department of Hockaday Junior College in Dallas from 1936-42, technical illustrator for North American Aviation Corporation in Dallas from 1942-1945, Professor of Art at the University of Tulsa 1945 to 1968 and became Emeritus Professor there in 1969. He was head of the Art Department at the University of Tulsa from 1945-1963.² Hogue died in Tulsa in 1994.

Art Education and Influences: Hogue received his earliest art instruction from Elizabeth Hillyar in Denton, TX. Her methods emphasized mass over outline and proved to be the basis for Hogue’s conception of form. While a student at Bryan Street High School in Dallas, he contributed illustrations to the school newspaper. Unable to afford college, he attended night classes in life drawing at the Minneapolis College of Art and Design with Clarence Conaughy who had studied with Robert Henri and Kenneth Hays Miller. While he was in New York he took one class at the Art Students League. These classes were the only formal art training Hogue ever received. He was one of the artists who accompanied Texas painter Frank Reaugh on his painting trips to West Texas in the 1920s. He formed a close friendship with Ernest Blumenschein in Taos and although he did not describe himself as Blumenschein’s student, he admired him and sought his advice.

Style and Characteristics: “By the 1930s, the three major factors in Hogue’s career and the development of his style were established. The most important factor was his feeling for nature and her processes, the second was his understanding of Indian art and culture, especially as it applied to spiritual identification with nature, and the third was his background in design, specifically calligraphy.”³

Subject Matter: Hogue painted images of the Taos Indians and of the Texas landscape. Particularly noteworthy was his “erosion series,” which depicted the landscape of the Dust Bowl.

Artistic Commentary: “The surfaces of Hogue’s paintings are generally less impastoed than are those of Blumenschein. The overall surfaces of Hogue’s paintings seem less fluid and more tightly, sharply rendered. Blumenschein’s organization of clearly demarcated planes that bend and tilt into space is similar to Hogue’s, but the highly personalized brushstroke and heightened color are understated by the younger artist.”⁴ “Hogue . . . distills the landscape into a broad, organically-contoured organization.”⁵

¹Lea Rosson DeLong, *Nature’s Forms/Nature’s Forces: The Art of Alexander Hogue* (Norman: University of Oklahoma Press, 1984), pp. 7-8.

²*Visionary of the Western Landscape: Alexander Hogue, A Retrospective Exhibition* (Tulsa: University of Tulsa, 1993), p. 28.

³DeLong, p. 15.

⁴*Ibid*, p. 12.

⁵*Ibid*, p. 11.

Quote by Artist: In speaking of his dust bowl paintings Hogue said, “I saw the whole works with my own dust-filled eyes. I consider this subject beautiful in a terrifying way. I’ve always been interested in that kind of beauty--things that scare you to death but still you’ve got to look at them.”⁶ “And so the American artist in general will come of age only when he has the stamina to blaze his own trails through the part of the country in which he lives. It is encouraging that many are . . . doing this.”⁷

Works in Gilcrease Collection: 1 oil, 3 lithographs, 1 pencil.

Crucified Land, 1939, oil on canvas, 42 x 60 in. Hogue’s explanation: “The red soil from the area south of Denton was chosen as in keeping with the symbolic meaning of land crucified. This is an abandoned field once farmed by the guy who plowed downhill, inviting water erosion to eat through the rows. All furrows point to the tractor which represents man’s misuse of the land and although it is the smallest item in the picture, still it cannot be missed because of the compositional use of the rows. The rain at the upper left has just passed leaving everything wet and glistening and leaving the overalls on the scarecrow hugging tight to the 2 x 4 support which thus becomes a dominant cross further symbolizing the idea embodied in the title. The whitish-green needle grass moves in and takes over where soil is depleted. Notice the serpentine effect in the water with the actual serpent form of the water in several places swimming up and down stream: a further symbol of the evil effects of erosion.”⁸

“Hogue was among the very few painters who dealt directly with the Dust Bowl and who treated it in a soberly realistic fashion. . . . Hogue’s paintings show that his sympathies lay with the land, not with the people who suffered under its failure. . . . Hogue’s obvious partisanship with the land sets him apart from . . . other commentators.”⁹

⁶DeLong, p. 19.

⁷*Ibid*, p. 16.

⁸*Ibid*, p. 130.

⁹*Ibid*, p. 19.

JACK HOKEAH (1902-1969)

Biographical Information: Jack Hokeah, Kiowa, was born in 1902 in western Oklahoma, a grandson of warrior White Horse.¹ Orphaned as a young boy, he was raised by his grandmother. After the Kiowa artists attended the Gallup Inter-Tribal Ceremonials in New Mexico in 1930, Hokeah was adopted by Maria Martínez, the potter, and remained in San Ildefonso for a number of years.

Art Education and Influences: Hokeah was one of the so called “Kiowa Five” artists. Hokeah also later studied in Santa Fe. See article “Kiowa Artists”

Style and Characteristics: See article “Kiowa Artists”

Subject Matter: Hokeah painted Indian dancers.

Artistic Commentary: “Champion dancer and leader of dance troupes, he painted what he knew well. What his bold and theatrical painting of dancers may have lacked in delicacy and sensitivity was made up by the exuberance with which he endowed these powerful and arresting figures.”²

Works in Gilcrease Collection: 18 tempera, 1 lithograph.

Ceremonial, 10 x 16½ in.

¹Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 79.

²*Ibid*, p. 79.

WINSLOW HOMER (1836-1910)

Biographical Information: Winslow Homer was born in Boston to a father who ran an import hardware business and a mother who was an amateur watercolorist. He lived in New York in the early part of his career. In 1857 he began work for the *Harper's Weekly* who commissioned him to cover Lincoln's inauguration and later assigned him as an artist-correspondent to the Army of the Potomac.¹ After the war, he turned to oil painting. He built a house in Prout's Neck, Maine in 1883 and lived the rest of his life there.

Art Education and Influences: He was apprenticed to a commercial lithographer at age 19 and spent two years copying pictures for sheet music, cards, and posters. Although essentially self taught, he received brief training in drawing at the National Academy of Design and studied for a short time with painter Frederick Rondel.²

Style and Characteristics: "Homer's purpose consisted of the making of a modern, national, and democratic art, derived from native materials and formed in a native language of style. He depicted ordinary people in commonplace acts and places—the 'actual life of men and women in the nineteenth century.'"³

Subject Matter: Homer began his career as an illustrator. He documented much of the Civil War with his illustrations, concentrating on everyday camp life, avoiding heroic or spectacular scenes.⁴ From that work he turned to oil painting and watercolor. His subject matter was democratic, nonexclusive, until the later years of his career when he turned almost entirely to painting the sea or seascapes. In the early nineties after he moved to Prout's Neck "the endless struggle of the Banks fishermen against an implacable ocean transformed the genre subject into a new kind of adventure picture with all the heroicness of history painting. . . . his interest in the sea continued to grow until man seemed to recede and the battle of the elements became the drama."⁵

Artistic Commentary: A critic wrote of Homer's watercolors in 1879, "They bear unmistakable marks of having been made outdoors in the summer and the sunlight. Their style is large and bold, free and strong, the style of a lusty and independent American who goes out to nature ...unaided by precedent. . . ." ⁶ Robinson and Downes write "Homer is a Yankee Robinson Crusoe . . . he is occupied with great things. When future generations come to look at what we have done in art they will proclaim him the great American painter of our epoch."⁷

Quote by Artist: About his method Homer said, "I prefer every time a picture composed and painted outdoors."⁸ "When I have selected the thing carefully, I paint it exactly as it appears."⁹

¹Alexander Eliot, *Three Hundred Years of American Painting* (New York: Time Incorporated, 1957), p. 135

²Terry A. Neff, ed., *A Proud Heritage: Two Centuries of American Art* (Chicago: Terra Museum of American Art, 1987), p. 159.

³Nicolai Cikovsky, Jr., *Winslow Homer* (New York: Harry N. Abrams, Inc., 1990), p. 42.

⁴Eliot, p. 135.

⁵Milton W. Brown, *American Art* (New York: Abrams, 1986), p. 276.

⁶Cikovsky, p. 50.

⁷*Ibid*, p. 94.

⁸*Ibid*, p. 50.

⁹Eliot, p. 135.

Works in Gilcrease Museum: 1 oil

Watching the Breakers, 1891, oil on canvas, 30 x 40 in.. This painting is from the mature period of Homer's career. "The force of waves breaking on a rocky coast is depicted . . . by a translation of graphic techniques into oil paint. The waves are suggested by broad strokes of oil paint; the range of light is made dramatic by the strong contrast between the dark dark of the rocks and the light white of the spume. Into this drama of natural elements Homer places two female figures. Pictorially emphasized by touches of red, these powerful figures are part of a female race invented by Homer. In his early paintings it is a race of young gentle ladies who play croquet or dream under the blossoms of an apple tree. By the time of Homer's late paintings, as in *Watching the Breakers*, the ladies have grown into monumental embodiments of the indomitable spirit of humankind."¹⁰ [Fred Myers]

¹⁰Fred A. Myers, et al., *Thomas Gilcrease and His National Treasure* (Tulsa: Gilcrease Museum, 1987), p. 36.

JEAN-ANTOINE HOUDON (1741-1828)

Biographical Information: Jean-Antoine Houdon was born in Versailles but grew up in Paris where his father was concierge to the Comte de Lamotte, whose Paris hotel housed the Ecole Royale des Elèves Ecole Royale des Elèves Protégés.¹ He studied in Rome from 1764-68 and then returned to Paris where he lived the remainder of his life. In 1785 he was persuaded by Jefferson, Ambassador to France, to come to America to execute a statue of Washington.

Art Education and Influences: The Ecole Royale des Elèves Protégés where Houdon's father worked as doorkeeper, was the institution which trained the winners of the Grand Prix of the Académie Royal de Peniture et de Sculpture before they were sent to the Académie de France in Rome. It was this exposure to some of the best artists in France that encouraged Houdon's vocation. He studied in the studios of René-Michel Slodtz, Jean-Baptiste Lomoyne and Jean-Baptiste Pigalle, and won the Académie's third prize for sculpture in 1756 and the Grand Prix in 1761. He also spent three years at the Ecole des Elèves Protégés before going to Rome in 1764.²

Style and Characteristics: Houdon created different types of busts. Some are depicted in contemporary costume and hair styles, and some with their hair dressed in the Roman manner with shoulders naked or covered with antique drapery. He adopted a new manner of treating the eyes: "a small isthmus of marble within the excavated socket to catch the light represents the sparkle of the pupil."³ He worked in marble, bronze, plaster, and terra cotta. "He executed portraits from life and posthumously, sometimes, as in the case of his busts of Rousseau and Mirambeau, using death masks."⁴

Subject Matter: Houdon produced sculptures in all the genre: portrait busts, life-sized standing figures, seated figures, outdoor statuary and monuments. He made busts of many illustrious subjects including Voltaire, Rousseau, Franklin, Washington, Lafayette, and Napoleon.

Artistic Commentary: "It is as a portraitist that Houdon ranks as one of the world's greatest sculptors....The quality of his work came from the life he could instil into these images, from the virtuosity of his carving of flesh, hair, and costume, from the inventiveness of his treatment of the eyes (often contrasting the shadow of a deeply cut pupil with a cube of projecting marble or bronze which flashes like a highlight), and from the taste with which he disposed the draperies round that artificially dismembered form, the portrait bust."⁵

Quote by Artist: "I have given myself over to only two studies, which have filled my whole life . . . anatomy and the casting of statues."⁶

Works in the Gilcrease Collection: 2 marbles.

¹Jane Turner, ed., *Dictionary of Art*, XIV (London: Macmillan Publisher, Ltd., 1996), p. 796.

²*Ibid*, p. 796.

³*Ibid*, p. 797.

⁴*Ibid*, p. 798.

⁵Sir Lawrence Gowing, ed., *A Biographical Dictionary of Artists* (New York: Facts on File, 1995), p. 324.

⁶Turner, p. 799.

General Lafayette, 1789, serravezza marble, 31¾ x 23½ x 11¼ in. “Lord, Monseigneur Maria Joseph Paul Yves Roch Gilbert du Motier, Marquis de Lafayette (1757-1834) was a wealthy idealist, member of the French aristocracy and enthusiastic supporter of liberty. He came to the American colonies in 1777, aboard a ship equipped at his own expense, and offered himself to the military effort. Congress commissioned him a major general in the Continental army just before his twentieth birthday and Washington gave him a small independent command in 1777. Lafayette distinguished himself in battle and is considered one of the heroes of the American Revolution. Lafayette’s greatest service, however, was political. In 1779, while on a mission home, Lafayette persuaded King Louis XVI of France to send out an expeditionary force to North America. Under the command of Comte de Rochambeau, the French troops helped Washington win the decisive Battle of Yorktown.” [Sarah Erwin]

George Washington, marble, 24½ x 13¾ in. “Thomas Jefferson, Ambassador of the United States to France, suggested to [Houdon] a scheme for a monumental statue of George Washington for the Capitol at Richmond, VA. Hoping to execute a bronze equestrian statue, the apogee of the sculptor’s art, Houdon went to the USA in 1785. There he executed a bust portrait of Washington taken from life but highly idealized all’antica (terra cotta; Mount Vernon, VA). Unfortunately Washington refused to be represented in the heroic antique mode and Houdon had to content himself with making a marble standing statue showing him in contemporary costume (Richmond, VA, Capitol), which he signed in 1788.”⁷ Houdon made several busts of Washington in various media and in two styles.

⁷Turner, p. 798.

ALLAN HOUSER (1914-1994)

Biographical Information: Allan Houser was born Allyn Capron Haozous on June 30, 1914, in Apache, OK, the third child of Sam and Blossom Haozous, Chiricahua Apaches. His father, Sam, a grandson of Mangas Coloradas, fought with Geronimo and was one of a small band of Chiricahuas forced to surrender to the U.S. Army in 1886. Allan grew up listening to the stories his father told of these times. While a student in Santa Fe, Allan changed the spelling of his name because he was told it would be easier to pronounce.¹ He taught at Inter-Mountain Indian Boarding-School in Brigham City, Utah, 1951-1961 and at the Institute of American Indian Art in Santa Fe 1962-1975.² He died August 22, 1994, in Santa Fe, New Mexico.³

Art Education and Influences: Houser studied painting with Dorothy Dunn at the Santa Fe Indian School. At the Indian Art Center at Fort Sill, he studied with Swedish muralist Olle Nordmark, who encouraged him to give sculpting a try. While teaching at the Intermountain Indian School in Brigham City, Utah, he took art courses at the state university.⁴ Houser's early work was influenced by his admiration for Frederic Remington and Charlie Russell. But he also speaks of Brancusi, Arp, Francisco Zuniga and Henry Moore as other mentors who influenced his ideas about form and rhythm, abstraction and emotion in sculpture. He was also influenced by the stories of the old tribal ways and customs and of family traditions told by his father.⁵

Style and Characteristics: His style ranges from highly stylized forms to simplified, abstracted ones. "A diversity of surface treatments are explored in each piece combining and juxtaposing rough, textured surfaces next to smooth, sensual ones. Scale also varies from small, intimate pieces to the monumental." He prefers to work in a larger than life scale.⁶

Subject Matter: Houser painted and sculpted Plains chieftains, Navajo and Pueblo shepherds, potters, corn grinders, Apache mothers and children, and singers and dancers of many tribes.⁷ He illustrated the stories he heard from his parents.

Artistic Commentary: Houser was often called the "patriarch of American Indian sculptors."⁸ "If we search with difficulty to find parallels with Allan's stature, it is because he was an American original, a maker of beautiful statements, but a quiet revolutionary, too. He fit as well as anyone Joseph Conrad's description of an artist: one who ' . . . speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives: to our sense of pity, and beauty, and pain.' Undeflected by trends and fashion, Allan created images exactly as he saw them, working toward humanist goals, celebrating qualities of human endurance, insisting upon the beauty of women and children and the need for peace in a world threatened by violence and destructive pursuits."⁹

¹Barbara Perlman, "Allan Houser", *Native Peoples* (Winter, 1995), pp. 28-29.

²Allan Houser, *Allan Houser: A Life in Art*, [exhibition catalog] (Santa Fe: Museum of New Mexico, 1991), p. 10

³Perlman, p. 24.

⁴Sally Eaclaire, "Allan Houser," *Southwest Art* (August, 1991), pp. 70, 73.

⁵M. J. Van Deventer, "Allan Houser," *Persimmon Hill* (Summer, 1993), pp. 8, 10.

⁶D'Emilio, p. 10.

⁷Perlman, p. 26.

⁸M. J. Van Deventer, "Allan Houser, In Memoriam," *Persimmon Hill* (Autumn, 1994), p.4.

⁹Perlman, p. 32.

Quote by Artist: “I think that all I’ve witnessed, the stories my dad told me, gave me a lot of pride in who I really am and encouraged me to tell stories in my art. I felt strongly that I had something to offer, and I continue to do it in my way...my work is about my people’s beauty, their dignity, about showing, in my way, what I think of who I am, who they are---and making them proud. In my work, this is what I strive for---this dignity, this goodness that is in man. I feel that way toward all people, not just Indians. I hope I am getting it across. If I am, then I am doing what I have always wanted. I hope to draw attention to centuries-old Indian values, especially concepts of living in harmony with nature that can benefit all people.”¹⁰

Works in Gilcrease Collection: 11 tempera, 1 silkscreen, 3 bronzes.

Antelope Hunt, 1939, tempera, 11½ x 14½ in.

Apache Devil Dancer, 1947, tempera, 25_ x 18 in.

Apache Herd, 1946, tempera, 19 x 27_ in.

Apache Maiden Dressed for Ceremonial in Her Honor, 1947, tempera, 19½ x 17½ in.

Apache Mother and Child, 1947, tempera, 20 x 15 in.

Ready for Raid, 1939, tempera, 14 x 17 in.

Buffalo Hunt, tempera, 25½ x 17¾ in.

Carrying Water, 1946, tempera, 21½ x 17¾ in.

Grinding corn, 1947, tempera, 24½ x 22 in.

Love Songs, 1947, tempera, 18¾ x 26 in. His subjects are the ceremonial and social life of the Apache, such as *Love Songs*. He was one of the finest technicians, an excellent draftsman whose figures are anatomically accurate, expressive and dynamic. His paintings often include background elements placed in perspective, while still retaining the Southwest Indian style. Details, such as beadwork add interest to the surface of the painting, and his color work is harmonious. [Anne Morand]

Sneaking Out, tempera, 18½ x 23¼ in.

Sacred Fire Dancer (Silkscreen).

Sculptures:

Apache Dancer (Woman), n.d., wood, 9½ x 3½ x 3¼ in..

Apache Dancer (Man with drum), n.d., wood 10½ x 3½ x 3¼ in..

Sacred Rain Arrow, bronze, 1988, 98 x 39 x 31 in. (Located in circle drive)

¹⁰M. J. Van Deventer, 1993, p. 10.

NORMA HOWARD (1958-)

Biographical Information: Norma Howard is a Choctaw-Chickasaw Indian who began drawing at an early age using crayons. She later taught herself to paint using watercolors. She lives in Stigler, Oklahoma.¹

Art Education and Influences: She is a self-taught artist.

Subject Matter: Family is the central theme of her paintings. “The majority of Howard’s paintings are scenes from the daily life of her people, a combination of her personal, family life, and her Native American heritage.”²

Style and Characteristics: “She often uses the tones of the evening sunset as a backdrop, adding blues, purples, and reds.”³

Artistic Commentary: “Howard totally ignores the traditions of stylized Oklahoma American Indian painting. Her three-dimensional figures are in positions that reveal her understanding of foreshortening.” She includes “details of the past which give a reality to her work.”⁴

Works in the Gilcrease Collection:

Gathering Corn, tempera on paper, 1998

¹ www.freepages.genealogy.rootsweb.com/~choc1885/norma_howard.htm

² Patricia Janis Broder, *Earth Songs, Moon Dreams: Paintings by American Indian Women* (New York: St. Martin’s Press, 1999), p. 174.

³ www.nativeamericanbotanics.com/people.htm

⁴ Broder, p. 174.

CLARK HULINGS (1922-2011)

Biographical Information: Clark Hulings was born in 1922 and spent much of his childhood in Spain. While attending school in New Jersey, he made frequent visits to the Metropolitan Museum where he first became interested in art. He was also interested in physics and went to New Mexico seeking a job working on the Manhattan Project. His poor health, however, prevented his acceptance. He worked for a time as a physicist in Denver and also painted portraits in Louisiana. He eventually settled in New York and worked there for fifteen years as an illustrator. He then turned to fine art and moved to Santa Fe, New Mexico in 1957.¹

Art Education and Influences: He studied at the Art Students League in New York. He also holds a degree in physics from Haverford College in Philadelphia.

Subject Matter: "His paintings deal with common people who work by hand and use animals for transportation and farming. The Mexican and Indian cultures of the Southwest furnish him with an ample supply of subjects."²

Quote by Artist: "Painting what I actually see appeals to me more than reconstructing history. I like rustic bridges, buildings, markets, and dusty rural areas where farmers still use animals. My pleasure comes from seeing the beauty in the ordinary and creating beauty from what is not conventionally beautiful. Most people consider technique to be most important in a painting. For me, finding the right subject matter and recognizing when it is good comes first."³

Works in the Gilcrease Collection: 1 oil

Painting of a Red Barn, oil

¹ Biography submitted by the Altermann Galleries to www.askart.com

² www.askart.com

³ Traditional Fine Art Online, Inc., www.tfaoi.com/aa/1aa/1aa11.htm

CHARLES HARRY HUMPHRISS (1867-1934)

Biographical Information: Charles Harry Humphriss was born in Grantham, Lincoln, England in 1867, the son of Charles Humphriss, one of the noted “Warwickshire Woodcarvers”. Charles Harry Humphriss was in Pleasantville, New York in 1940.¹ The Charles H. Humphriss papers at the Smithsonian include sketches from 1932-1948, as well as photographs which include one of an Art Students League class of 1902. He was a member of the National Association of Sculptors.²

Art Education: The Smithsonian papers include a letter from his sculpture teacher Thomas Henry Kendall for whom Humphriss’s father worked as foreman in the woodcarvers’ studio. He may also have studied at the Art Student’s League.

Subject Matter: He specialized in Indians but also occasionally modeled a soldier or cowboy.

Artistic Commentary: “Humphriss saw the Indian as a man of peace, not as a warrior. These bronzes dramatize the Indian’s need to turn to the Great Spirit for help and deliverance. . . . Indian figures have great dignity and power.”³

Works in Gilcrease Collection: 6 bronzes

Indian Chief, bronze

Appeal to the Great Spirit, bronze

War Chief, bronze

Indian Chief (bust), bronze

Indian Chief (sun dial), bronze

[Indian’s] Appeal to Manitou, bronze

¹ Peggy and Harold Samuels, *Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1976), p. 241.

² “The American Indian Observed: Sketches and Documents from the Collections of the Archives of American Art”, Smithsonian Institution.

³ Patricia Janis Broder, *Bronzes of the American West* (NY: Harry N. Abrams, Inc, 1975), p. 259.

RICHARD HUNT (1951-)

Gwel-la-yo-gwe-la-gya-les

(A man that travels around the world is giving.)

Biographical Information: Richard Hunt was born in British Columbia in 1951, the son of a distinguished Kwakiutl family of artists. He has lived most of his life in British Columbia and began working for the Royal British Columbia Museum in 1973 as an apprentice to his father Henry Hunt at the Thunderbird Park. When his father died he took over as chief carver at the park. He remained there until 1986 when he formed his own business, Kwa-Gulth Arts Ltd. of Victoria. His primary forte is wood carving, but he also produces silkscreen prints. He is also a ritualistic dancer who performs at potlatches, feasts, and public performances.¹

Art Education and Influences: Apprenticed under his father, woodcarver Henry Hunt and studied jewelry making at Camosun College.

Style and Characteristics: “As a master of the Kwakiutl art style, Hunt has thoroughly internalized its principals. Kwakiutl art is more sculptural and three dimensional than the arts of the northern peoples. It can be flamboyant and assertive in its demeanor and is usually more colorful than its northern counterparts; in addition to black and red, the Kwakiutl can also employ hues of yellow, brown, green, and orange in order to achieve greater coloristic effects.”²

Subject Matter: His art is based on the tribal traditions of the Kwakiutl people.

Artistic Commentary: “Hunt is a superbly skilled and prolific artist whose work is regarded by connoisseurs as among the finest Kwakiutl art available.”³

Quote by Artist: “I only do what belongs to my people . . . Every time I do something I am reclaiming my rights. Do I exploit my culture? Yes, in that it’s mine to exploit.”⁴

Works in Gilcrease Collection:

Kwa-Gulth, Sisiult & Sun, silkscreen.

¹Roger Matuz. *St. James Guide to Native North American Artists*. (Detroit: St. James Press, 1998), pp. 243-254.

²*Ibid*, p. 245-246.

³*Ibid*, p. 245.

⁴*Ibid*, p. 246.

TOM HUNT (1964-)
Kwakwaka'wakw Nation

Biographical Information: Tom D. Hunt was born in 1964, in Victoria, British Columbia, to Hereditary Chief George Hunt and Mary Henderson Hunt. [*Kwakwaka'wakw* translates as "those who speak Kwak'wala," describing the collective nations within the area that speak the language].

Art Education and Influences: An aboriginal artist, Tom Hunt is part of a distinguished dynasty of First Nations carvers, descended from master carvers Mungo Martin and Richard Hunt. "During his teenage years Tom spent several summers working with his maternal grandfather, Sam Henderson. In 1983, he moved to his home village of Fort Rupert, British Columbia, where he worked as assistant to his uncle, Calvin Hunt, owner and operator of the Copper Maker Gallery. This apprenticeship was an important period in Tom's development as a versatile and accomplished artist. During that stage of his development of the Kwakiutl style, he also learned the artistic style of Blunden Harbor. Tom has also been an assistant carver to Susan Point on several of her large sculptures". He is a carver, painter and printmaker.¹

Style and Characteristics: He began practicing the Kwa-Gulth (Kwakiutl) art style with his father at the age of twelve. "While versatile in other media, Tom Hunt prefers woodcarving. In keeping with the family tradition, Tom's talent is given particularly full expression in the carving of totem poles. He moves comfortably from massive wood sculptures such as totem and house poles, to masks and other smaller, intricate pieces." His work is in collections world-wide.²

Subject Matter: Hunt uses First Nations history, legends and cultures for his subject matter.

Artistic Commentary: "With family ties in Campbell River and Fort Rupert, Tom's strengths are like a cedar thread woven through his creations. His knowledge of the Kwakiutl history is illustrated in Tom's artwork. Tom's family is deeply involved in the potlatch system and many of Tom's masks have been presented at these potlatches."³

Quote by Artist: Referring to his *Seal and Sculpin* carving, "Sculpin is a food source and is one of the figures of the fish kingdom of dances. The seal is a secondary crest among the Kwagiulth people. These two figures are often used as secondary figures on Hunt and Henderson family poles. The copper with the eagle design on its face represents the main crest of all of the people of Fort Rupert, my home village."⁴

Works in the Gilcrease Collection: 1 totem pole

Eagle and Bear Totem Pole, red cedar. Look at the eagle's forehead as you stand at the top of the incline and you will see a human face, signifying the transformation from legendary eagle ancestor to human, a belief that is central to the hereditary belief of the Kwakwaka'wakw (Kwakiutl) people.

¹Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 255. See also *Campus Library Art Tour*, University of Washington, Bothell: www.library.uwb.edu/ArtTour/detail.php?artistID=90

² "Legacy of the Queneesh Opens," *BC Local News* (27 July 2012). www.bclocalnews.com/mobile/?mobileCat=

³ *Coastal Peoples Fine Arts Gallery*, Vancouver: www.coastalpeoples.com/index.php?mpage=artist&aid=126.

⁴ "Campus Library... University of Washington at Bothell, *Ibid*.

WILLIAM MORRIS HUNT (1824-1878)

Biographical Information: William Morris Hunt was born in Brattleboro, VT, on March 31, 1824. His family was well to do and prominent socially. His father was a judge and a representative to the United States Congress who died in 1832. William, the eldest of five children, learned to draw at an early age, his first teacher being an Italian artist named Gambadella. Hunt entered Harvard College, but he was suspended in his third year and never returned. Because of ill health, his mother took him to the South of France and to Rome in 1845. He returned to the United States in 1856 and settled first in Newport, RI. He also lived for a short time in Brattleboro, VT, and in the Azores before settling finally in Boston in 1862. The great Boston fire of 1872 destroyed Hunt's studio and much of his life's work and many Millets and other Barbizon paintings he so ardently collected.¹ His works are rare on the market today. Hunt's life ended in an accidental drowning on the Isle of Shoals while visiting friends in 1878.

Art Education and Influences: Hunt's extensive European travels and study determined his artistic style, and he in turn greatly influenced Boston artistic circles to accept and acclaim the French Barbizon school of painters. Hunt came to admire most the works of Millet, a personal friend. In 1852 Hunt saw Millet's *Sower* in the Paris Salon resulting in his move to Barbizon and introduction to Millet. Although he did not study under Millet, he was a close friend, and acquired many of Millet's works. "Millet's influence changed Hunt's subject matter more than his technique. Millet's emphasis on the common man appealed to Hunt . . . but of far more importance was Millet's lasting influence on his taste. He became the champion of the Barbizon School in the United States."² Hunt's marriage to Louisa Perkins, whose "father was one of the Boston 'Brahmins', gave Hunt entree to Boston's inner social and literary circles."³ This entree influenced the type of painting he would do since this group had great interest in their own portraits. Hence, his new direction as a portraitist had begun. The demand for portraits led to a demand by his social group for art lessons, and he devoted considerable time and effort to teaching.

Style and Characteristics: "His portraits struck a new note in America. They were broader, less 'finished' than what had been done before."⁴ "Millet believed what Hunt believed, that you could paint the 'essence' of a subject without the specific details They agreed you could make a statement with one brush stroke, a simple dot or a splash of color. They believed they could abandon the rigidities, the rules."⁵ Hunt was the leading American apostle of French naturalism. His basic method of painting was to make spontaneous charcoal sketches and apply oils in much the same way.

Subject Matter: As a painter Hunt's major works were portraits and landscapes painted with the Barbizon influence of Millet in them. As an art teacher of great influence, Hunt was instrumental in introducing progressive, contemporary French art to the Boston and New England areas.

Artistic Commentary: "To the larger American art world . . . Hunt also made a significant contribution. He formed part of a national movement toward greater breadth and spontaneity in painting."⁶ His later period of portraits drew critical acclaim, and he continued his reputation as a great teacher and commentator on art. During his teaching years his student lectures were kept by Helen Knowlton. These notes were printed as his now famous "Talks on Art" and have been reprinted many times in the United States and England and are still used today by art students.

¹Dumas Malone, ed., *Dictionary of American Biography*, IX (New York: Charles Scribner's Sons, 1948), pp. 397-398.

²Robert C. Vose, Jr., *The Return of William Morris Hunt*, [exhibition catalog] (Boston: Vose Galleries, 1986), pp. 6-7.

³Vose, pp. 4.

⁴*Ibid*, pp. 6-7.

⁵Marian Christy, "An Artist Remembered," in *The Return of William Morris Hunt*, Robert C. Vose, Jr., ed., p. 34.

⁶Martha J. Hoppin, "William Morris Hunt," in *The Return of William Morris Hunt*, ed. Robert C. Vose, p. 4

Quote by Artist: "Above all, there is light in it"⁷ "You must sacrifice as many details as possible . . . Keep your masses flat, simple, and undisturbed, and spend your care on joining the edges. . . . It is the impression of the thing you want."⁸

Works in Gilcrease Collection: 1 oil.

Portrait of a Girl, oil, 15 x 12 in.

⁷Hoppin, p. 154.

⁸James Thomas Flexner, *That Wilder Image - The Paintings of America's Native School From Thomas Cole to Winslow Homer* (Boston: Little Brown and Co., 1962), p. 305.

WOLF ROBE HUNT [Wayne Henry Hunt] (1905-1977)
Kewa (Growing Plant) Acoma Pueblo

Biographical Information: Wolf Robe Hunt was born at Acoma Pueblo, New Mexico, on October 14, 1905; he died December 10, 1977, in Tulsa, Oklahoma. “Like his father, Wolf Robe Hunt was “a Delight Maker [ritual clown: *koshari* or *kwirena*]....He was...the son of Morning Star, potter and weaver and Edward Hunt, Chief of the Delight Makers and medicine man.¹ He was an Acoma artist, craftsman, businessman, anthropological informant and showman. Hunt also traveled abroad as a cultural representative of the United States Department of State.... [His papers (1930-1978)] reside in the Smithsonian Archives. Most of the material concerns Hunt’s business operations and work as a cultural representative of the United States. Some, however, concerns Acoma culture. Drawings by Hunt are among the series of numbered manuscripts.... The papers were donated to the National Anthropological Archives by Glenal (Mrs. Wolf Robe) Hunt in 1979.² When Thomas Gilcrease died in Tulsa on May 6, 1962, his funeral was conducted by Hunt. After a prayer, corn meal was sprinkled to provide food for Gilcrease’s journey and arrows were shot into the air to seal his spirit against evil on the way to She-Pa-Po, the happy hunting ground.”³

Art Education and Influences: He attended Albuquerque High School and took private art lessons from famous Albuquerque artist, Carl Redin. Hunt moved to Tulsa, Oklahoma and opened his own Indian arts shop there. He also studied art under Frank Von der Lauchen in Tulsa.

Style and Characteristics: His media was oil, casein, silver and gemstone. He painted “in the traditional Indian School style [Santa Fe Studio flat style: single figure or multiples, no background imagery and little or no ground plane].”⁴

Subject Matter: Hunt employed Southwest Indians, especially from the Acoma Pueblo culture as his subject matter.

Works in Gilcrease Collection: 467 mixed media

Pottery Painter, gouache on paper

Kachina Dancers, tempera on paper

Flower Symbol, tempera on paper

¹Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 255.

²Smithsonian Institution Research Information System (SIRIS), Archives, Manuscripts, Photographs Catalog: www.siris-archives.si.edu/ipac20/ipac.jsp?uri=full=3100001~!87760!0.

³Burt E. Self, “Gilcrease, William Thomas (1890-1962),” in Oklahoma Historical Society’s *Encyclopedia of Oklahoma History and Culture*: www.digital.library.okstate.edu/encyclopedia/entries/G/GI005.html.

⁴Alexander E. Anthony, Jr., Adobe Gallery, Santa Fe, New Mexico: www.adobegallery.com/artist/wolf-robe-hunt-1905-1977

WILSON HURLEY (1924-2008)

Biographical Information: Wilson Hurley was born in Tulsa, OK, in 1924. In 1928, the family moved to Washington, D.C., where Hurley's father, Patrick J. Hurley, was a member of President Herbert Hoover's cabinet as Secretary of War.¹ Hurley's early childhood was spent in Leesburg, Virginia, with summers in New Mexico where he later enrolled in school. Following his graduation in 1942, he entered the U.S. Military Academy, intending to follow his father in service to his country. He was commissioned a 2nd Lieutenant in the Air Force in 1945, and flew air-sea rescue missions in the Philippines for five years. Resigning his Air Force commission, Hurley entered law school to prepare himself for the second of his several successful careers as jet aircraft pilot, lawyer, engineer, banker, and scientist before deciding in 1964 to devote himself full time to painting.²

Art Education and Influences: Hurley's mother saw to her son's exposure at an early age to art, arranging for him to spend time in the studios of recognized Southwestern artists. Much of his view of the world, the vastness and the color of it, can be attributed to his experience as a pilot. Self-taught, while in service he became a "Sunday painter", recording the perspective of land, sea and sky as seen from a plane.

Style and Characteristics: James Forrest notes, "Much can be learned of the state of the current landscape tradition, especially as it concerns the American Western scene, by the study of Wilson Hurley, a leading proponent of that national school of interest. His work refers to the present, but his ability and his patient concern can be compared to remarkable studies completed by one of the leading landscape painters of the second half of the last century, Thomas Moran."³ "A distinct perception of distance is carried out with conviction, creating the illusion of space, a solidly executed middle ground, and an impression of heightened details for the foreground."⁴

Subject Matter: Hurley paints landscapes, seascapes, aerospace, and still life, along with small sketches. He paints from his individual experience and the knowledge gained from his lifetime study in areas of interest to him.

Artistic Commentary: Hurley is a representational painter in oil, especially known for his broad landscapes of the American West. "His work reflects his perspective as a pilot in its reverence for the beauty of the sky and the wonders of the world below. . . . His use of earth colors, the compositional arrangements, the concern for a portrayal of that which the eye can see on a given day under existing light and cloud conditions all tend to produce a more accurate land portrait albeit, a less dramatic one, than those paintings produced by Moran of similar places or vistas."⁵

Quote by Artist: ". . . the additional facts and rules we can derive from modern science will let us take another step forward in the great search for visual truth."⁶

Works in Gilcrease Collection: 2 oils, 1 lithograph.

Soft Green of August, oil, 42 x 72 in.

¹Wilson Hurley, *an Exhibition of Paintings*, [exhibition catalog] (Kansas City, MO: The Lowell Press of Kansas City, 1977).

²Peggy and Harold Samuels, *Contemporary Western Artists* (Washington, DC, Judd's Inc., 1982), p. 270.

³James Forrest, *Wilson Hurley, A Retrospective Exhibition* (Kansas City, MO: The Lowell Press of Kansas City in association with The Albuquerque Museum and the Buffalo Bill Historical Center, 1985), pp. 27-28.

⁴*Ibid*, pp. 31-32.

⁵*Ibid*, pp. 31-32.

⁶*Ibid*, p. 43.

Oñate's Route, oil, 40 x 48 in. "In 1598 a large colonizing expedition of settlers, soldiers, and priests under Don Juan de Onate finally set out to establish control over the Pueblo country. Arriving among the eastern Pueblos on the Rio Grande, Onate evicted the Indians from one of their towns and declared it the capital of his new colony. Some of the Pueblos resisted, but they were sacked and their inhabitants killed, tortured, or enslaved. The Spanish *encomienda* system, binding the Indians as serfs to their lands, was imposed; Franciscan friars were installed in the pueblos; and churches were built. A permanent Spanish capital was established at Santa Fe in 1610."⁷

⁷Alvin M. Josephy, Jr., *The Indian Heritage of America* (Boston: Houghton Mifflin Company, 1991), p. 297.

DOUG HYDE (1946-)

Biographical Information: Doug Hyde was born in 1946, son of Marge Seymour and Everett Hyde--Assiniboine, Chippewa and Nez Perce heritage--in Hermiston, OR. The family moved in 1949 to the Nez Perce reservation at Lapwai, Idaho. Doug attended school at a Jesuit-run boarding school and worked on the farm on the reservation then attended high school at Lewiston, ID. In 1967 he enlisted as an MP in the U. S. Army and served two tours of duty in Vietnam. After his service he married and moved to Lewiston, Idaho where he worked in a lumber mill and at Garlinghouse Memorials cutting tombstones. In 1971 he received a commission to do a memorial bust of Taza, son of Cochise and was also commissioned by Nez Perce tribe to do a headstone for Josiah Red Wolf. In that same year he had a one-man show at the Museum of the Plains. Alan Houser invited him in 1972 to teach at the Institute of American Indian Arts, and in 1973 he set up his studio in Santa Fe where he now lives. (1998)

Art Education and Influences: From 1964 to 1966 he studied with Allan Houser at the Institute of American Indian Arts, Santa Fe and spent summers working on sculpture projects. He received a scholarship to attend the San Francisco Art Institute, CA, but stayed only one year.¹

Style and Characteristics: There are few hard edges in his work. "Most of the forms are rounded, organic in feel rather than 'machined.'"² At the base of most pieces there is a bevel "designed to catch the light and separate the sculpture from the base."³

Subject Matter: His works mostly portray women and children, "caught in moments of introspection or dancing and singing to the beat of drums."⁴

Artistic Commentary: "The colors and grains of the stone flow into figures, lending motion to some pieces and expression to others. . . . [he] studies for authenticity in his sculptures."⁵

Quote by Artist: "I always begin a sculpture by shaping the head and face, which sets the mood for the entire work--and reflects my mood that day. Then I envision the hands and what the person is doing. I join them, and then move around the entire piece."⁶ "I'm not trying to be historically accurate. . . . I'm more interested in mood, color and texture. I try to blend the real world with as much imagination as I can muster."⁷

Works in Gilcrease Collection: 1 bronze, 1 limestone.

Crisita, n.d., bronze. (Fountain, located in garden south of Gilcrease home.)

Pueblo Maiden, n.d., limestone

¹Hal Sussmann, "Doug Hyde," *Southwest Art* (May 1990), p. 92.

²*Ibid*, p. 95.

³*Ibid*, p. 95.

⁴*Ibid*, p. 94.

⁵"Doug Hyde: Searching for the Image to Appear," *Artists of the Rockies and the Golden West* (Spring 1975), p. 18.

⁶Sussmann, p. 95.

⁷*Ibid*, p. 219.

GEORGE INNESS (1825-1894)

Biographical Information: George Inness was born on a farm near Newburg, NY, the son of a retired New York City grocery merchant. When he was four the family moved to Newark, NJ. Inness spurned a business education, and as a teenager showed great talent as an engraver's apprentice. He started and ended his career as a full time landscape artist. Elected as an associate member of the National Academy at age 28 and as a full member, age 43, he achieved and sustained critical acclaim for nearly 50 years. Still he experienced years of economic hardship which improved gradually until the last 20 years which, bolstered by a good marriage and family life, were comfortable, and bore the fruits of a well-traveled, industrious, and very professional artist.

Art Education and Influences: Inness's first teacher was John Jesse Barker, an itinerant painter living at the time in Newark. After spending only a month or so with Barker, Inness worked for about two years as an apprentice engraver with the firm of Sherman and Smith in New York. "The most influential experience of Inness's fragmentary artistic education was his month of study with Régis-François Gignoux, probably in 1843."¹ That same year Inness registered in the life class of the National Academy of Design in New York. He stayed only one month in the National Academy and then traveled to Barbizon. He first exhibited his work at the National Academy when he was 19. Just two years later his acceptance at the American Art-Union together with a boost by collector Ogden Haggerty, launched his professional career. A patron sent him to study in Europe in 1847 where he spent his time in Italy and England.² He was influenced by intensive study of old masters whose tone stayed with him permanently. On return home he was further influenced by studies of Lorrain, Cole, Cropsey and Corot. His long-time private study of theology and philosophy of religion was an over-arching life influence.³

Style and Characteristics: "Inness's early work was characterized by tightness, a somber palette and a great attention to detail. His middle years were clearly influenced by the Barbizon School; his brush strokes became more fluid and his forms less architectural. He modeled his work after that of Corot, whom he greatly admired."⁴ "Rejecting the grandiose for the intimate, he magnified the scale of the homely and familiar till his best paintings became a portrait of the average man's aspiration for peace, plenty and calm after the storm of life."⁵ "He followed the Dutch and the Barbizon School in making his skies a middle tone. . . . From the problem of how specific to make foreground detail, he escaped by having no objects protrude until the middle distance, where they could be particularized without elaboration. Beginning not with sharp drawings but with vague masses that he gradually refined, he expertly created outlines which implied the elements they contained."⁶

¹Nicolai Cikovsky, Jr., *George Inness* (New York: Harry N. Abrams, Publisher, 1993), p. 11.

²Elizabeth Cunningham, *Masterpieces of the American West: Selections from the Anschutz Collection* (Denver: The Anschutz Collection, 1983), n.p.

³Alfred Werner, *Inness Landscapes* (New York: Watson-Guption Publications, 1973), pp.15-20.

⁴Cunningham, n. p.

⁵Elizabeth McCausland, *George Inness: An American Landscape Painter, 1825-1894* (Springfield, MA: The George Walter Vincent Smith Art Museum, 1946), p. 70.

⁶James Thomas Flexner, *History of American Painting, Volume III: That Wilder Image* (New York: Dover Publications, Inc.), p. 262.

Artistic Commentary: He suffered from occasional mixed reviews and negative comment, particularly when he showed a blind spot for the impressionists during the boisterous era of enthusiasm for both the French and American. But there were always more favorable than unfavorable critical comments. More often he was praised as, "A man of unquestioned genius . . ." or, "One of the finest and most poetical interpreters of nature in her quiet mood [*Boston Times*]." ⁷

Quote by Artist: "A work of art is not to instruct, not to edify, but to awaken an emotion. Its real greatness consists in the quality and force of this emotion." If that remark speaks to his great skills, another pertains to his artistic ideals: "The highest art is where there has been most perfectly breathed the sentiment of humanity [*Boston Times*]." ⁸

Works in Gilcrease Collection: 2 oils, 1 etching.

Windy Day, 1883, oil on wood panel, 20 x 30 in. A letter from Inness written from Nantucket in 1883, the year of the painting, contains the following description. "I find new and interesting points continually, and I do not know but that the very grandeur of the scenery forces me to make telling combinations. . . . I have had a great success with another printed out of doors back of Nichol' barn - some sheep coming through a gateway. . . . I took a walk just before dinner, and was very much taken with the effects of a broad field, with its faded yellow grass, terminating against a blue sky with white clouds sailing along in the clear atmosphere, and if I have time I hope to paint it. If I can only get the sense of vastness with which it impresses me I think a picture of it will be very novel and very telling."

New Jersey Landscape, oil on canvas, 18 x 29 in.

⁷Werner, p.18.

⁸Werner, p. 16-17

MARIA IZQUIERDO (1902-1955)

Biographical Information: Maria was born in San Juan de los Lagos, Jalisco, in 1902. Losing her father early, she was reared by her grandparents. At fourteen, a marriage was arranged, and she had three children. Leaving the marriage, she began to study art. Diego Rivera, one of her teachers, supported her career except when she won a commission for a mural that he thought she was not capable of doing; she didn't paint the mural. During this time she began a four-year relationship with Rufino Tamayo, also one of her teachers.¹ Like other women artists, she was constantly struggling to establish her art and not be "thought of as a mere appendage to the men with whom she was associated."²

Art Education and Influences: She studied a year at the Escuela Nacional de Bellas Artes; however, she considers herself mostly self-taught.

Style and Characteristics: "Her work shows the influence of the primitivism of the art of Gauguin, Picasso, and Matisse, but she insists that her primary sources of inspiration were Mexican."³ Her later works become surrealistic "augmented by Izquierdo's bold colors and naive folk art techniques."⁴

Subject Matter: Experiences of her own life especially circuses she saw as a child, Mexican colonial themes, naïve art of the nineteenth and early twentieth centuries in Mexico, and still life. Much is made of her tendency to place her still life in the confinement of a cupboard.

Artistic Commentary: "In Mexico, the 1930's saw the development of a number of exceptionally talented women artists such as Frida Kahlo, the photographer Lola Alvarez Bravo, and Maria Izquierdo. No longer content subordinating their own artist careers to those of their menfolk, these and other women artists began to bring new perspectives to modern art."⁵

Quote by Artist: "I try to make my work reflect the true Mexico, which I feel and love. I avoid anecdotal, folkloric and political themes because they do not have expressive or poetic strength, and I think that, in the world of art, a painting is an open window to human imagination."⁶

Works in Gilcrease Collection: 2 watercolors.

How Now Spotted Cow, 1938, water color, 8¼ x 10½.

Ballet Backstage, n.d., water color, 19_ x 16.

¹Edward Lucie-Smith, *Latin American Art of the 20th Century* (London: Thames and Hudson Ltd., 1993), pp. 106-109.

²Lucie-Smith, pp. 107-108.

³*Ibid*, p. 108.

⁴Marcus B. Burke, *Mexican Art Masterpieces* (Hong Kong: Hugh Lauter Levin Associates, Inc., 1998), p. 104.

⁵Burke, p. 104.

⁶Lucie-Smith, p. 108.

HARRY JACKSON (1924-2011)

Biographical Information: Harry Jackson was born in Chicago in 1924. Uninterested in school work, he frequently ran away from home. At fourteen he left home for good and went west where he got a job at a lumber company in Cody, WY. Later he worked as a ranch hand and cowboy. During WWII Jackson was a Marine combat artist. Following the war he spent a year in Mexico before beginning several years of art study. After completing his training he returned to Wyoming. Although he considers Wyoming his home, he spends most of his time in Italy where his bronzes are cast.

Art Education and Training: He showed an early interest in art and attended children's classes at the Chicago Art Institute and often visited the G. F. Harding Museum in Chicago to admire and study the bronzes of Remington. He studied in New York with Jackson Pollock, Rufino Tamayo and Hans Hoffman and became a successful abstract painter. He spent several years in Europe studying the works of the old masters. Back in America he studied the works of Eakins, Homer, Hopper, Remington, and Russell and switched from abstract art to realistic representations of American life, particularly the West.

Style and Characteristics: His early sculptures were highly impressionistic, but his later works, such as *The Pony Express*, are totally realistic. Many of his finished bronzes are painted, a refinement of his photographic approach.¹

Subject Matter: Jackson specializes in the portrayal of the cowboy.

Artistic Commentary: "Jackson achieves a fine balance of realistic detail and abstraction. The details, however, never detract from the emotional impact or dramatic intensity."²

Quote by Artist: "I was certain that sculpture had taken an equal place in my heart alongside of painting and that the two were destined to complement and aid each other in the most provocative and as yet undreamt-of ways."³

Works in Gilcrease Collection: 1 bronze, 1 lithograph.

***The Pony Express II*, 1980, bronze, 14¼ x 16 x 11 in.** "Of Jackson's totally realistic bronzes, *The Pony Express* has the most vitality and power."⁴

¹Patricia Janis Broder, *Bronzes of the American West* (New York: Harry N. Abrams, Inc., 1973), pp. 326-29.

²*Ibid*, p. 327.

³*Ibid*, p. 327.

⁴*Ibid*, p. 329.

WILLIAM HENRY JACKSON (1843-1942)

Biographical Information: William Henry Jackson was born in Keesville, NY, in 1843, and his 99-year life almost perfectly paralleled the first century of photography. He served a year in the Civil War, spent three years working as a photographic retoucher, and at the age of 23, left his home in Vermont and went west. He worked for a short time as a bullwhacker on a wagon train going west, and in 1867 he settled in Omaha, Nebraska, and began photographing Native Americans and views along the Union Pacific Railroad. In 1870 he began working with the U.S. Geological Survey and did his famous scenes of Yellowstone, Mesa Verde, Mancos Canyon, the Grand Tetons and other locations in the West. In 1879 he left the Survey and opened a commercial studio in Denver, later moved to Detroit and then New York. He died there in 1942.

Art Education & Influences: After his work as a photographic retoucher, Jackson traveled to California, sketching landscape views at points along the way, but received no formal artistic training.

Style & Characteristics: The invention in 1851 of the wet plate photographic process inspired photographers to go into the field and record the physical reality of nature. (Prior to that time, three-fourths of all photographic output was studio portraiture.) The bulk of Jackson's work was documentary in nature, based on the theory that the subject was pre-eminent, and the function of photographic technique was to reveal the subject as clearly and effectively as possible, without distortion or personal interpretation.

Subject Matter: Jackson's work was predominantly landscape views of geography and geology of western states, especially Yellowstone. He also did studies of Southwestern Indian tribes, and documentation of the ruins of cities of ancient tribes. During the first decade of his career he was also an ethnographer and archeologist.

Artistic Commentary: William L. Broekcer observed, "The great majority of Jackson's photographs are, first and foremost, straightforward documentary records. Their lack of artifice is their strength, and their effective simplicity of statement has made them the images by which we recognize the old, unspoiled West. Time and again, he was there first, and was, by far, the best."¹

Quote by Artist: Of the Yellowstone country and expedition, Jackson wrote: ". . . it was regarded as a wonderland, of which a small portion only had been explored and everyone was sure that still more marvelous things were yet to be found. It was this expectation that gave the keenest zest to each day's journey. . . . Here was the first really important work for both scientist and picture men . . . a subject never before described or photographed. . . ."²

Works in Gilcrease collection: 1 oil, 1 etching, and several photographs.

California Crossing, South Platte River, 1867, oil on canvas, 22 x 34 in. Jackson described the crossing of the South Platte in a letter to his parents in 1866. "We arrived at the crossing of the South Platte some three miles above Julesburg on July 13th. The river at this place is more than half a mile wide and not more than four feet deep where the current runs the deepest and strongest. There were a number of other trains gathered there, engaged in crossing or preparing to cross. The river was filled from bank to bank with teams, a dozen drivers to each, wearing but a single garment. . . . For our preparations, the trailer wagons were uncoupled and to each single wagon the teams were double; sometimes even eighteen yoke were used. The first plunge into the river was into the deepest part. The cattle were excited and reluctant to enter the water; and when we got them in, it was difficult to make them string out and pull as they should.

¹Beaumont Newhall and Diana E. Edkins, *William Henry Jackson* (Dobbs Ferry, NY: Morgan & Morgan, 1974) , p. 17.

²Newhall and Edkins, p. 138.

“The river bottom is a shifty quicksand, and if the wagon is allowed to halt too long, it will sink into the sand so far as to be almost immovable. . . . We were about two hours crossing one wagon with a doubled up team, so there were many recrossings to take over the fifty separate wagons of the whole outfit.

“In the midst of all this hurly-burly came a band of about fifty Sioux Indians, making the crossing at the same time--big braves on little horses, squaws leading the pack ponies, dogs and papooses perched on top, and other juveniles paddling along in nature’s garb only. Both sides of the river were lined up with corralled wagon trains, and the banks were crowded with groups of drivers, soldiers, and Indians interested in the proceedings.”³

³Paul A. Rossi and David C. Hunt, *The Art of the Old West* (New York: Alfred A. Knopf, Inc., 1971), p. 143.

WILL JAMES (1892-1942)

Biographical Information: Will James was born Joseph Ernest Nephtali Dufault in 1892, in Quebec, the son of French-Canadian parents. His sense of adventure and preoccupation with cowboy life prompted him to leave home in 1907 for Western Canada and then the American West. In 1910, he changed his name, nativity, and language, and established his new identity as a cowboy just as the "old West" was passing from the scene, and new generations were eager to read and learn about the experiences of the western range cowboys. He worked as a cowboy, rounded up mustangs, served a prison term for cattle rustling and became a movie extra in silent movies in Los Angeles. After serving in the U.S. Army in World War I, he began submitting magazine sketches and stories for publication, primarily in *Sunset* magazine. He was most successful as a writer and illustrator of his books, winning the Newberry Medal for children's literature in 1927 for his novel, *Smoky--A Cowhorse*. James' work deteriorated in the 1930s because of his alcoholism, and he died in 1942.¹

Art Education & Influences: James as a child had an affinity for drawing animals, but had only a standard elementary education with no special art training. During his prison term for rustling, his art was encouraged by prison officials who furnished him with the needed materials. It was the first time he had had plenty of time to draw since he was a child. Following a particularly hard fall from a bucking horse, he decided his best future was in art. He took a train to San Francisco, obtained minor jobs to support himself, and enrolled in night classes at California School of Fine Arts. There he met artists Maynard Dixon and Harold Von Schmidt who assisted him and were instrumental in arranging his debut as artist for *Sunset* magazine. When his work came to the attention of Burton Twichell, Dean of Students at Yale University, Twichell arranged for a special scholarship to the School of Fine Arts. After only a few weeks at Yale, he dropped out.²

Style and Characteristics: "He was no painter, he has no color sense at all. It was his line--his miraculous, energy-packed line and the vibrant drive, thrust, and gesture he captured with that line--that said it all."³ Ross Santee, artist and author, said, "Most artists I have known sweat out their drawings, but Bill always seemed to have the picture as a whole in his mind. And there were no false starts, no fumbling. He'd make a line or two at the top of the page, a few at the bottom. I couldn't make head or tails as I watched, until suddenly a horse came to life and exploded right off the paper."⁴

Subject Matter: James' stories and paintings dealt with the life and activities of the cowboys and animals of the open range, and especially the relationships between man and horse. Unlike many contemporaries, he did not portray the more popular commercial themes of shoot-outs, gunfights, or range wars.

Artistic Commentary: Walt Reed in his book *The Illustrator in America 1900-1960's* said "no one could dramatize the explosive, twisting action of horses better than James who learned his subject from the saddle." Robert Sriver, Western sculptor said, "when I was getting started and, with many other artists trying to break into the art field, all of us tried to draw horses like Will James and not Charlie Russell."⁵ Russell himself said of James that he "knew horses every way from the Ace."⁶

¹William Gardner Bell, *Will James The Life & Works of a Lone Cowboy* (Flagstaff, AZ: Northland Press, 1987), p. 25.

²A. P. Hays, "The Art of Will James," in *Will James: The Spirit of the Cowboy*, ed. by J. M. Neil (Casper, WY: Nicolaysen Art Museum, 1985), pp. 58-63.

³Harry Jackson, "Will James and the Masters," in *Will James: The Spirit of the Cowboy*, ed. by J. M. Neil (Casper, WY: Nicolaysen Art Museum, 1985), p. 59.

⁴Hays, p. 61.

⁵*Ibid*, p. 46.

⁶*Ibid*, p. 42.

Quote by Artist: “I draw from the real experience of straddling a buckner and not from observation. Years in the saddle teach you something about the actions of a [bucking horse] . . . that you can’t get from seeing them. . . . I’ve never sketched from life and never watched any animal with intentions of sketching it. And to people who ask I say that I get my models thru my tail bone, and from the many connections it got with the cantle-board of my saddle.”⁷

Works in Gilcrease Collection: 2 oils, 1 watercolor, 9 pen & ink, 11 pencil and one illustrated letter.

Where the Bronco Twister Gets His Name, oil, 24 x 32¼ in.

Roping a Calf, watercolor, n.d., 12 x 10 in.

⁷Hays, pp. 45-46.

JOHN WESLEY JARVIS (1781-1839)

Biographical Information: John Wesley Jarvis was born at South Shields, England, the son of John Jarvis. His parents emigrated soon after his birth and left him in the care of his uncle John Wesley, founder of Methodism. When he was five, he joined his parents in Philadelphia. After serving an apprenticeship with an engraver, he set up his studio in New York and soon turned to portrait painting. Thomas Sully worked for a short time as an assistant to Jarvis, and, later Henry Inman was an apprentice and assistant.¹ Jarvis liked notoriety and “affected singularity in dress and demeanor. He wore a long, fur-trimmed coat, and a couple of huge dogs followed him, sometimes carrying his market basket.”² As he grew older, he became a hard drinker, suffered from ill health, and gradually lost his clientele. He suffered a paralyzing stroke in 1838 which ended his career, and he died in poverty the following year.

Art Education and Influences: As a boy in Philadelphia, he became friends with Matthew Pratt, the portrait painter, and a miniaturist named Clark who were making a living painting signs. Jarvis worked for them occasionally until he was apprenticed to Edward Savage painter/wood engraver, and went with him to New York. Savage also employed English engraver David Edwin from whom Jarvis learned to draw and engrave.

Style and Characteristics: “Some qualities of his work are very fine. . . . Many of his heads are painted with a characteristic vigor and individuality.”³ “He had six sitters a day, worked an hour on each, and then handed the canvases over to [Henry] Inman, who put in the background and draperies under his direction, thus enabling him to turn out six portraits a week.”⁴

Subject Matter: While still an apprentice and later in a studio in New York, he produced portraits and miniatures. He completed a series of full-length portraits of the military and naval heroes of the War of 1812.

Artistic Commentary: “He was generally considered the foremost portrait painter of his time in New York, and he enjoyed a national reputation. His work was, however, very uneven.”⁵ The National Academy in recording the death of Jarvis said: “He was not a member of the Academy; he was, however, one of the best portrait painters of the day,—eccentric, witty, convivial; and his society much sought by the social.”⁶

Works in Gilcrease Collection: 2 oils.

Black Hawk and his Son, Whirling Thunder, 1833, oil on canvas, 23¾ x 30 in. The unusual double portrait format is one of the most striking aspects of the painting. It reflects the artist’s mature style, one which is also characterized by the use of dramatic highlight and painterly brushwork. “The portrait of the great Sac and Fox leader, and his son was painted in New York. They had been brought there, along with several other Indian leaders, by President Andrew Jackson as part of a tour after their defeat in the Black Hawk War. The President intended to impress the America people with his triumphs and the Indians with the greatness of white culture as well as his own greatness as a leader. Jackson’s plan was less than successful, for through Washington, Baltimore and Philadelphia, Black Hawk refused to be impressed with white accomplishments. Black Hawk maintained his dignity, evident in this portrait, even in defeat.

¹Dumas Malone, *Dictionary of American Biography*, IX (New York: Charles Scribner’s Sons, 1943), p. 623.

²Samuel Isham, *The History of American Painting* (New York: The MacMillan Company, 1944), p. 148.

³Henry T. Tuckerman, *Book of the Artists: American Artist Lives* (New York: G. P. Putnam & Son, 1867), pp. 57-58.

⁴Isham, p. 147.

⁵Malone, p. 623.

⁶Tuckerman, pp. 60-61.

Jackson was dismayed because what he had planned as a triumphal tour and punishment for the Indians turned into a celebration of the Sac and Fox retinue. The Indians were followed by crowds wherever they went. They were sometimes invited into homes and lavishly entertained. The press was quick to perceive things were not going as Jackson had planned and made jokes about the situation. Finally, in disgust, the President sent the Indians home after their stay in New York.

“The portrait, odd though it is to see the older man dressed in the clothes of the white man while the son retains the Indian dress, may speak more eloquently of Black Hawk’s philosophy than any words. He remained unimpressed with rank or position, preferring to judge on deeds. He also may have been able to overlook other differences, evidenced by his remark to Jackson upon their meeting. ‘I am a man and you are another.’”⁷ [Anne Morand]

The *Niles Weekly Register* reported that he was “the living personification of our *beau ideal* of manly beauty,” and when Black Hawk and his son were in Virginia, a writer for the *Richmond Whig and Public Advertiser* wrote that “Black Hawk was immediately recognized from the descriptions given, from the dignity of his demeanor, and resemblance, observed by many to Mr. [James] Madison. His face is exceedingly intelligent and thoughtful, and as little savage in its lineaments as can be conceived. (After this, Mr. Madison will not feel mortified at the popular discovery of the likeness between him and Black Hawk.)”⁸ [The Gilcrease portrait of James Madison was painted some 40 years earlier. Madison was 82 at the time of Black Hawk’s visit.]

Chief Justice John Marshall, oil on canvas, n. d., 29 x 25 in. Marshall, born in a log cabin on the frontier of Virginia, left home to serve in the Revolutionary War, and attained the rank of Captain. He fought in the battles of Brandywine, Germantown, Monmouth, and Stony Point, and was encamped with Washington at Valley Forge. He served in the Virginia Assembly and practiced law in Richmond. Elected to Congress in 1800, he resigned in 1801 to serve as Secretary of State under John Adams. Adams appointed him Chief Justice in 1801 and he served until his death in 1835. He was the principal founder of judicial review and of the American system of constitutional law.

⁷Fred A. Myers, et al., *Thomas Gilcrease and His National Treasure* (Tulsa: Gilcrease Museum, 1987), p. 42.

⁸Sandra Gioia Treadway, “Triumph in Defeat: Black Hawk’s 1833 Visit to Virginia,” *Virginia Cavalcade* (Summer 1985), p. 14. [vertical file, Jarvis, Gilcrease Library]

CORNELIUS JOHNSON (1593-1661)

Biographical Information: Cornelis Jonson van Ceulen (Cornelius Johnson) was baptized in London on October 14, 1593, son of Cornelis Jonson of Antwerp who had fled to London to escape religious persecution. For twenty-five years he worked as a portrait painter in London. He was mentioned in 1632 as “his Majesty’s servant in the quality of Picture drawer.” In 1643 at the start of the Civil War he left England and went to Holland settling first in Middleburg. By 1646 he was in Amsterdam, but his final residence was probably Utrecht.

Art Education and Training: He may have been trained as a painter in the northern Netherlands before 1618. His work shows some influence from artists such as Daniel Mijtens and Anthony van Dyck.

Subject Matter: He painted portraits mostly of people in higher, but not the highest, social circles and produced signed copies after the work of other artists, such as his painting of Charles I which hangs at Chatsworth in Derbyshire. He also painted miniatures in oil on copper.¹

Style and Characteristics: The majority of his portraits are busts, some set in a *trompe l’oeil* oval, painted to imitate a stone niche. During his Dutch period his paintings were primarily half length and three quarter length portraits. He painted full figures only early in his career. “The bearing of his models is aristocratic without contrived elegance, and it is graceful. The technique is clear, clean and soft, especially in the period after his moving to Holland.”² He frequently used blue and green backgrounds, and in his early period he liked imitation marble painted oval frames.

Artistic Commentary: “A certain lack of strength and depth of character is richly compensated for by the strong likeness of the sitter, the appealing simple posture, the delicacy of paint application, and the subtle tonal gradations.”³ “In the many portraits produced during his Dutch period, Johnson brought his personal style to its greatest perfection. . . . [these portraits were] notable for their elegance and their accurate rendering of the sitter’s features and clothing.”⁴

Works in Gilcrease Collection: 1 oil.

The Duchess of Richmond and Lennox, 1635, oil on canvas, 83 x 53 in. This is the earliest work in the Gilcrease collection. The Duchess of Richmond and Lennox was the patron whose gift of £100 provided the funds for the publication in 1624 of Captain John Smith’s, *Generall Historie of Virginia*. The book is dedicated to her and includes an engraved portrait of the Duchess as well as one of Pocahontas. The Gilcrease Museum Library has an original copy of the book. The inscription beneath the engraving of the Duchess in Smith’s book reads “The portrait of the illustrious Princess Frances Duchess of Richmond and Lenox daughter of Thomas L^d Howard of Bindon Sonne of Thomas Duke of Norfo^k whose mother was daughter of Edward Duke of Buckingham. Anno 1623.”

¹Jane Turner, ed., *The Dictionary of Art*, XVII (London: Macmillan Publisher, Ltd., 1996), p. 644-645.

²Hans Vollmer, *Allgemeines Lexikon Der Bildenden Kuenstler* (Leipzig: Verlag Von E. A. Seeman, 1926, p. 143.

[translation by Ursula Ekren]

³Vollmer, p. 143.

⁴Turner, p. 645.

The Duchess, Frances Howard, was born about 1579 the daughter of Thomas Howard, Viscount Bindon who was first cousin of Queen Anne Boleyn and Queen Catherine Howard, both beheaded by Henry VIII. Frances Howard first married wealthy wine merchant Henry Parnell who died in 1599. She next married Edward Seymore, Earl of Hertford, who assisted John Smith when he returned from Virginia in 1609. It is probable that she became acquainted with Smith at that time. Hertford died in 1621 leaving Frances a sizable fortune. Soon afterward Frances married Ludovic Stuart, Duke of Lennox, second cousin to King James I. Two years later he was created Duke of Richmond, and Frances became a “double duchess” and one of the richest women in England.⁵ A mid-nineteenth writer said, “Beauty, folly, vanity, and eccentricity, appear to have constituted the character of this remarkable woman.”⁶

When her third husband the Duke of Richmond and Lennox suddenly died of apoplexy in February 1624, the Duchess took it “extremely passionately, cut off her hair that day, with diverse other demonstrations of extraordinary grief, as she had good cause, as well in respect of the loss of such a lord, as for that she foresees the end of her reign.”⁷ She was never the same again and died in 1639.

⁵Philip L. Barbour, *The Three Worlds of Captain John Smith* (London: Macmillan & Co., Ltd., 1964), pp. 361-365.

⁶Barbour, p. 361.

⁷*Ibid*, p. 365.

FRANK TENNEY JOHNSON (1874-1939)

Biographical Information: Frank Tenney Johnson was born June 26, 1874, on a farm about 25 miles from Council Bluffs, IA. After the death of his mother, and the failure of the family farm, the Johnsons moved in 1889 to Wisconsin where Frank attended high school.¹ He quit school when he was 15 to pursue artistic training. After his initial training, he returned to Milwaukee and married Vinnie Francis who was later to take over the marketing of Johnson's paintings much as Nancy Russell had done for her husband. Johnson worked six years as a commercial artist in Milwaukee before moving to New York where by 1904 he was a successful illustrator. In the early 1920s he moved to Alhambra, California. A founder of Painters of the West, he was elected a member of the National Academy in 1937. He died January 1, 1939, at Alhambra, California, of spinal meningitis contracted when he kissed a friend at a party two weeks earlier.

Education and Influence: FTJ's first known introduction to art was on a class visit to Layton Gallery where a latent interest in art was awakened. At 15 he quit school and apprenticed himself to a sign painter, but was fired the first year. He took art lessons from Richard Lorenz, a German panoramist. After trying his hand as an illustrator, he recognized his need for further schooling and enrolled at the Art Students League in New York City to learn commercial art. There he studied under John Henry Twachtman, a landscapist of note. After his marriage and several years as a commercial artist in Milwaukee he returned to New York City, and enrolled at the New York School of Art where he studied under Robert Henri and William Merritt Chase.² His first big breaks came from Winchester Rifle ads and the publication, *Field and Stream*, which financed Johnson's transportation for a long Western tour.³

Style and Characteristics: A speciality of Johnson's was nighttime scenes such as his *Pony Express*. "He used a palette knife for broad effects in the application of paint. Brushwork filled in the details over the knife strokes. He frequently employed his left thumb to shape the wet paint."⁴

Subject Matter: Johnson's paintings dealt with the less violent side of life in the West. His focus was on the individual, "the internal struggle and dilemma or on the peaceful although raw beauty of the western landscape." [Anne Morand]⁵

Artistic Commentary: The editor of *Mercury* wrote in the December, 1931, issue: "Always a consummate draftsman, Johnson has mastered low-keyed colors and combines the two to produce the most solidly constructed canvasses of any typical western painter, past or present. Johnson's works strike one as the sublimates of all the masterful portrayals of the romantic western periods of the past, which have been pictured by Remington, Russell, Leigh, Berninghaus and Hansen --- As a painter of the romance of the Old West, F. Tenney Johnson stands today in a class by himself."⁶

¹McCracken, Harold, *The Frank Tenney Johnson Book* (Garden City, NY: Doubleday & Company, 1974), pp 17-24.

²Peggy and Harold Samuels, et al., *Techniques of the Artists of the American West* (Secaucus, NJ: The Wellfleet Press, 1990), p. 122.

³McCracken, p. 190.

⁴Samuels, p. 122.

⁵Fred Myers, et. al, *Thomas Gilcrease and His National Treasure* (Tulsa: Gilcrease Museum, 1987), p. 116.

⁶McCracken, p. 182.

Quote by Artist: After gaining success as an artist, Johnson gave numerous talks relating to earlier times in the West. In a radio broadcast (Los Angeles KFAC) Johnson stated, "I believe that environment has much to do with the shaping of anyone's career. My boyhood days were filled with the interesting excitement of growing up alongside the overland trail that led directly past our pioneer [Iowa] farm; and the occasional slow moving prairie schooners and weekly stagecoach traveling westward had a great deal to do with my devotion to painting the pictures I have."⁷

Growing up in southwestern Iowa, Johnson was familiar with people traveling westward. The area around Council Bluffs was traversed by French, Spanish, and American explorers. In the mid-1800s thousands of Mormons traveled across Iowa on the way to Salt Lake City, and Council Bluffs served as an important stopover. In 1849 many adventurers outfitted in Council Bluffs then headed on toward the gold fields of California.

Works in Gilcrease Collection: 12 oils, 3 watercolors.

Blackfoot Lodges, oil on canvas, 8 x 11 in.

California Or Oregon, 1926, oil on canvas, 30½ x 40 in.

Colorado Cow Puncher, oil on canvas, 11 x 8 in.

Coming Home, 1929, oil on canvas, 48½ x 44 in.

The Cow Man, watercolor on paper, 30 x 20 in.

Mountain Scene, oil on canvas, 9½ x 11¾ in.

Mountain Scene, oil on canvas, 9½ x 11¾ in.

Mountain Near St. Helena, oil on canvas, 34 x 30 in.

The Night Wrangler, oil on canvas, 24 x 18 in.

The Overland Trail, 1926, oil on canvas, 28 x 36 in.

The Pony Express, 1924, oil on canvas, 42½ x 56½ in.

Pueblo Girl, oil on canvas, 22½ x 20½ in.

Texas Cow Punchers, oil on canvas, 8 x 11½ in.

Thunder Heads, oil on canvas 8 x 11 in.

⁷Samuels, p. 121.

JONATHAN EASTMAN JOHNSON (1824-1906)

Biographical Information: Eastman Johnson was born in Lovell, Maine on July 29, 1824, the son of Maine's Secretary of State. He worked in Augusta briefly as a shop clerk and a lithographer's assistant before beginning his career as an artist making crayon and pencil portraits. In 1845 he moved to Washington where his father worked for the Treasury Department. While there he did portraits of Daniel Webster, John Quincy Adams and Dolly Madison among others. From 1849 to 1855 he was studying and traveling in Europe. After his return in 1855, the demand for portraits had waned as the daguerreotype became popular, and artists turned to scenes of everyday American life. A visit to Wisconsin in 1856 provided Johnson with an American subject, and he spent two years in the vicinity of Lake Superior sketching Native Americans who lived in the area. He made a visit to the South to study first hand the life of the slave, and his painting *Life in the South* earned him membership in the National Academy in 1860. In the final years of his life he returned to portrait painting. He died in New York on April 5, 1906.¹

Art Education and Influences: In 1849 Johnson left for Europe for study at the Royal Academy of Art in Dusseldorf and then worked for two years as a student in the studio of Emanuel Leutze. After brief travel in Italy and France studying the works of the masters in museums, he went to the Hague where he spent three years studying and copying the works by Van Dyck and Rembrandt. After declining the position as court painter in The Hague, he moved to Paris where he worked with French painter Thomas Couture. He returned to the United States in 1855 after having spent six years in Europe.²

Style and Characteristics: Johnson's style alternated between the "carefully hidden brush strokes of Dusseldorf" and the "more open style derived from the Dutch."³ "Johnson traced drawings into his underpaint and colored meticulously within the lines. For interiors, he employed Rembrandtesque brown soup, which, deepening with shadow and thinning in light that usually entered the picture from a single source, brought local color and firm detail into over-all harmony."⁴

Subject Matter: Johnson "painted portraits of famous Americans, incidents from American history and captured scenes of everyday life in New England and the South."⁵

Artistic Commentary: Worthington Whittredge wrote, "Although a portrait painter from the first, he took up these genre subjects many years ago from pure love of them. . . .The Country has reason to regret that he ever stopped painting them and went back to portraits."⁶

Works in Gilcrease Collection: 4 oils, 1 lithograph, 1 engraving.

The Doll, oil on canvas, 13½ x 17½ in. "The Gilcrease painting may have come from the years in Wisconsin, judging from the character of the simple room he has depicted. Employing the rich, warm tones usual to his palette, Johnson presents a quiet moment of family life - a young mother dressing a doll for her daughters - that is full of sympathy for the best qualities of human nurturing."⁷

¹"Eastman Johnson: A Nostalgic View of the Old South," *American Artist* (January 1976), p.64-68.

²Dumas Malone, ed., *Dictionary of American Biography, X* (New York: Charles Scribner's Sons, 1948), p. 107.

³*American Artist*, p. 68.

⁴James Thomas Flexner, *History of American Painting, III: That Wilder Image* (New York: Dover Publications, Inc. 1970), p. 203.

⁵*American Artist*, p. 64.

⁶*Ibid*, p. 103.

⁷Fred A. Myers, *Art Treasures of Gilcrease Museum* (Tulsa: Gilcrease Museum, 1982), p. 37.

Indian Mother, oil on canvas, 16¾ x 13½ in.

Portrait of an Indian Family, oil on canvas, 23½ x 23½ in.

What the Shell Says, 1875, oil on canvas, 22 x 17¾ in. This is a sketch for *What the Shell Says* in the collection of the Fine Arts Museum of San Francisco.

RUTHE BLALOCK JONES (1939-)

Chu-Lun-Dit

Biographical Information: Ruthe Blalock Jones (Delaware, Shawnee, Peoria) was born June 8, 1939 in Claremore, Oklahoma. She is currently the Director of the Art Department at Bacone College where she has been on the faculty since 1989. The Oklahoma Federation of Women named her the 'Oklahoma Indian Woman of the Year' in 1995, and she is a member of the Oklahoma Women's Hall of Fame.

Art Education and Influences: She received her AA at Bacone College in 1970, a BFA from University of Tulsa in 1972, and her MS from Northeastern State University in 1989 in addition to museum studies at the University of Oklahoma. While at Bacone she studied with Dick West.¹

Style and Characteristics: Jones paints in the tradition of Bacone art characterized by the use of complex design elements in a decorative manner.² "My primary work is in the flat, two-dimensional style of American Indians Plains painting. I work in gouache paint on paper. . . . Working patiently and methodically, I build layer upon layer of tone and add detail upon detail to complete a traditional Indian painting."³

Subject Matter: American Indian genre - dances, games, ceremonies.

Artistic Commentary: "Ruthe Blalock Jones is a major force in the Indian art world of Oklahoma. . . . [she] is a contemporary exponent of the traditionalist approach in Oklahoma Indian painting."⁴

Quote by Artist: "My work is autobiographical; these are my things and my experiences. I feel a sense of responsibility to document accurately my own time and place. This is what my work is about."⁵

Works in Gilcrease Collection: 1 oil.

Ribbon Dance, oil on canvas

Medicine Woman, oil on canvas

¹Roger Matuz, ed., *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 265.

²*Ibid*, p. 267.

³*Watchful Eyes: Native American Women Artists*, [exhibition catalog] (Phoenix, AZ: The Heard Museum, 1994), p. 24.

⁴Matuz, p. 266.

⁵*Watchful Eyes: Native American Women Artists*, p. 24.

FRED KABOTIE (1900-1986)

Naquavoy'ma (Day After Day)

Biographical Information: Fred Kabotie, Hopi, was born around 1900 in the Hopi village of Shungopovi on northeastern Arizona's Second Mesa. In 1915 when he entered the Indian boarding school at Santa Fe, he was given the name Fred Kabotie. Feeling urban life was adversely affecting his work, he returned for a time to his home village in Arizona. In 1927 he returned to Santa Fe where he painted a collection of Hopi ceremonial scenes for New York's Museum of the American Indian. In 1937 he accepted a position teaching art at the new Hopi high school in Oraibi, a job he held until the institution closed 22 years later. From the mid 1950s on Kabotie virtually ceased painting, devoting himself to community-oriented projects. He did, however, accept a few commissions including murals for the walls at Bright Angel Lodge in Grand Canyon National Park and a painting for the Museum of New Mexico. He was instrumental in establishing the Hopi Cultural Center at Second Mesa in 1971. He died on February 28, 1986 in the same village where he was born.¹

Art Education and Influences: Kabotie was one of the seven original students of Elizabeth de Huff at the United States Indian School in Santa Fe in 1918.² At her urging he enrolled in public high school in 1920 and graduated 5 years later. He had no formal art training.

Style and Characteristics: "Typically, Kabotie's watercolors featured kachinas, single figures at first, then arranged in groups later. . . . Kabotie's earliest works . . . display the traditional Hopi artistic conventions. These include the pronounced flatness, attention to detail, lack of perspective and immersion in nonspecific space characterizing the abstractly representational imagery seen in Hopi rock art."³ "Working surfaces were small and easily controlled. Intricate details were essential to his work."⁴

Subject Matter: He painted kachinas, scenes from traditional Hopi life and ceremonials.

Artistic Commentary: "Fred Kabotie is the first Hopi painter to receive individual recognition as an artist. . . . he has worked to achieve and maintain the highest standards of Hopi arts and crafts."⁵ "Fred Kabotie's art was always in the service of his strong cultural and spiritual ties to the Hopi tribal heritage. To depart from the traditional style to enter the mainstream would have been, for him, an act of betrayal."⁶

Quote by Artist: Commenting on the centrality of kachinas to the Hopi world view, he said, "I would say they represent the whole thing, nature. Even the spirits of little birds and ants. . . . They are between humans and very high natural powers. And they are the messengers between the Hopi and the very high natural powers, like the clouds and the sun and even the moon and stars."⁷

Works in Gilcrease Collection: 2 tempera, 1 oil.

Basket Throwing, tempera, 11 x 14 in. "The Basket Dance or Lacon is performed in October as an important ritual of the ceremonial year. During the Lacon, which is a harvest celebration and a form of preparation for the coming winter, the women throw corn at a corn-husk wheel. The Hopi women

¹Ronald McCoy, "Hopi Artist Fred Kabotie 1900-1986," *American Indian Art Magazine* (Autumn 1990), pp. 40-49.

²Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 148.

³McCoy, p. 41.

⁴Robert Henkes, *Native American Painters of the Twentieth Century: The Work of 61 Artists* (Jefferson, NC: McFarland & Company, Inc., 1995), p. 70.

⁵Broder, p. 148.

⁶Henkes, p. 74.

⁷McCoy, p. 40.

celebrate the harvest of the crops they helped to grow through their prayers, and they pray for an abundance of wild game for the Hopi hunters. All Hopi women are members of the Mumzoid, the Women's Society that performs women's dances--the Lacon Dance and the Knee-High Dance.

"Each year during the Lacon ceremony, several young Hopi women are confirmed as basket weavers. Basketry is a craft that represents the cycle of life from birth to death. Basketry is the oldest Hopi craft art. For centuries the Hopi have hand manipulated natural plants and grasses to create useful and decorative baskets and plaques. In ancient days Hopi men were also skilled in basketry, but today it is purely a woman's craft. The role of a woman in the Hopi world is one of great importance. The Hopi woman is looked upon with both respect and reverence. The mother is the head of the household, and the children take their clan identity from her. A female child is particularly desirable, for she will perpetuate her clan. Childbearing is a sacred duty, for only through regeneration--creation of a new life--can the Hopis survive on Earth. In Hopi society both husband and wife have mutual obligations; however, each retains personal independence."⁸

⁸Broder, p. 148.

PAUL KANE (1810-1871)

Biographical Information: Paul Kane was born in Mallow, County Cork, Ireland in 1810. His family immigrated to Canada when Paul was 8, settling in York (present day Toronto). At the age of 16 he was apprenticed to a furniture decorator, remaining for 10 years. During his spare time he painted portraits of local citizens. In 1836 he crossed over to Detroit to study and earn enough money to travel to Europe. After returning to Canada in 1845 he set out to cross the continent to study the Indians. Returning to Toronto, he painted 100 canvases by 1856 at the same time writing his highly successful *Wanderings of an Artist*, published in 1859. He lost his eyesight in 1866 and died in Toronto in 1871.¹

Art Education and Influences: During his apprenticeship to a furniture decorator, he studied with Upper Canada College drawing master Thomas Drury. He spent the years 1841-1843 in Europe copying masterpieces. While in London he met Catlin and determined to follow his lead and make the recording of Canadian Indians his life's work.²

Style and Characteristics: "Kane's is a romantic and idealized world. He painted the grass of the wildest regions trimmed like an English greensward. Trading boats descending the Saskatchewan River have the dignity of Roman galleys, and buffalo hunts are like wonderful tableaux on some gigantic stage. His lithe, graceful horses are sired by some highly bred blood strain. The stiffly posed warrior chieftains have a noble bearing. Sometimes he uses focussing light and at other times decorative sky effects. His personal romantic nature, which is consistent with the spirit of the age, influences his more highly finished canvases, but in his small oil sketches, his pencil notes in sketch books, or his water-color studies, . . . the scenes are more truthfully set down. . . ."³ "It was Kane's custom in the studio oils to embellish the subjects of his field sketches with Native regalia - feathers and war bonnets, pipe stems, bear-claw necklaces, and elaborately folded buffalo-skin shirts - regardless of band or tribal origin, in order to recast them as Europeanized icons of the Romantic 'novel savage.'"⁴

Subject Matter: He concentrated on the Native people of the Canadian West and the scenery of the frontier.

Artistic Commentary: Ann Davis and Robert Thacker summed up the current view of Kane's work. "His field sketches are usually 'accurate', spontaneous, and bright; his canvases, completed in the studio are more often 'aesthetic', composed and mannered. Kane was the recorder in the field and the artist in the studio. He seemed content to concentrate on the mirror - to 'imitate' - when sketching, but felt the need to be a lamp - to 'create' - when working up his canvases."⁵

Quote by Artist: "I determined to devote whatever talents and proficiency I possessed to the painting of a series of pictures illustrative of the North American Indians and scenery. . . . The principal object in my undertaking was to sketch pictures of the principal chiefs, and their original costumes, to illustrate their manners and customs, and to represent the scenery of an almost unknown country."⁶

Works in Gilcrease Collection: 2 oils. *White Mud Portage*, 1848, oil,, *Sault Saint Marie*, 1846, oil

¹Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), pp. 258-259.

²J. Russell Harper, *Painting in Canada: A History* (Toronto: University of Toronto Press, 1969), p. 147.

³Russell, pp. 134-136.

⁴Diane Eaton and Sheila Urbanek, *Paul Kane's Great Nor-West* (Vancouver: UBC Press, 1995), p. xi.

⁵Eaton and Urbanek, p. ix.

⁶Russell, p. 147.

CARL KAUBA (1865-1922)

Biographical Information: Carl Kauba is an anomaly in the field of Western bronzes, since he was born in Austria and possibly never visited the United States, though this is still controversial. He may, at age twenty-one, have toured the West to make sketches and notes. However, inaccuracies in some of his paintings suggest that he worked only from illustrations, costumes, artifacts, and photos from files of historical societies sent him by a man in the United States, and by cowboys and Indians he had seen in rodeos and circuses in Europe.¹

Art Education and Influences: He studied sculpture in Vienna under Carl Waschmann and Stefan Schwartz. His interest in the West first came from the German writer Carl May's tales of Western adventure.²

Style and Characteristics: All of Kauba's Western bronzes are distinctly Austrian in style, characterized by their polychrome finish, their intricate detail and their realistic forms. He loved ornament in his bronzes and frequently included small, almost insignificant, details. He sometimes used an "excess of coiled bronze wire to decorate." All of his bronzes were cast in Vienna.³

Subject Matter: The subjects of Kauba's bronzes were Indians and troopers of the American West. He portrayed Indian chiefs, warriors, ceremonies and scenes of high drama and often depicted Indians with coarse features.⁴

Artistic Commentary: Kauba's bronzes were very popular in Europe during his lifetime and many were exported to the United States from 1895 to 1912. His bronzes were widely advertised and sold in New York during the 1950's.⁵

Works in Gilcrease Collection: 5 bronzes.

Chief Wolf Robe, n.d., polychrome bronze, 26_ x 8 in.

A Friend in Need, n.d., bronze, 19½ x 8_ in.

How-Kola, n.d., bronze, 21½ x 15_ in.

Indian Warrior, n.d., bronze, 9¼ x 3¼ in.

Sitting Bull, n.d., polychrome bronze, 27¼ x 7½ x 9_ in.

¹Patricia Janis Broder, *Bronzes of the American West* (New York: Harry N. Abrams, Inc., 1974), pp. 216-221.

²*Ibid*, pp. 216-221.

³*Ibid*, pp. 216-221.

⁴*Ibid*, pp. 216-221.

⁵*Ibid*, pp. 216-221.

WILLIAM KEITH (1838-1911)

Biographical Information: William Keith was born in Scotland November 21, 1838, and moved to America with his mother and sisters in 1851. Following his apprenticeship to a wood engraver, he was employed by Harper & Brothers and had the opportunity to go to California in 1859 to do some illustrations of western scenery. During Keith's early years in San Francisco, the rough and unsettled conditions that still existed after the Gold Rush made a career as an artist a difficult one. In 1868, he finally declared he was through with engraving and devoted himself exclusively to his painting and drawing. He explored the state, encouraged by his friend, the naturalist John Muir, to paint grand, realistic and detailed landscapes. During his years of prosperity, he smoked expensive imported cigars, and the covers of the boxes became the panels on which many of his smaller pictures were painted. In the San Francisco earthquake and fires of April, 1906, the contents of his studio were destroyed. But with characteristic dedication and enthusiasm for his work, he immediately began to recreate many of the paintings that had been lost. He died in April, 1911, at his home in Berkeley.¹

Art Education and Influences: Early in his career, Keith traveled to Europe for training in the Dusseldorf School, but was more influenced by the inspiration of his numerous visits to galleries throughout his life than by formal instruction. His style changed and matured with the influence of the Barbizon School in France, but he was unaffected by post-romantic movements, particularly Impressionism.² Music influenced and inspired his painting, and he was "modern" in trying to "translate sounds into pictorial equivalents."³ In later years, Keith took pride in saying that he had been self-taught, and believed "a man with artistic instincts needs no school."⁴

Style and Characteristics: Keith usually painted tranquil scenes, and rarely painted turbulent effects in nature. He often used warm earth colors, and tried to enrich the tonal and textural qualities of his work.⁵ Keith's earlier paintings were meticulously detailed depictions of nature. His later paintings were characterized by freedom of brushwork, broad simplified forms, and an imaginative interpretation rather than realistic representation.⁶ He painted spontaneously from memory, expressing his own emotions in his work and pointing out to his contemporaries the creative possibilities in art.⁷

Subject Matter: Throughout his career, Keith's main interest was in landscapes, panoramic mountain views and then, as he became more interested in artistic expression, romantic pastoral scenes. He also painted portraits of many prominent San Francisco personalities, and occasional genre scenes.⁸

Artistic Commentary: Always painting with enormous productivity, Keith became the most popular of the California artists.⁹ In the East, he was at times considered an imitator of George Inness, since their techniques and subject matter were so similar.¹⁰

¹Eugen Neuhaus, *William Keith: The Man and the Artist* (Berkeley, CA: University of California Press, 1938).

²*Ibid*, pp. 26, 94.

³*Ibid*, pp. 72-73.

⁴*Ibid*, pp. 15-16.

⁵*Ibid*, pp. 71-72.

⁶Patricia Trenton and Peter H. Hassrick, *The Rocky Mountains, a Vision for Artists in the 19th Century* (Norman, OK: University of Oklahoma Press, 1983), pp. 262.

⁷Neuhaus, pp. 93-95.

⁸*Ibid*, pp. 43-44.

⁹*Ibid*, pp. 65, 80-83.

¹⁰*Ibid*, pp. 56-57.

Quote by Artist: “It is not all you see before you that is the valuable thing, but it is what is behind, the personality of the artist.”¹¹

Works in Gilcrease Collection: 1 oil.

Sierra Nevada Mountains, 1876, oil on canvas, 40_ x 72_ in.

¹¹Neuhaus, pp. 50.

KENOJUAK (1927-2013)

Inuit

Biographical Information: Kenojuak Udluriaq Amaro Siaja Ashevak was born October 3, 1927.¹ She signed her name in many ways; since 1962, she signed in syllabics in the lower right corner; after 1970, when surnames were chosen, occasionally she added Ashevak.”² Her early years were spent living a traditional hunting lifestyle, in igloos and skin tents, on the southern coast of Baffin Island, Nunavut Territory, Canada.³

Art Education and Influences: Like many Inuit, Kenojuak developed her art from the embroidery that she learned as a child.⁴ She was encouraged by Canadian federal administrators for the region to experiment in producing sculpture and drawings to supplement her livelihood and she was introduced to new techniques and media, like the copper-etching process.⁵

Style and Characteristics: Her media included acrylic, watercolor, graphite, felt tip pen, colored pencil, crayon, ballpoint pen, seal skin, beads and prints.⁶ She also worked in sculpture and stained glass. She is probably best remembered for [*The Enchanted Owl*](#), a 1960 print showing an owl with wildly exaggerated feathers and a piercing stare. It became one of Canada’s most famous works of art, appearing on a 1970 [Canadian stamp](#) commemorating the centennial of the Northwest Territories.⁷ Jean Blodgett authored a limited-edition book on her work, *Graphic Arts of the Inuit: Kenojuak* (Toronto: Mintmark Press, 1981) which is hand-bound in caribou skin.

Subject Matter: Her subject matter is traditional Inuit culture, especially nature images. Her works “redefined the meaning of Inuit art.... She traveled the world as an ambassador for Inuit art....Among many honors, she was inducted into Canada’s Walk of Fame (2001), the first Inuit artist to be so honored.”⁸

Quote by Artist: “There is no word for art. We say it is to transfer from the real to the unreal. I am an owl and I am a happy owl. I like to make people happy and everything happy. I am the light of happiness and I am a dancing owl.”⁹

Works in Gilcrease Collection: 1 etching

Owls, 1968, etching, #10/31

¹Patrick D. Lester, “Kenojuak: Inuit (Eskimo),” *The Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 289-290. See also Patricia Bauer, “Kenojuak Ashevak, Inuit Artist,” *Encyclopedia Britannica*: www.britannica.com/biography/Kenojuak-Ashevak.

²Jean Blodgett, *Kenojuak* (Toronto: Ontario, 1981); qtd in Lester, 290.

³“Kenojuak Ashevak,” *Spirit Wrestler Gallery*: www.spiritwrestler.com/catalog/index.php?artists_id=86.

⁴Ian Austen, “Kenojuak Ashevak, Artist From the Canadian Arctic, Dies at 85,” *The New York Times* (12 Jan 2013): www.nytimes.com/2013/01/13/arts/kenojuak-ashevak-inuit-artist-dies-at-85.html.

⁵“Kenojuak Ashevak,” *Spirit Wrestler Gallery*, *Ibid*.

⁶Lester, 290.

⁷Austen, *Ibid*.

⁸William Ritchie, “Ashevak, Kenojuak,” *Dorset Fine Arts*: www.dorsetfinearts.com/kenojuak-ashevak.com/.

⁹Kenojuak, in Peter Mellen, *Landmarks of Canadian Art* (McLelland & Stewart, 1978; qtd in *Spirit Wrestler*, www.spiritwrestler.com/catalog/index.php?cPath=2_84).

CHARLES BIRD KING (1785-1862)

Biographical Information: Charles Bird King was born September 26, 1785 in Newport, RI, the only child of a Revolutionary War officer. Like many veterans of his day, King, Sr. went west to Ohio to claim his 300 acre Revolutionary War Bounty. There in 1790 he was killed and scalped.¹ Charles remained in Newport with his mother until 1800 when he went to New York. After studying there and in London, he worked in Philadelphia, Baltimore, and Richmond before finally settling in Washington, DC, where he spent the remainder of life. King died March 18, 1862.

Art Education and Influences: King's formal art education began at 15 under the tutelage of New York portraitist Edward Savage. He studied with Benjamin West at the Royal Academy in London where he roomed with Thomas Sully who became a life-long friend. The War of 1812 brought him back to the United States, and he eventually settled in Washington, DC painting political and society notables.² His commission from Charles McKenney, Superintendent for Indian Trade, to paint portraits of visiting Indians, led to his painting of at least 143 such portraits, and became the most important of his works.

Style and Characteristics: His technical competency, versatility and originality were coupled with a creative adherence to tradition. He made original paintings from life, replicating them as many times as he chose.³

Subject Matter: His most notable work consists of Indian portraits which represented the first instance of the United States government's patronage of the arts. These portraits were commissioned by the Superintendent of Indian Affairs and were of members of delegations of Indian leaders chosen for visits to the president.⁴ Although the government collection, housed in the Smithsonian, was destroyed by fire in 1865, King painted duplicates of many of the works which are in museums and private collections.⁵ Many of his portraits were reproduced in McKenney and Hall's *History of the Indian Tribes of North America*.

Artistic Commentary: When King died, the *Newport Mercury* wrote, "He painted with a very considerable degree of vigor, had an eye for color, and many of his most hasty productions are his best, for he has caught the spirit of the subject. This is particularly true in regard to the large number of portraits of Indians who visited Washington from time to time during the artist's life, who were painted by him in their war paint and wild costumes, thus preserving the characteristics of a race that has nearly disappeared and will be lost sight of forever."⁶

Works in Gilcrease Collection: 12 oils, 22 lithographs.

¹Herman J. Viola, *The Indian Legacy of Charles Bird King* (Washington, DC: Smithsonian Institution Press and Doubleday and Company, co-publishers, 1976), p. 15.

²Viola, pp. 17.

³Andrew J. Consentino, *The Paintings of Charles Bird King 1783-1862* (Washington, DC: Smithsonian Institution, 1977), pp. 73-74.

⁴Peter C Marzio and William C Sturtevant, *Perfect Likeness-- Portraits for History of the Indian Tribes of North America (1837-1844)*, [Exhibition Catalog, National Museum of History and Technology] (Washington, DC: Smithsonian Institution, April-September, 1997), pp. 4-5.

⁵Viola, p. 118.

⁶*Ibid*, p. 123.

David Vann, oil on wood, 18 x 14½ in. **Hayue Hudjihini (Eagle of Delight)**, 1825, oil on wood, 17 x 14 in. wife of Shaumonekeepse. “. . . she is not more than 15. . . the favorite wife of one of the chiefs”⁷

John W. Quinney, 1842, oil on wood, 17 x 14 in.

Joseph Polis, 1842, oil on wood, 17 x 14 in.

Keeocuch (Watchful fox), first war chief on the Sauky, 1825, oil on wood, 17 x 14 in.

Mak-Hos-Kah (White Cloud), *Chief of the Goways*, 1825, oil on wood, 17 x 14 in.

Mak-we-hah-mak, Goway Chief (Great Walker), 1825, oil on wood, 17 x 14 in.

Prophet Shawanese - Brother of Tecumsi, 1825, oil on wood, 17 x 14 in. This painting was not done from life, but was based on a painting by James Otto Lewis. Lewis had sold his painting to Governor Lewis Cass of Michigan Territory who sent it to McKenney.

Rent-Che-Was-Ne (Female Flying Pigeon), Mak-hos-Kah's wife, 1825, oil on wood, 17 x 14 in. She had secretly followed her husband until they had gone too far to send her home. The hotel provided a table of beverages and Mak-Hos-Kah imbibed too freely and beat his wife. To avoid a confrontation with the Indian Agent, Mak-Hos-Kah escaped through a window, forgetting he was on the second floor. A few days later he posed for his portrait, his furrowed brow reflecting his pain.⁸ Rent-Che-Was-Ne's portrait was not commissioned. King painted it on his own.⁹

Shaumonekeepse (Prairie Wolf), 1825, oil on wood, 17 x 13 in.

Terre Kitauahu also Petalesharro, 1829, oil on wood, 17½ x 13¾ in. This Pawnee chief was celebrated as the rescuer of a Comanche woman who was about to become the victim of human sacrifice by the Pawnees. “He had rushed from the crowd, cut the woman free, thrown her across a horse, and carried her from the Pawnee village.” Presented with a medal from the girls of Miss White's Seminary in Washington, he said “I am glad that my brothers and sisters have heard of the good act that I have done. My brothers and sisters think that I did it in ignorance, but I now know what I have done.”¹⁰

Big Elk, or Great Orator, Omawhaw Chief, 1825, oil on wood, 17 x 14 in.

⁷*Ibid*, p. 32.

⁸Viola, pp. 49-50.

⁹*Ibid*, p. 62.

¹⁰*Ibid*, p. 23.

DANIEL RIDGWAY KNIGHT (1839-1924)

Biographical Information: Daniel Ridgway Knight was born in Philadelphia in 1839. Following early training at the Pennsylvania Academy, Knight went to Paris in 1861. In 1863 he returned home to enlist in the Union Army.¹ After the war he remained in Philadelphia painting historical subjects and portraits and teaching in his studio. After his marriage in 1871 the couple went to Paris for their honeymoon in 1872, and remained to establish residence. In 1891, three years after winning the Gold Medal at the Paris Salon he received the cross of the Legion of Honor of France and was successively a knight and an officer of that body. During World War I, Knight was one of the official propagandists for France.² Knight never returned to America and died in Poissy in 1924.³

Art Education and Influences: Knight attended the Pennsylvania Academy of Fine Arts from 1858-1861 where his fellow students included Mary Cassatt and Thomas Eakins. After helping to found the Philadelphia Sketch Club in 1861, he sailed for Paris where he enrolled in the Atelier of Charles Gleyre and the classes of Alexander Cabanel at the Ecole des Beaux-Arts and began long-term friendships with Impressionists Alfred Sisley and Auguste Renoir. In 1876 he began to study in the studio of Ernest Meissonier. From 1870 to 1878 Knight exhibited frequently at the National Academy in New York.⁴

Style and Characteristics: Many American artists who studied abroad during this era were greatly influenced by the French Impressionists, to the degree that their paintings are scarcely distinguishable from their French counterparts. Knight, however, while certainly influenced by his contemporaries, does not appear to have come so totally under their sway.⁵

Subject Matter: He specialized almost exclusively on the French peasantry. Knight is recognized for the quality of his genre paintings, mostly of scenes of ordinary French life, frequently rural. His subjects are mostly engaged in leisurely rather than laborious activities.

Artistic Commentary: Theodore Child observed, "His vision of rural life is that of a healthy, happy man, unperturbed by pessimism or dilettantism or any other excess of mental refinement. . . . Mr. Knight selects what is beautiful and pretty in the peasant and avoids all that is hideous and unsightly. . . ."⁶ During the period 1882 to 1889 Knight received numerous honors and awards, both in France and in Germany, for his work.⁷

Works in Gilcrease Collection: 1 oil, 3 lithographs.

Rural Courtship, Oil on canvas, 26 x 21_ in. "He painted peasants as natural beauties springing from a life uncontaminated by civilization."⁸ This painting was the first painting purchased by Gilcrease, and was purchased the year he moved into the Gilcrease House.

¹Terry A. Neff, *A Proud Heritage: Two Centuries of American Art* (Chicago: Terra Museum of American Art, 1987), p. 77.

²Dumas Malone, ed., *Dictionary of American Biography*, X (New York: Charles Scribner's Sons, 1948), p. 463.

³H. Barbara Weinberg, Doreen Bolger and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life 1885-1915* (New York: Metropolitan Museum of Art, 1994), p. 28.

⁴Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century and Their Works* (Boston: Houghton, Osgood and Company, 1879), p. 25.

⁵Weinberg, p. 28.

⁶Annette Blaugrund, ed., *Paris 1889: American Artists at the Universal Exposition* (New York: Harry N. Abrams, Inc., 1989), p. 179.

⁷Blaugrund, p. 283.

⁸*Ibid*, p. 179.

CORNELIUS KRIEGHOFF (1815-1872)

Biographical Information: Cornelius Krieghoff was born in 1815 in Amsterdam, but grew up in Germany. In 1835 or 1836 Krieghoff moved to the United States where he enlisted in the Army and fought in the Seminole Wars in Florida. He lived briefly in Canada and Rochester, NY, before settling in Montreal in 1846 where he helped form the Montreal Society of Artists. While in Montreal Krieghoff was employed teaching art at a young ladies' school. In 1853 he moved to Quebec City where his work enjoyed great popularity. About 1864 he went to Europe and lived in Paris and Munich while continuing to paint Canadian scenes. He returned to North America in 1867 and moved to Chicago to live with a daughter. He died there in March 1872.

Art Education and Influences: When his family was in Germany, they lived in Schloss Mainburg, the castle of the Stattler family, patrons of the fine arts. Krieghoff probably studied art and music in Dusseldorf.¹

Subject Matter: His subjects included landscapes, portraits, animals, interiors, and genre scenes in rural Quebec depicting activities such as sleighing, tobogganing, hunting, and fishing.

Style and Characteristics: He painted romantic landscapes in picturesque compositions. "His figures were often depicted stereotypically and the scenes idealized."²

Artistic Commentary: "Cornelius Krieghoff is probably the best known painter of 19th century life in Lower Canada. . . . The beauty of this area inspired artists of all kinds, but few achieved the popularity of Krieghoff."³

Works in Gilcrease Collection: 4 oils, 1 lithograph.

Indian Squaw on Snowshoes, oil, 10 x 8 in.

Laurentian Pioneers, oil, 16 x 14 in.

Shooting the Rapids, oil, 13 x 18 in.

Water Duties, oil, 14½ x 22 in.

¹Honor de Pencier, *Krieghoff's Canada: An Artist's View, 1844-1872*, [exhibition catalog] (Washington, DC: The Art Gallery of the Canadian Embassy, 1996), pp. 1-3.

²Pencier, p. 3.

³*Ibid*, p. 3.

RUDOLPH FREDRICH KURZ (1818-1871)

Biographical Information: Rudolph Frederick Kurz was born in Bern, Switzerland, in 1818. Kurz arrived in the US at the end of 1846. In 1847 he moved on to St. Louis and from there made several sketching trips into Indian Territory. In 1848 he traveled up the Missouri to St. Joseph where he painted and sketches various Indians who came there to trade. He married in 1850 the daughter of an Iowa chief. However, in the spring the girl left with her family and he never saw her again. "I found my bird had flown. That was the end of my romantic dream of love and marriage with an Indian maiden. Brief Joy!"¹ Kurz again moved on, this time to Fort Berthold in western North Dakota where he spent two weeks sketching Indians and gold seekers bound for California. However, the Indians threatened his life because they believed his sketching was causing cholera. After a winter at Fort Union, he returned to Bern where he painted oils and pastels from his American sketches. He taught drawing in Bern from 1855 until his death there in 1871.

Art Education and Influences: Kurz studied with J. Valmar in Bern and with S. Fort in Paris.²

Subject Matter: He painted Indians as they came to the trading posts and forts as well as gold seekers on their way to California.

Quote by Artist: [see below with works]

Works in Gilcrease Collection: 14 watercolors, 2 washes, 2 pencil and ink drawings.

Bison Crossing a River [Buffalo Crossing the River], watercolor, 11½ x 15½ in.

Departing from Fort Berthold, watercolor, 15 x 20_ in. While at Fort Berthold, Kurz wrote, "Now that I see so much that is picturesque, so many striking groups that follow one another in quick succession and that I wish to record in sketches while the impression is fresh in my mind, I can not endure being so much disturbed and inconvenienced. To make matters worse, the Mandan and Minnetares as well are extremely superstitious and they look with dread upon an artist as the forerunner of pestilence and death . . . For instance, it was the misfortune of these tribes to suffer their first epidemic . . . when Catlin made his journey to this region; they suffered an affliction equally disastrous from cholera immediately after Bodmer's visit here. . . ." ³

Group of Indians [Spring Camp of the Indians], watercolor, 12_ x 7½ in.

Indians and Horses Crossing a River [Fording the River], watercolor, 9¾ x 12 in.

Man With Horse And Dead Buffalo, watercolor, 10_ x 12¾ in.

Minitarees on Upper Missouri, watercolor, 12¾ x 19 in.

¹Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1976), p. 276.

²Samuels, pp. 275-276.

³*Journal of Rudolph Frederick Kurz*, Smithsonian Institution, quoted on back of card in Gilcrease art department.

VINSON LACKEY (1889-1959)

Biographical Information: Vinson Lackey was born in Paris, TX, July 26, 1889. His family moved to Oklahoma Territory in 1902 and then to Muskogee, Indian Territory, in 1904. He attended Washington public school, the first free public school for citizens and non-citizens of the Creek Nation. It was he who suggested the colors green and white for Muskogee High School. He participated in the inauguration of Oklahoma's first governor as a member of the body guard selected from Troop A, Indian Territory Volunteer Militia. Lackey served in World War I as a Captain. From 1923 to 1928 he was a reporter for *Oklahoma News*. After moving to Tulsa he worked as manager of the publicity department of the Tulsa Chamber of Commerce from 1928-1935. He was Supervisor of Oklahoma Historical Records Survey from 1939-1942 and then went to work for Douglas Aircraft during World War II. He was commissioned by Thomas Gilcrease in 1945 to do a series of paintings of Indian capitals, missions, forts, agencies, schools and homes of leaders. Lackey died in 1959.

Art Education and Influences: Lackey attended the University of Oklahoma briefly before WWI and returned to the University after the war to complete his degree in 1919. He received a Bachelor of Fine Arts in 1920 and a Bachelor of Arts in 1922. He studied art under Samuel Holmberg, Patricia Gimeno, Edith Mahier, and Oscar Jacobson.¹

Subject Matter: Lackey completed 105 paintings of Oklahoma and Indian Territory buildings on commission from Gilcrease.

Works in Gilcrease Collection: 105 oils of missions, Indian capitals, etc, 1 pen & ink.

“Talking with old settlers and Indians who remembered the early days or who had heard from their elders of old buildings long in ruins, and hunting through old publications for records occupied almost every minute of Lackey's time. Discoveries of such things as a Remington drawing of a first Cheyenne and Arapaho agency building while searching for other material brightened Lackey's days. Records of buildings that had fallen into decay and been replaced by others that in turn were destroyed set him on many a hunt, usually ending in a ‘find’ of interest and importance. The army quartermaster supplied old army-made plans of forts, with full details as to measurements and architectural drawings of buildings, from which the artist could reconstruct the appearance of the whole fort... ”²

For information on individual works, see Lackey's books in the Sarah Erwin Library.

¹Biographical and educational material on Lackey is from an undated paper in the Gilcrease files headed “Lackey, Vinson-- Obit.”

²Maurine Halliburton, “Tulsa Painter Engaged in Pictorial Record of Old Indian Territory Buildings, *Tulsa World*, n.d. n.p. [this is a clipping in the Lackey file but does not include the date or page number.]

THOMAS LeCLEAR (1818-1882)

Biographical Information: Thomas LeClear was born in 1818 in Oswego, NY, of French emigré parents. Even as a young boy, he displayed remarkable artistic talent. At age fourteen he was taken by his parents to London, Canada, where for seven years he was a wandering itinerant portrait painter, venturing as far west as Green Bay, WI. From 1847 to 1863 he lived in Buffalo where he became the leader of the art community and was instrumental in establishing the Buffalo Fine Arts Academy, serving briefly as its superintendent. Returning to New York, LeClear was elected to membership in the National Academy in May, 1863. As one of the leading portrait painters in the east, his fee surpassed that of any artist resident in the City. He died in Rutherford Park, NJ, in 1882 at the age of 65.¹

Art Education and Influences: He studied with Henry Inman in New York from 1839 to 1846.

Style and Characteristics: His genre paintings are of ordinary people, primarily children “involved in some whimsical street-corner situation such as boys lampooning or imitating their elders.”² Some describe his work as softly impressionistic.³

Subject Matter: After moving back to New York, LeClear gained a considerable reputation as a portraitist, doing portraits of several notable persons.⁴

Artistic Commentary: Journals of that day spoke well of his works, saying, “...they were among the best in the Academy, fine in color, graceful, pleasing in tone, with great individuality, a ‘sense of oneness, caused by a subtle rendering of all the parts in their just relation to one another,’ and that ‘they exhibited in a marked degree the rare qualities of great portraiture.’”⁵ More recent critics say his work deserves greater recognition.⁶

Quote by Artist: “It is to be regretted that the school of Impressionists has labored with such earnestness and perseverance to establish views that I think are pernicious to proper art development. For example, they hold that pictures of the greatest excellence are dashed off quickly, leaving the picture in mere blotches of paint, without adhering to truth of outline or in any particular degree exposing the detail of objects represented.”⁷

Works in Gilcrease Collection: 1 oil.

Red Jacket's Grandson, n.d., oil on canvas, 27 x 22 in. Red Jacket was a Seneca chief. This is a painting of a child.

¹Chase Viele, “Artists of Mid-Nineteenth Century Buffalo,” *New York History* (January 1962), pp. 58-72.

²Viele, p. 60.

³Herman Warner Williams, Jr., *Mirror to the American Past: A Survey of American Genre Painting 1750-1900* (Greenwich, CT: New York Graphic Society, 1973), p. 128.

⁴Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century and Their Works* (Boston: Houghton, Osgood and Company, 1879), pp. 46-47.

⁵Clement, p. 47.

⁶Williams, p. 128.

⁷William H. Gerds, *American Impressionism* (New York: Abbeville Press, Publishers, 1984), p. 47.

WILLIAM ROBINSON LEIGH (1866-1955)

Biographical Information: William Robinson Leigh was born September 23, 1866, in Berkeley County, WV. He was the son of impoverished Southern aristocrats and grew up with feelings of insecurity and inadequacy, which followed him throughout his life. During his lifetime, he was an illustrator, painter, writer, playwright, poet and lecturer and teacher. He died March 11, 1955, in New York.

Art Education and Influences: From 1880 to 1883, he attended Maryland Institute of Art, Baltimore.¹ In 1883, he traveled to Munich, Germany, to attend the Royal Academy of Fine Arts. About 1900 he met Thomas Moran, which served to build his interest in the West, as well as influence his art.² In 1906 he made his first trip west having traded a proposed painting of Grand Canyon for a Santa Fe Railroad ticket to Laguna, NM. The railroad, pleased with the result, commissioned five more paintings, and Leigh began his career as a Western painter.³

Style and Characteristics: After twelve years at the Royal Academy, “. . . he emerged a thoroughly trained product of the "Munich Style", which was characterized by a strong linear tradition, superb draftsmanship, vigorous brushwork, dexterous manipulation of pigments, and a tendency to over finish.”⁴

Subject Matter: Leigh painted genre subjects ---landscapes, scenes, or events from everyday life, nature, animals, Southwestern Indian life.. While visiting New Mexico in 1906, he said, “I knew now that my field was the frontier West.”⁵

Artistic Commentary: “To describe Leigh merely as an illustrator is to present an incomplete portrait. To present him as a great American artist overstates the case. He was a Western genre artist, an artist who believed that ‘Nothing is more necessary in this world than idealists --- persons who see in large units, see far, see distinctly; persons who are more interested in the whole of humanity than in self.’”⁶

Quote by Artist: “Learn to draw and paint actuality--life as it is--logically, sanely. That is your obligation to society--to yourself. That alone can entitle you to lasting respect and the love of the world. For after all you are here to render service to civilization, to justify your existence.”⁷

Works in Gilcrease Collection: 524 oils, 5 watercolors, and an extensive collection of etchings, pencil, ink, charcoal, and reproductions. The archival collection includes letters, manuscripts of poems and stories, and a lengthy typescript of his autobiography.

A Close Call, oil on canvas, 40½ x 60½ in. In 1912 Leigh accompanied J. D. Figgins, the director of the Colorado Museum of Natural History, on a hunt for a bear specimen for the museum. After the hunters and their dogs had cornered a bear, Leigh asked if he could make some sketches before they killed the bear. As he was sketching, one of the guides tripped over a stick. He was not really in danger, but Leigh incorporated the fallen hunter in his painting of the scene. Figgins recalled, “Leigh . . . made numerous visits to the spot before he put the painting in its present form. He measured distances and counted trees

¹D. Duane Cummins, *William Robinson Leigh, Western Artist* (Norman: University of Oklahoma Press, 1980), p. 16-18.

²Ibid, p. 86.

³Dean Krakel, “Mr. Leigh and His Studio,” *Montana the Magazine of Western History* (Summer 1967), p. 43.

⁴Cummins, p. 46

⁵Ibid, pp. 86-90.

⁶Ibid, p. 140.

⁷Georgiana Christina White, *William Robinson Leigh: Painter of the American West*, [Master’s thesis] (Tulsa: University of Tulsa, 1970), p. 73.

and lived over again many times the whole encounter in order to give every detail as it had actually been.”⁸

Argument with the Sheriff, 1919, oil on canvas, 40½ x 60 in. “. . . not a quickly painted impression of the West, but a story built on canvas as carefully as a writer builds on paper....Here a group of horse thieves is fighting a losing battle against the sheriff’s posse, unwilling to give up without a struggle. The action and drama are evident not only through dashing brushstroke or play of light and shadow, but also through the physical placement of figures caught in a moment of peril (the falling horse), the expressions of faces, and the atmospheric elements such as rising dust.”⁹ [Anne Morand]

Written on the back of the painting: “*An Argument with the Sheriff* is a scene on the pass between Issuewood and Open Creek in Wyoming. It represents three horse rustlers or horse thieves who have attempted to carry a band of stolen horses over the mountain pass. Having been overtaken by the Sheriff’s Posse they have crowded the stolen horses off the trail that they may escape themselves.

“One of them has his horse shot dead under him and the horse of the second has fallen and rolled from the trail and the third is firing at the Sheriff’s posse. In the former times this was a very frequent occurrence and laid the foundation of many a fortune.

“Today the famous Hole-in-the-wall Valley is claimed by many to still harbor the descendants of these bandits, if not some of the outlaws themselves.”

The Round-Up, 1921, oil on canvas, 30 x 38 in.

Up Where the Big Wind Blows, 1918, oil on canvas, 50 x 37½ in.

Zuni Belle, n. d., Charcoal, 54 x 43 in.

⁸Krakel, p. 44-45.

⁹Fred A. Myers, et al, *Thomas Gilcrease and His National Treasure* (Tulsa: Gilcrease Museum, 1987), p. 118.

EMANUEL LEUTZE [loi_ts_] (1816-1868)

Biographical Information: Emanuel Leutze was born on May 24, 1816 in Schwabisch-Gmund, a small town not far from Stuttgart, in a Germany struggling to free itself of petty princes. His parents, probably political dissidents, emigrated in 1825 with their 9-year-old son to Philadelphia. When his father died in 1831, the 15-year-old Leutze began to support the family by drawing portraits. In 1841 he traveled to Dusseldorf to study, and married and lived there for 17 years, before he returned to the United States in 1859. He died July 18, 1868 in Washington, D.C. while at work on the cartoon for his next subject, *The Emancipation of the Slaves*.

Art Education and Influences: In 1834 he is known to have studied under John Rubens Smith. At age 24, already an accomplished portraitist, he enrolled at the Dusseldorf Academy, but soon dropped out to form the nucleus of a young rebel circle representing the New Order of art devoted to democratic causes. Between 1841 -1859 he worked in Dusseldorf with intermittent trips to the United States to market his work. He was the magnate that drew many American artists to study in Dusseldorf, including Eastman Johnson, Albert Bierstadt, Charles Wimar, George Caleb Bingham,¹ all represented in the Gilcrease collections.

Style and Characteristics: "Great past events were not envisioned in the neoclassical manner as taking place on a grand stage removed from ordinary humanity, and the protagonists were seen not as abstract embodiments of human characteristics, but rather as particularized persons. Although correctly costumed for their epochs, old heroes and heroines were from a psychological point of view contemporaries with whom living viewers could identify themselves. They behaved in the glare of history as you or I might behave. Thus the high style was crossbred with genre."²

Subject Matter: Dusseldorf in the 19th century was the center of heroic history paintings, a medium which Leutze mastered, but throughout his life, portraiture would be his mainstay. In Germany he painted his family and friends, but upon his permanent return to the United States in 1859, his subjects were important public figures and their families.

Artistic Commentary: Leutze and his fellow artists of Dusseldorf are often criticized for their "penchant for theatrics . . . and sentimentality"³ at the expense of historical accuracy. However, to heighten the dramatic and symbolic effect of his pictures, what mattered to Leutze was "the spirit of the historical event, not the letter."⁴ Critic Henry T. Tuckerman said, "Whatever may be his deficiencies in artistic skill, . . . we are obliged to him for speaking out like a man and not mumbling."⁵

Quote by Artist: In writing about his painting *Westward the Course of Empire Takes Its Way*, Leutze said, "To represent as near and truthfully as the artist was able the grand peaceful conquest of the great west. Without a wish to date or localize, or to represent a particular event, it is intended to give in a condensed form a picture of western emigration, the conquest of the Pacific slope.

¹Barbara S. Groseclose, *Emanuel Leutze, 1816-1868: Freedom Is the Only King*, (Washington, D.C.: Smithsonian Institution Press, 1975), p.51.

²James Thomas Flexner, *History of American Painting, III, That Wilder Image* (New York: Dover Publications, Inc., 1970), p. 165.

³Groseclose, p. 51.

⁴George F. Sheer, "Why Washington Stood Up in the Boat," *American Heritage*, (December 1964), p. 17.

⁵Flexner, p. 169.

A party of Emigrants have arrived near sunset on the divide (watershed) from whence they have the first view of the Pacific slope, their 'promised land' 'Eldorado,' having passed the troubles of the plains, 'The Valley of darkness' &c-- The first are pressing eagerly forward"⁶

Works in Gilcrease collection: 3 oils.

Westward the Course of Empire Takes Its Way,(Westward Ho!), 1861, oil, 30 x 40 in. a first study for the proposed 20 x 30 feet stereochromed wall-painting of the same title completed in 1862 in the great stairwell in the House of Representatives at the United States Capitol. ". . . The small scenes Leutze designed to surround the main image are all related to exploration, to searching sometimes guided by divinity. Flanking San Francisco Bay at the bottom of the painting are William Clark (of Lewis and Clark) on the left, Daniel Boone on the right. The monochrome relief scenes on the sides touch on such subjects as Columbus, Moses, and the dove returning to the ark. The whole scene is presided over by the powerful presence of the American eagle."⁷ [Fred Myers] [see Quote by Artist above]

Indians and Captive, oil, 16½ x 24½ in. Depicts two Indians dragging ashore a canoe in the stern of which lies a bound white female captive.

⁶Dawn Glanz, *How the West Was Drawn: American Art and the Settling of the Frontier* (Ann Arbor, MI : UMI Research Press, 1982), p. 78.

⁷Fred A. Myers, et al., *Thomas Gilcrease and His National Treasure* (Tulsa: Gilcrease Museum, 1987), p. 44.

ROBERT OTTOKAR LINDNEUX (1871-1970)

Biographical Information: Robert Lindneux's parents came to America from France in the 1860s when his father had the opportunity to direct a silk mill operation in Holyoke, Massachusetts. Lindneux was born in 1871, in New York City. His parents died before he was five years old.¹ For the remainder of his childhood, he was raised by his well-to-do Aunt Lucille, a teacher of French, German and English languages.² Lindneux demonstrated an early talent for art and his Aunt engaged an art teacher to further his skills.³ In 1890, his Aunt arranged for him to travel and study art in Germany, placing him under the care of an old friend of Lindneux's father, Benjamin Vautier.⁴ In 1898, while he was living in Liverpool preparing to return home to fight for his country in the Spanish American War, the hotel in which he was staying burned, destroying everything but the clothes on his back. Penniless, he worked his way back on a cattle boat arriving after the war was over. He later described his crossing: "I was broke and had to work my way back on a cattle boat. I am convinced that it was the foulest craft afloat. It was a voyage of horror."⁵

Lindneux docked in Hoboken with no money, no equipment, nothing to do and no place to go. He made his way to Boston where he first cleaned a grocer's cellar for money to buy equipment. He lived and worked in Boston painting portraits to earn enough money to go West.⁶ Eventually, in 1899 with a \$9.00 suit and a ticket for Denver, he was finally on his way. Realizing that he could not convincingly depict a life he had not led, he accepted the invitation of a trapper to volunteer to "learn him trapping" and spent 5 months in the Yellowstone Valley.⁷ In total, he spent approximately five years working as a trapper, cowboy and horse wrangler. He lived with the Crow tribe in Montana, the Cheyenne on Tongue River, in South Dakota on the Pine Ridge Reservation⁸ and lived with the Oglalla Sioux who adopted him and made him an honorary chief (Wanmble Waste Wicituwa - Chief Good Eagle). He collected sketches of the people with whom he worked and lived, many pieces of the trappers' equipment and clothing, dress and trappings of the Indians, gear and clothing of the cowboy, and mounted wild game specimens which he himself had killed during those years. By 1908, he established a studio in Denver.⁹

Around 1914, he returned to New York where he hoped to find a good market for his paintings. While there he met Gertrude, his future bride.¹⁰ He returned to Billings, Montana, in 1915 and found work as a horse wrangler while he painted and began taking photographs to sell to the tourists. In 1916, he married Gertrude and in 1917, they moved to Wyoming. He was given the opportunity to help round up the cattle and horses on the TE Ranch (Buffalo Bill Cody's ranch) after Cody's death. Finally, he, his wife and their new daughter, Marcella, who was born in 1921, again moved back to Denver where he set up his permanent studio that was filled to overflowing with his collections, making the studio an interesting museum in itself. He lived and painted there until his death in 1970, at nearly 100 years old.

Art Education and Influences: After initial training from an art teacher at an early age, Lindneux

¹ Maurice DeVinna, "Noted Cowboy Life Painter Attends Gilcrease Exhibit." *Tulsa World* (February, 1956). n.p.

² "The Long Biography of Robert Lindneux." www.robertlindneux.com/life/

³ Lynne Williamson, "Chronicler of the West, Robert Lindneux." *The American Scene*, (Vol. 2. No. 2. Summer, 1959), p. 6.

⁴ "The Long Biography of Robert Lindneux." www.robertlindneux.com/life/

⁵ Jack Howell, "Denver Artist Will Paint 32 Most Famous Indians." *Rocky Mountain News* (Sept. 3, 1933), p. 6.

⁶ Dorothy Harmsen, *Western Americana. A collection of one hundred western paintings with biographical profiles of the artists* (Flagstaff: Northland Press, 1971), p. 128.

⁷ DeVinna, no page number available

⁸ "Our Cover Picture: The Oklahoma Run 1889" *The Oklahoma Teacher* (April, 1936), p. 11. Author unknown

⁹ Anita Jacobsen, *Jacobsen's Biographical Index of American Artists*. Vol. 1, Book III. (Carrollton, Texas: A.J. Publications, 2002), pp.1980-1982.

¹⁰ www.robertlindneux.com/life/

traveled to the National Art Academy in Düsseldorf, Germany, and studied with a German genre painter, Benjamin Vautier. Encouraged by Vautier, he continued his studies at the Ecole des Beaux Arts in Paris from 1890 to 1892. In Paris, he saw the Buffalo Bill Cody's Wild West Show and met and befriended Colonel Buffalo Bill Cody and Rosa Bonheur, who had painted a full length portrait of the famous showman. These associations influenced him to go West upon his return home.¹¹ He continued his studies with Hungarian painter Michael von Munkacsy until 1893. In 1894, he was accepted into Franz Stuck's class at the Munich Academy for one semester. He gave his first exhibition in the Paris Salon in 1893. While in Paris, he saw the French artist Toulouse-Lautrec sketching on table clothes at the Moulin Rouge. He traveled and worked under various master artists in Berlin, Dresden, Vienna and Budapest before he returned to America in 1898.

Lindneux took over 400,000 photographs, 500 of which are now in the Denver Public Library. These photographs document the ranching industry and the West.¹² Some of Lindneux's work is in the Buffalo Bill Museum on Lookout Mountain and he is heavily represented in the collection of the Colorado Historical Society as well as the Gilcrease Museum, the Woolaroc Museum and private collections. He had two showings of his work at the Gilcrease in 1956 and 1960, which he attended. Tulsa native Ben Bond owned 105 North American animal paintings by Lindneux.¹³

Artistic Commentary: Lindneux never gained the prominence of other western artists. Mary Chandler wrote, "His work reveals bold color but stilted figures in ceremonial poses. It is work terrifically two-dimensional, overly sentimental. Lindneux was moved by what appears to be a powerful ego. He created painting events which filled the newspapers. In the 1920s, he whipped up a life-sized portrait of Buffalo Bill Cody on the fourth floor of the Daniels & Fisher Dry Goods store before crowds of excited spectators. In the 1950s he set up his equipment in a mountain lion cage at City Park Zoo in order to finish a wildlife painting. Another commentary regarding the painting of the Buffalo Bill portrait of 1922, however, states, "One of the conditions of the \$10,000 commission which he received in preference to fourteen other nationally known artists who were considered, was that it be painted in public."

Characteristics and Subject Matter: Lindneux was always driven to be accurate in his paintings such as *The Battle of Beecher Island*. He was compelled to collect even the most minute details from eyewitnesses or participants, noting carefully the exact style and manner of dress, the number of people present at the time, the positions of everyone concerned and the precise model of arms worn or used. He even traveled to the site of an event to recreate the scene in the exact geographical setting. Lindneux's works depict western life, Indians, Indian battles and animals. He often was referred to as the "Historian of the West."¹⁴

Works in Gilcrease Collection:

Breaking Bread for the Fiesta

A Hold Up on the Prairie, 1943, oil on canvas, 32x38 inches

Cattle Rustlers Caught in the Act

Stage Holdup

Trappers Rendezvous

¹¹ James Taylor Forrest, Robert Ottokar Lindneux: Last of Cowboy Artists. *Great Plains Journal* (Fall, 1966), pp. 32-33.

¹² Mary Voelz Chandler, "Robert O. Lindneux: At Home on the Range." *Rocky Mountain News* (November 17, 1891), p. 13.

¹³ *Tulsa Tribune*, January 10, 1960 (copy print of untitled article in Gilcrease artist file)

¹⁴ Opitz, Glenn B., *Mantle Fielding's Dictionary of American Painters, Sculptors and Engravers* (New York: James F. Carr, 1965), p. 544.

HENRY LION (1900-1966)

Biographical Information: Henry Lion was born in Fresno, CA, in 1900, and died in Los Angeles in 1966.¹ He began modeling with clay picked up along railroad tracks on his way to school near Lone Star, California. He worked his way through art school washing dishes in a restaurant. His first break came when he won a \$1000 prize for a fountain design, *The Pioneer*, which is near the Cathay Circle Theater in Los Angeles. He taught at the Hollywood Art Center and wrote *Sculpture for Beginners*.²

Art Education and Influences: Lion studied at the Otis Art Institute and was a pupil of S. MacDonald-Wright.³

Subject Matter: He was a traditional Western sculptor, painter and writer.

Quote by Artist: “I have tried to point out the physics of anatomy rather than merely the physical aspects, that is, to show why the muscles are related to each other as they are. The reason must be their perpetual striving for balance. The sense of composition within us develops from the observation of these laws of physics. And so, our purpose should be to TRANSFORM ANATOMY INTO FORM AND FORM INTO FEELING.” [emphasis by artist]

Works in Gilcrease Collection:

Lewis and Clark and Sacajawea, bronze. This work was based on a watercolor by Charlie Russell by the same title. “Nancy Russell contracted with Henry Lion of Los Angeles to build a small model from the watercolor painting.” This model was eventually used for a memorial built by sculptor Bob Scriver. The memorial is next to the Missouri River in Fort Benton.⁴

¹Peggy and Harold Samuels, *The Illustrated Biographical Encyclopedia of Artists of the American West* (Garden City, NY: Doubleday and Company, 1976), p. 290.

²Henry Lion, *Sculpture for Beginners* (Tustin, CA: Foster Art Service, n.d.), n.p.

³Samuels, p. 290.

⁴*The LatchString* [publication of the C. M. Russell Museum, Great Falls, MT], (Jan/Feb 1992), p. 1.

FREDERICK WILLIAM MACMONNIES (1863-1937)

Biographical Information: Frederick William MacMonnies was born in Brooklyn, NY, in 1863. His father was a grain merchant, and his mother, Juliana Eudora West, was a niece of Benjamin West. He had to leave school as a child to earn his living as a clerk in a jewelry store. At 16 he attracted the attention of Saint-Gaudens who took him on as an apprentice in his studio. At the age of 28 he was the first American to win a medal at the Paris Salon for his statues *J. S. T. Stranahan* and *Nathan Hale*. After study abroad he returned to New York. He won a host of important commissions in his life and continued working until his death in 1937.

Art Education and Influences: He began his training as a studio boy to Augustus Saint-Gaudens who encouraged him to enter night classes at the National Academy of Design and the Art Students' League. At the age of 20 he went to Paris to study at the École des Beaux Arts with Alexandre Falguière.¹ Saint-Gaudens chose him in 1893 to design and execute a large fountain for the Chicago World's Fair.

Style and Characteristics: "Macmonnies thoroughly delighted in the feel of clay, plaster, wax and other sculpting materials and handled them like a magician. . . . Verve is the hallmark of the MacMonnies style."²

Subject Matter: His sculptures range from portrait busts to church angels to colossal monuments for public parks.

Artistic Commentary: Lorado Taft observed that "There is not a figure that does not stand well on its feet, not a fold of drapery which has not been considered."³

Quote by Artist: "I want my conceptions to be original as well as artistic, and I want to be the author of complex subjects, of mythological and historical groups; I want to make studies of the nude, nymphs, Dianas, phantoms, with allegories a speciality."⁴

Works in Gilcrease Collection: 4 bronzes.

Nathan Hale, 1890, bronze, 28¼ x 9¾ x 6½ in. A reduction of the full-size plaster located in New York's City Hall Park. Hale was "a twenty-year-old Yale graduate and school teacher who had answered Washington's call for volunteers to enter British camps in Brooklyn and New York to ascertain British plans. Apprehended, probably on information from his cousin, a loyalist, Hale had been summarily hanged, September 22, 1776. In a speech before his execution he concluded with the words "I only regret that I have but one life to lose for my country." Outraged by the inhumanity of the officer in charge of the execution, who coldly refused Hale's request to summon a clergyman, or at least lend a Bible, and who tore up Hale's farewell letters to his fiancée, his mother, and his sisters, MacMonnies resolved to produce no patriotic platitude, but to show the young man's refinement and idealism: 'I wanted to make something that would set the bootblacks and little clerks around there thinking something that would make them want to be somebody and find life worth living.'"⁵

"MacMonnies has the lean young soldier standing in an emotional posture of pride despite the fact that his feet are shackled, his arms trussed at the elbows and his collar torn open to expose his neck for the

¹Joseph G. E. Hopkins, *Concise Dictionary of American Biography* (New York: Charles Scribner's Sons, 1964), p. 623.

²Gloria Gilda Deák, *Kennedy Galleries Profiles of American Artists* (New York: Kennedy Galleries, 1984), p. 152.

³Lorado Taft, *The History of American Sculpture* (New York: The Macmillan Company, 1903), p. 333-334.

⁴Mary Smart, *A Flight With Fame: The Life and Art of Frederick MacMonnies (1863-1937)* (Madison, CT: Sound View Press, 1996), p. 97.

⁵Smart, p. 87.

hangman's noose. The lively textured surface of the statue, adding to the spontaneity of the execution, rejects the smooth finish of neoclassical handling. This impressionistic treatment which MacMonnies gave to the bronze portrait was initially confused as a lack of refinement, but there were those who were quick to perceive the portrayal as a triumph of naturalism. It won for the inventive American sculptor a gold medal at the Paris Salon."⁶

The Pioneer Monument to Kit Carson, n.d., bronze, 14 x 17¼ in.

Theodore Roosevelt, 1905, bronze, 25_ x 21¾ x 8½ in.

William Shakespeare, 1895, bronze, 40_ x 20½ x 11_ in.

⁶Deák, p. 152.

HERMON ATKINS MACNEIL (1866-1947)

Biographical Information: Hermon Atkins MacNeil was born in Chelsea, MA, on February 27, 1866, and grew up on the family farm. He was educated in a local public school and showed unusual artistic instinct for drawing when he was very young. He taught modeling at Cornell University for three years, and after study in Europe settled in Chicago where he taught at the Chicago Art Institute and first became interested in the American Indian. MacNeil died in 1947 at College Point on Long Island Sound.

Art Education and Influence: He received his art education at the State Normal School in Boston. He also studied at the Académie Julian with Chapu and at the École des Beaux-Arts with Fralguière in Paris.¹ His first views of the American Indian were in Buffalo Bill's Wild West Show at the 1891 World's Columbian Exposition in Chicago. He visited the fair as often as possible making many sketches. After the fair closed, MacNeil made several trips to the Southwest to study daily life and traditions of the Native Americans.² In 1895 he won the Reinhart Scholarship to study in Rome, and in 1899 he returned to Paris for a year's study and work.

Style and Characteristics: "MacNeil's sculpture has precise and authentic details which are simplified in order to have the greatest dramatic impact. MacNeil employed a variety of surface textures and modeled his subjects beautifully in the finest Paris tradition." He favored "strong impressionistic modeling and realistic details in his sculptures."³

Subject Matter: He "was one of the sculptors most influential in winning worldwide recognition of the American Indian as a valid artistic theme. He envisioned the Indian as a 'noble savage.' . . . idealistic exponents of an untarnished culture."⁴ After 1910 he abandoned Indian sculpture and turned to heroic monuments, portraits and abstract personifications.

Artistic Commentary: In 1907 a critic wrote of MacNeil's Indian sculptures, "They are genuine savages--not cigar store Indians nor 'Wild West Show' specimens. . . . But while the types are genuine, caught 'in the open,' they are not the shiftless, saloon types. His Indians do not shoot deer out of season, nor tap other men's maples."⁵

Works in Gilcrease Collection: 5 bronzes.

Chief of the Multinomah Tribe, 1907, bronze, 31¾ x 11 x 7¾ in. The chief stands firm, his arms folded, the symbol of dignity and racial pride. This is one of the figures from a statue designed for Washington Park in Portland, Oregon. The other figure is a Medicine man. When both figures are cast together, it is entitled *The Coming of the White Man*.⁶ [We have another one 32 x 10 x 9¼ in.]

A Primitive Chant, 1909, bronze, 22¾ x 6 in, and a second one 22_ x 6 in.

Navajo Orator, 1905, bronze, 17½ x 6½ x 6_ in.

¹Patricia Janis Broder, *Bronzes of the American West* (New York: Harry N. Abrams Inc., 1973), p. 84.

²*Ibid*, p. 87

³*Ibid*, p. 89.

⁴*Ibid*, p. 84.

⁵*Ibid*, p. 88.

⁶*Ibid*, p. 90.

The Returning of the Snakes or ***The Moqui Prayer for Rain***, c1896, bronze, 22_ x 25 x 13 in. “. . . depicting a nude Indian racing through the cactus carrying a mass of rattlesnakes. An Indian priest, having used the snakes in a tribal ceremony to pray for rain to save the crops, is running down the Mesa to set the snakes free so that they may carry the prayers for rain to heaven.” MacNeil had watched the snake dance at a Hopi village.⁷

The Sun Vow, c1900, bronze, 28 x 14½ in. “A boy has just shot an arrow toward the sun while an old Indian seated next to him watches its flight. This was a recreation of a Sioux ceremony, testing the qualifications of a young boy to become a warrior. To attain success, the boy must shoot the arrow straight at the sun, far enough to make it disappear from sight. This statue is also interpreted as an old Indian teaching a young boy to always have the highest aspirations in life.” MacNeil said that the model he used was a plaster cast taken from one of the Indians Columbus had taken back with him and was presently in the Louvre.⁸ This work won the Silver Medal at the 1900 Paris Exposition.

⁷Broder, p. 88.

⁸*Ibid*, p. 88-89.

PAUL MANSHIP (1885-1966)

Biographical Information: Paul Manship was born in St. Paul, MN, December 24, 1885. After completion of several years of study in the US and Europe, he established his studio in New York where he was soon besieged with commissions. He was elected to the National Academy in 1916 and won numerous awards and medals for his work during his long career. For twenty-five years he was a member of the Smithsonian Arts Commission, and was vice president of the National Academy from 1942-48. Manship died in New York on January 31, 1966.¹

Art Education and Influences: Manship studied art at Mechanics Art High School and in evening classes at the St. Paul Institute of Art. At nineteen he went to New York where he studied at the Art Students League for a few months. There he worked as assistant to Solon Borglum who taught him to dissect horses and dogs as a way to learn anatomy. Manship then studied under Charles Grafly at the Pennsylvania Academy of Fine Arts. After a trip to Spain in 1907, Manship spent two years as assistant to Isador Konti. He won the prestigious Prix de Rome when he was twenty-four years old which earned him a scholarship at the American Academy in Rome. During his three years in Rome he traveled in the East where he was influenced by Egyptian, Minoan and Assyrian styles.²

Style and Characteristics: Many of Manship's early sculptures are seen as expressions of Art Deco.³ "During the late 1920's, Manship's style changed. He became more concerned with the abstraction of sculptural mass. He greatly simplified his design and became economical in his use of decorative detail. These more realistic bronzes have a greater monumentality than his earlier work."⁴

"There is a great similarity between Manship's stylized two-dimensional interpretations of Indian and animal forms and those seen in paintings by American Indian artists. This is especially true of those paintings which were the products of the Santa Fe Indian School Studio during the 1930's and the work of many contemporary Indian artists who work in the traditional stylized manner. It is difficult to account for this resemblance, but the similarity gives Manship's sculpture and added dimension of interest."⁵

Subject Matter: Manship's subjects included Classical mythology, Aesop's fables, historical events, Native Americans, animals, birds, etc. His last effort was the John F. Kennedy Inaugural Medal in 1961. "Manship took as his charge the reinvigoration of myths that had become mere mythology. He attempted to bring back to life stories that had descended to nothing more than schoolroom rote."⁶

Artistic Commentary: "Beatrice Gilman Proske hailed Manship as 'the sculptor who more than any other determined the character of at least two decades of American sculpture.'"⁷ And in tribute to him she wrote, "Manship had the rare gift of historical imagination. He could project himself into another culture, extract its essence, and make it his own. What he took from archaic Greece was not so much the formal curls of hair and sharply folded garments as a way of seeing the human form; from Eastern art not

¹William Kloss, *Treasures From the National Museum of American Art* (Washington, DC: Smithsonian Institution Press, 1985), p. 227.

²Patricia Janis Broder, *Bronzes of the American West* (New York: Harry N. Abrams, Inc., 1973, pp. 284-5.

³*Ibid*, p. 287.

⁴*Ibid*, p. 288.

⁵*Ibid*, p. 287.

⁶Harry Rand, *Paul Manship* (Washington, DC: Smithsonian Institution Press, 1989), p. 185.

⁷Broder, p. 284.

so much certain postures as a sinuous grace, a concept of the body moving through space. These diverse elements were fused by the white heat of his imagination into something entirely his own.”⁸

Quote by Artist: Manship maintained his own theory of monuments: “A Monument should be permanent . . . a monument should be fit for high moral and devotional purposes . . . a monument should be beautiful.”⁹

Works in Gilcrease Collection: 2 bronzes.

Indian Hunter with Dog, 1926, Bronze, 20¾ x 8 in. “Holding a bow in his left hand and arrows in his right, a moccasined Indian in a breechclout runs with his dog by his side. . . . [it is] decoratively refined in its parts.”¹⁰ “In this work, Manship achieved a decorative balance of forms whose effect is heightened by the interplay of line and open space.”¹¹ This was one of Manship’s favorite works, and he reproduced it many times. A life-size version, to which he added four life-size Canada Geese at the corners, is in Cochran Memorial Park in St. Paul.

Indian (Archer), 1914, bronze, 11 x 12¼ x 8¼ in.

⁸Broder, p. 288.

⁹Rand, p. 167.

¹⁰*Ibid*, p. 89.

¹¹Broder, p.287.

BOBBY C. MARTIN (1957-)

Biographical Information: Bobby C. Martin was born in 1957 in Tahlequah, OK and is of Creek descent. He served as graphic design coordinator for Gilcrease Museum from 1995 to 2000. He became an assistant professor of art at Northeastern State University in 2000 and is now Chair of the Art, Music, and Humanities Department.

Art Education and Influences: BFA Northeastern State University, MFA University of Arkansas.

Style and Characteristics: “Martin’s work is representational, figurative, and often but not always based on source photographs. He draws inspiration from old family photos, altering combining this information with imagery taken from personal photos, book and magazine sources, ancient Native American symbolism and imagination. . . .He works in several mediums, including acrylics, pastels, and pencil, but considers himself foremost a printmaker.”¹

Subject Matter: “He is best known for work that builds from the use of family photographs manipulated digitally to create a different image, often with a message.”

Artistic Commentary: “Martin presents Native American people in settings rarely seen in Native Art. Yet these images are historically accurate portrayals of Indian people. The result of his efforts to remain honest to the realities of Native American identity makes Martin one of the most important Native painters today.”²

Works in Gilcrease Collection:

APR '55, mixed media on canvas. Superimposed over the image of the old photograph is the image of a page from the Dawes Rolls. The Dawes Rolls were the listing of members of the Cherokee, Creek, Seminole, Choctaw, and Chickasaw tribes in Oklahoma. The Rolls were used as a means to establish who the members of the tribes were who were entitled to a share of the Indian lands being allotted to individuals prior to statehood. Currently only those who can prove descent from someone on the Dawes Rolls are recognized as members of these tribes.

¹ From file information in the Education Department at Gilcrease Museum.

² Kevin W. Smith, from the exhibition catalog *Something More Than “Art”*: Handworks by American Indians, February 2003.

HOMER DODGE MARTIN (1836-1897)

Biographical Information: Homer Dodge Martin was born October 28, 1836, raised in Albany, NY, and started his profession as painter when he was sixteen years of age. He had an eye defect that distorted all perpendicular objects, and he spent years learning from other artists without success in applying their styles to his work.¹ In 1866 Martin moved to New York and was elected an associate of the National Academy in 1868. To supplement his income he worked as an illustrator for *Century* and was sent by the magazine to Europe to sketch from 1882-1886.² By 1890, his eyesight and general health failed. During this latter period however, when he could hardly see, he met with success, and knew he had finally learned to paint. He died at age fifty eight in St. Paul, MN.

Art Education and Influences: After early experience as a draughtsman in an architect's office, he was encouraged by the sculptor Erastus Dow Palmer to be an artist. His only formal instruction was a few weeks with landscape painter James MacDougal Hart.³ Between 1852 and 1870 he made many sketching trips to the Adirondacks, Catskills, Berkshires, and White Mountains. In 1876 he traveled to England where he became friends with and was influenced by Whistler.⁴ Corot and Kensett also influenced his work.

Style and Characteristics: "He adopted Kensett's method of composing a picture as a balance of a few large forms, each of which contained within itself much carefully evolved small detail. He learned to pay exquisite attention to the edges where shapes meet each other or are silhouetted against the sky."⁵ "In the early 1870's Martin learned from Corot's pictures how to fill in his large elements with details not drawn out but suggested by color....In color he became increasingly original, repudiating the pearly hues of both Kensett and Corot for bright pigments often strangely out of key with the somber mood his compositions implied."⁶ In later life "he laid paint on heavily, often with a palette knife, and then kneaded the layers together into flat surfaces of compressed and blended hues....Through mass and color, he indicated shape, texture, exact position in the picture space."⁷

Subject Matter: He painted landscapes of the Hudson River School, but his landscapes differed from many of his contemporaries in that they had a "heightened sense of melancholy isolation."⁸

Artistic Commentary: "Martin was temperamentally a Classicist Yet he pushed his personal expression not to be outbursts of mood, but a summary of his deepest feelings."⁹ One contemporary remarked, "Martin's landscapes look as if no one but God and himself had ever seen the places."¹⁰

¹James Thomas Flexner, *That Wilder Image* (New York: Dover Publications, Inc., 1970), p. 269

²William Kloss, *Treasures From the National Museum of American Art* (Washington, DC: Smithsonian Institution Press, 1985), p. 196.

³Kloss, p. 196.

⁴*Ibid*, p. 196.

⁵Flexner, p. 269.

⁶*Ibid*, p. 270.

⁷*Ibid*, p. 271.

⁸Kloss, p. 197.

⁹Flexner, p. 268.

¹⁰Kloss, p. 197.

Quote by Artist: "I do not know where the impulse comes from or why it stays away. All I know is that when it comes, I can do nothing but paint, and when it goes, I can do nothing but dawdle."¹¹ At age fifty-four, with failing eyesight, he said, "I have learned to paint at last. If I were completely blind now and knew where the colors were on my palette, I could express myself."¹²

Works in Gilcrease Collection: 1 oil.

Lake George, n.d., oil on canvas, 16 x 30 in.

¹¹Flexner, p. 268.

¹²*Ibid*, p. 271.

CRESCENCIO MARTÍNEZ (1880-1918)
Te E (Home of the Elk)

Biographical Information: Crescencio Martínez was born about 1880 in New Mexico. He was married to the sister of the potter Maria Martínez. Before taking up painting he had worked as a pottery decorator for the potters in the family. Sometime around 1914 he moved to Santa Fe. In addition to his painting, which he began only shortly before his death, he worked in maintenance at the San Ildefonso Day School, tended horses for the Rocky Mountain Camp Company, and worked on the Pajarito excavations in 1914-15 (now Bandelier National Monument). The Museum of New Mexico and the School of American Research in Santa Fe commissioned him to do paintings in 1917-18. “Martínez was one of a group of three extraordinary men¹ from the Pueblo of San Ildefonso who began the modern American Indian watercolor painting movement and forever transformed a small poor village to one of internationally artistic renown.” He died of influenza June 10, 1918.

Art Education and Influences: He had no formal education.²

Style and Characteristics: “Generally, Crescencio used no background, no foreground, no ground line; a dance figure or group of figures appears on a perfectly blank sheet of paper, which served as the ceremonial plaza of the village. Very often his figures are depicted at side view, moving across the page. In addition, the paintings gain vitality through his depiction of the minutest detail of dance costuming, his loose drawing, and his extra-ordinary use of subdued color.”³

Subject Matter: He painted pueblo dancers. Dr. Edgar Lee Hewett the first Director of the Museum of New Mexico, commissioned him in 1918 to do a complete series of the performers in the winter and summer Pueblo ceremonies. He completed 22 and died before completing the last one.

Artistic Commentary: Hewett, with whom he worked on the Pajarito dig and who commissioned his work, said of him, “Crescencio Martínez was no ordinary man. He was one of a group whose names awake a deep sense of gratitude. . . .”⁴ “Although he was influenced by Alfredo Montoya to begin making watercolor paintings, Crescencio carried Pueblo painting many strides ahead and because of the great influence and extent of his art, he has been considered the ‘father’ of modern traditional Pueblo Indian painting.”⁵

Works in Gilcrease Collection: 1 tempera.

Deer Dancer, tempera, 15¼ x 25¼ in.

¹The other two were Julian Martínez and Alfredo Montoya.

²Robert Matuz, *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 357-59.

³*Ibid*, p. 359.

⁴*Ibid*, p. 358.

⁵*Ibid*, p. 359.

JULIAN MARTÍNEZ (1885-1943)
Pocano (Coming of the Spirits)

MARIA MARTÍNEZ (1887-1980)
Poveka (Pond Lily)

Biographical Information: Julian Martínez was born in 1885 in San Ildefonso Pueblo. Aside from his career as a painter and potter, he worked as a farmer, governor of San Ildefonso Pueblo, janitor at the New Mexico Museum, and as a laborer for Museum of New Mexico Director Edgar Hewett in the archaeological excavations at Pajarito Plateau (now Bandelier National Monument.) Among his mural commissions were the Santa Fe Indian School, and Mesa Verde National Park. He married Maria Montoya in 1904. Along with Crescencio Martínez and Alfredo Montoya he was recognized as one of the founders of the Pueblo Painting style. He died in 1943.

Maria (Montoya) Martínez was born in 1887 in the San Ildefonso Pueblo. Maria learned potting skills from her aunt Nicolosa Peña Montoya. By 1909 she was recognized as one of the best potters in her village. After Julian died, she continued making pottery with daughter-in-law Santana Roybal Martínez. She died June 10, 1980.¹

After their marriage, Julian, an accomplished watercolorist, began decorating Maria's pottery, later using many designs copied from archaeological exhibits. Maria was asked to make pots similar to those being found at the Pajarito Plateau Dig, and although she did not duplicate the type of clay used, she did make pots of similar shape, and Julian recreated some of the ancient Tewa designs. With the encouragement of Kenneth Chapman, curator of the Museum of New Mexico, Maria began to seek for an improved pottery, resulting in her discovery of a method of producing the lustrous blackware for which she is best known. "No one could build pots faster or better, nor has anyone since been equal to her polishing skills. Together they created Pueblo-art pottery."²

Style and Characteristics: They created the highly polished black-on-black style of pottery. "For their newly invented style of pottery, they developed an entirely new design repertoire, borrowing from rock art and ancestral pottery styles. . . . the designs and high polished surfaces were not derived from specific Tewa potting traditions. The design systems were largely taken from prehistoric contexts, probably found by or shown to Julian Martínez in books and museum collections."³

Artistic Commentary: "Julian and Maria Martínez are the singularly most influential Southwestern artists and, arguably, Indian artists of the twentieth century. . . . They did more than any other individuals in helping the world recognize Indian art as art, and not craft or scientific artifact. Maria was the most important Pueblo potter because of her unsurpassed artistic and technical skills and achievements, and also because her influence was the most widespread and far reaching. Her marriage to Julian Martínez created a team that revolutionized pottery."⁴

Works in Gilcrease Collection: 10 tempera and 1 color pencil by Julian as well as several pots by Maria.

Abstract Design, tempera, 13_ x 19_ in.

Pottery Design, tempera, 25½ x 20½ in.

¹Robert Matuz, *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 362.

²*Ibid*, p. 362.

³*Ibid*, p. 362.

⁴*Ibid*, p. 361.

WALTER T. MATIA (1953-)

Biographical Information: Walter T. Matia is an American sculptor born in Cleveland, Ohio, in 1953. Matia began casting bronze sculptures in 1980. Initially, he concentrated on bird life but over the years has worked on sporting dogs and other mammals. In 1987, he began a series of large fountain and garden pieces. In 1990, the Blair House Restoration Committee placed one of his fountains in the formal garden of the United States President's Guest House. To complement the fountain, Matia produced a bronze wall frieze for the Blair House in 1992.¹ He is a fellow of the National Sculpture Society, winner of their Gold and Bronze Medals and a Master Signature Member of the Society of Animal Artists. Matia works from his studio, Curlew Casting, in Dickerson, Maryland.²

Art Education and Influences: Walter Matia was educated at Williams College in Massachusetts, where he earned degrees in Biology and Art Design. Much of his training was attained during a long apprenticeship in the Exhibits Department of the Cleveland Museum of Natural History.³ After leaving the Cleveland Museum, Matia worked for eleven years with the Nature Conservancy, an organization dedicated to the preservation of endangered species and unique habitats. He served as the organization's vice president in charge of land management.³ Matia was raised near a wooded park in a Cleveland suburb; his boyhood days were filled with "bird watching, botanizing, log flipping and collecting."¹ As an avid duck hunter, he has experienced "a lifetime of icy morning, blistered feet, mosquitoes, torrid afternoons, chapped hands ..." all of which he eventually translated into his art. In a 2008 article in *Southwest Art*, Matia said he is influenced by the French animaliers, particularly Antoine-Louis Barye. He also is influenced by Americans Charles Russell and Frederic Remington.⁵

Subject Matter: Matia's subject matter is game birds, sporting dogs and wildlife.

Style and Characteristics: Matia is a good observer, "a trait that helps him translate birds, sporting dogs, wildlife and other animals into realistic renderings in bronze with his own personal narrative."⁵

Quote by Artist: Matia was one of two featured artists at the Gilcrease 2015 Rendezvous Exhibition and Art Sale. In the promotional materials, he said "I am a representational artist. I am not documenting or illustrating specific events; I am representing them. I see things in the wild. I then select shapes and organize the masses, line and negative spaces into sculpture. My goal is to edit the details down to the artistic essentials. The overriding theme of my sculptures is motion."³

Works in Gilcrease Collection: 1 bronze sculpture

Large Heron Pair, bronze sculpture (pond in lower gardens)

¹ www.askart.com

² www.Matia.com

³ www.collectorscovey.com

⁴ www.gilcrease.utulsa.edu/rendevous2015

⁵ Schneider, Wolfe. "Walter Matia I The Sporting Life", July 2008, www.southwestart.com

ROBERT MAYOKOK (1903-1983)

Inupiaq

Biographical Information: Robert Mayokok was born in 1903 in Wales, Alaska¹. He attended school only to 6th grade, but he learned English by studying the *Sears Roebuck and Company Catalogue*. In 1918, a flu epidemic struck his village, killing nearly half of the 500 residents, including his parents and grandfather. As a young man, he was an adventurer; and once while hunting walrus in the Arctic Ocean, his small boat was caught in an ice pack next to the schooner *Maud*, where he met the famous explorer Roald Amundsen. He worked as a reindeer herder and several times he traveled by boxcar across the United States, transporting wild reindeer which he trained and exhibited in 1929 at the World's Fair in New York City. He also worked as a teacher, fox trapper, gold and tin miner, longshoreman, translator and interpreter, as well as ivory carver, engraver and illustrator.² He died in February 1983 in Anchorage, Alaska.

Art Education and Influences: A Rembrandt painting in his elementary school classroom inspired him to begin drawing. Beginning in 1947, he suffered from tuberculosis; to ward off depression he began to write, draw and paint. "After 1970, he included three small birds in all his drawings to symbolize the Holy Trinity, a testament to his Christian faith."³

Style and Characteristics: India ink, acrylics, watercolor and oils; also mixed media drawings on paper, leather and other animal hides, fur, fossil mammoth tusks and wood. In Anchorage, while resident artist at the Alaska Treasure Shop for 18 years, he delighted in talking and telling stories to visitors. For the shop, he designed Christmas cards, stationary, wrapping paper and record album covers. His sketches were commercially reproduced on pottery, chinaware and other items.⁴

Subject Matter: He produced scenes of the traditional life-ways of Alaska Natives, including figures in historic occupations, especially hunting scenes. He illustrated several books by other authors, wrote stories about Eskimo life for school children during the 1950s and 1960s, and articles for magazines.⁵

Works in Gilcrease Collection: 1 drawing

Polar Bear Hunt, drawing

¹National Museum of the American Indian Collections Search:

www.nmai.si.edu/searchcollections/item.aspx?irn=275370&catids=0,&partyid=3939&src=1-2

²California Academy of Sciences: www.researcharchive.calacademy.org/research/anthropology/eskimo/mayokok.htm

³*Ibid.*

⁴*Ibid.*

⁵*Ibid.* See also Susan W. Fair, "Robert Mayokok: Second Generation Inupiaq Illustrator from Wales, Alaska," *Eskimo Drawings*, Suzi Jones, ed. (Anchorage: Anchorage Museum of History and Art, 2003), 127-134; and Saradell Ard Frederick, "Alaskan Art Today," *The Alaska Journal*, Vol. 2, No. 4. (1974), 30-41.

ILA MAE MCAFEE (1897-1996)

Biographical Information: Ila Mae McAfee was born on October 21, 1897, in Gunnison, CO.¹ Growing up on a ranch, she always had an interest in horses, which became her primary subject. She married landscape painter Elmer Turner. They made their honeymoon trip to Taos, NM in 1926, and in 1930 built a house there.² She moved from Taos to Pueblo, CO in 1993 and died there in 1996.³ Aside from some 1600 paintings, she also painted several murals, illustrated children's books, had illustrations used in history textbooks, and sold drawings to magazines such as *Ranch Romances*.⁴

Art Education and Influences: She studied at the West Lake School of Art and the Haz Art School in Los Angeles, and the Art Institute of Chicago. After graduation from Western State College in Gunnison, she studied with sculptor Lorado Taft in Chicago and spent five years studying with muralist James E. McBurney. In 1925-26 she studied at the Art Student's League and at the National Academy of Design.⁵

Style and Characteristics: "McAfee favors horses shown in action and movement. . . . Her horses rear and roam, stampede or quietly graze in fields painted in an array of stylistic variety, from realism to impressionism to abstraction."⁶

Subject Matter: She paints mainly animals both wild and domestic. Even her landscapes include at least one animal. According to her, landscapes were "just something to put 'em [horses] in."⁷

Artistic Commentary: [McAfee] "has a profound understanding of animals. Not a picture lacks one. Her portraits of horses are so recognizable that one knows the original when one sees them."⁸

Quote by Artist: "Horses are the best animals to paint because of their flying manes and flowing tails. . . . Movement and composition are the most important considerations for me."⁹

Works in Gilcrease Collection: 13 oils, 1 lithograph.

Corraling the Ponies, oil on canvas, 30 x 36 in.

The Home Pasture, oil on canvas, 20 x 24 in.

The Hunter and the Hunted, oil on canvas, 25½ x 30 in.

¹Rita Simmons, "Ila McAfee," *Southwest Art* (September 1990), p. 103.

²David C. Hunt, "Synopsis of taped interview with Ila McAfee", Taos, New Mexico, October 9, 1972, [p. 1], [Gilcrease library]

³Dean A. Porter, et. al., *Taos Artists and Their Patrons 1898-1950* (Norte Dame, IN: The Snite Museum of Art, University of Notre Dame, 1999), p. 377.

⁴Simmons, 175.

⁵*Ibid*, p. 105.

⁶*Ibid*, p. 106.

⁷Hunt, n.p.

⁸Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), p. 312.

⁹Simmons, p. 106.

Long Horn Watering on Cattle Drive, oil on canvas, 21½ x 37¾ in. In a letter dated May 23, 1841, J. Frank Dobie wrote to the artist about this painting. “Your longhorns look natural and in place, and honestly charming. The poses are characteristic. The grouping is fine. . . . How did you know so much about cattle? The way that steer is looking at the polecat is just right, and the way those steers are clacking each other’s horns without actually fighting is real. I like old ‘Whitey’ up there on the rock, so thrifty and hardy, and the way the other steers spread out back into the cedars is good. Thank you for painting such a true and wholesome picture for Texas.”¹⁰

Indian Chicken Pull, oil on canvas, 30 x 36 in.

A Little Uncertain, oil on canvas, 12 x 16 in.

October Brilliance, oil on canvas, 18 x 24 in.

Rabbit Hunt, oil on canvas, 30 x 26 in.

The Twelve Months, oil on canvas, 30 x 36 in.

Corral, oil on canvas, 30 x 36 in.

Christmas Eve, Torchlight Procession, Taos, oil on canvas, 20 x 30 in. She thought this was the first one of her paintings bought by Mr. Gilcrease.¹¹

Nightmares, oil on canvas, 30 x 32 in.

Sheep Cascade, oil on canvas, 30 x 36 in. “That’s the first good-sized picture--almost the first one I painted-- when I came to Taos. We were going up the canyon here, and saw this herd of sheep coming up over the hill and coming down . . .”¹²

¹⁰Hunt, n.p.

¹¹*Ibid*, n.p.

¹²*Ibid*, n.p.

SOLOMON McCOMBS (1913-1980)

Biographical Information: Solomon McCombs was born on a farm west of Eufaula, OK, May 17, 1913, son of a Baptist minister, and grand nephew of Rev. Wm. McCombs, one of the founders of Bacone College. For 30 years Solomon McCombs worked for the federal government, first with the Corps of Engineers in Tulsa then in Washington D.C. working as a designer illustrator and draftsman. He was selected in 1954-55 as a State Department good-will ambassador. In that capacity he made a three month tour of the Middle East, Africa, and India giving lectures and talks on the contributions of Native Americans and exhibiting his paintings. After his retirement in 1973 he and his wife established their residence and studio in Tulsa. He was elected Vice Chief of the Creek Nation in 1976 and 1980.¹ He died in Tulsa on November 18, 1980.

Art Education and Influences: McCombs studied at Bacone College under Acee Blue Eagle and took classes in Indian symbols under Atoloa.

Style and Characteristics: Like Fred Beaver, McCombs' "figures are somewhat stiff and virtually without expression ... and the viewer focuses on the ceremonial itself. People become individual components of a whole, nearly types within a 'blueprint' of the ceremony. Detail is on accurate clothing and placement, rather than on showing personality or emotion."²

Subject Matter: His subject matter included several tribes, but mainly Creek. "Certainly, no artist has portrayed the Creek as extensively and in such depth as Solomon McCombs."³

Artistic Commentary: "The mode of his art is decorative, and it occasionally goes beyond into expressions of marked sensitivity. Directness, simplicity, and a command of color, in both choice and technique, characterize McComb's authentic observations of tribal subjects in a variety of forms."⁴

Works in Gilcrease Collection: 3 tempera, 11 watercolors and an extensive collection of drawings and sketches.

Buffalo Hunt, tempera, 19 x 28_ in.

Mother and Daughter, tempera, 11 x 18_ in.

Man Smoking Pipe, tempera, 11¼ x 19½ in.

Preparation For the Ribbon Dance, tempera, 6¼ x 5_ in.

¹*Fred Beaver/Solomon McCombs Memorial Exhibition at Gilcrease Museum*, [exhibition catalog] (Tulsa: Gilcrease Museum, 1981), p. 10.

²Roger Matuz, *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 367.

³*Ibid*, p. 367.

⁴Dorothy Dunn, *American Indian Painting of the Southwest and Plains Areas* (Santa Fe: University of New Mexico Press, 1968), p. 358.

CARLOS MERIDA (1891-1984)

Biographical Information: Carlos Merida was born in Guatemala City in 1891. Merida moved several times to places in Mexico, United States, Paris, and other locations in Europe. He came into contact or studied with some of the outstanding people of the modern movements, and his style shows their influence. His murals may be seen in Guatemala, Mexico, and the United States.

Art Education and Influences: Merida studied at the Institute of Arts and Crafts and at Quetzaltenango. In 1910 he traveled to Paris and worked with among others Pablo Picasso and Diego Rivera. In 1921, he again worked with Rivera as part of the muralist movement. He returned to Paris and was influenced by Paul Klee, Joan Miro, and Wassily Kandinsky. He taught at North Texas State Teachers College in Denton, Texas from 1941-42.¹

Style and Characteristics: At first forms in his paintings are recognizable, but after 1927, he "moved away from figurative compositions in favor of a purely abstract, Surreal style. . . . Merida's works from 1960s and 1970s often have a heavy black armature of narrow vertical triangles, almost like a series of 'W's or 'W's, into which color units and fragments of figures or objects are set in typical Synthetic Cubist technique."² "Two words define this excellent painter: intelligence and sensitivity, expressed through precise draftsmanship and clear, sharp colors."³

Subject Matter: "...we witness in his work the union, almost always a felicitous one, of these two traditions, that of the universal art of the twentieth century and the pre-Hispanic."⁴

Artistic Commentary: "Though Merida did not become an orthodox Surrealist, his contact with the movement seems to have been a kind of liberation for him, enabling him to move from politically oriented figuration to a much more personal kind of abstraction."⁵

Quote by the Artist: Merida stated in the catalog for his 1920 Mexico City exhibition: "My painting is fired with an intimate conviction that it is imperative to produce a totally American art. I believe that America, possessed of such a glorious past, with both nature and race original in character, will doubtless breed a personal artistic expression. This is a task for the prophetic vision of the young artists of America."⁶

Works in Gilcrease Collection: 3 portfolios of lithographs.

Mr. Gilcrease bought three portfolios: "Merida's portfolio of Mexican costumes illustrates traditional dress from the various regions of the country. *Carnival in Mexico* illustrates customs of celebration in Mexico and *Estampas del Popol Vuh* (Prints of the Popol Vuh) are drawings inspired by the ancient Mayan religious text the *Popol Vuh*. The folios, published in limited editions, are important documents in the history of printing in Mexico."⁷

Estampas del Popol Vuh, n.d., color lithograph, 12 x 10. "The ancient classic called the *Popol Vuh* is both myth and history, beginning with the creation myths of the Mayans and ending with the story of the Mayan leaders who founded the Quiche kingdom in the Guatemalan highlands. Originally in Mayan hieroglyphs, it was rewritten in a Latin alphabet adaptation of the Quiche language in the 16th century."⁸

¹Marcus B. Burke, *Mexican Art Masterpieces* (Hong Kong: Hugh Lauter Levin Associates, Inc., 1998), p. 106.

²Burke, p. 106.

³Octavio Paz, *Essays on Mexican Art* (New York: Harcourt Brace & Company, 1987), p. 240.

⁴Paz, p.240.

⁵Edward Lucie-Smith, *Latin American Art of the 20th Century* (London: Thames and Hudson Ltd., 1993), p. 94.

⁶Laurance P. Hurlburt, *The Mexican Muralists in the United States* (Albuquerque: University of New Mexico Press 1989), p. 201.

⁷Clayton Kirking, "Mexicanidad-Modern Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), pp. 18-19.

⁸*Ibid*, p. 18.

ALFRED JACOB MILLER (1810-1874)

Biographical Information: Alfred Jacob Miller was born in 1810 in Baltimore, the first of nine children. After Miller completed his art studies, he set up his first studio in Baltimore where he painted portraits. He moved in 1837 to New Orleans where he met William Drummond Stewart whom he accompanied on his trip west, one of the first artists to visit the Rocky Mountains. After the western trip, Miller went with Stewart to Scotland where he worked until 1842 decorating Stewart's castle with scenes from their hunting expedition. Upon his return to the United States, Miller again set up his studio in Baltimore where he remained until his death in 1874.¹

Art Education and Influences: Miller studied portraiture for a year with Thomas Sully before being admitted to École des Beaux Arts in Paris in 1833.² His western trip proved to be the highlight of his career, and his Indians scenes became a part of his yearly production of pictures.

Style and Characteristics: "Miller's landscapes have more to do with art--the conventions of the picturesque, the compositional formulas of the Hudson River School, and the artist's understanding of J. M. W. Turner-- than topography."³ Miller generally gave his Indians a Caucasian look and made little attempt to differentiate the costumes of the various tribes.⁴ Indian women are usually shown at play or in repose and "often in exotically alluring dress. . . ."⁵ "In his watercolors Miller used a light touch to great advantage to convey the speed of the Indians' ponies with their costumes streaming behind. Settings for the genre pictures are usually quite generalized and highly romantic, with scenes framed by expressive trees and backed by blue mountains and skies pink with sunset. Night scenes allowed Miller to exploit the use of internal light sources as campfires illuminate the faces of raconteurs and warm a small area made safe from the perils of the wilderness."⁶ In his oils "his manner was fluid. Working on finely woven preprimed canvases, often oval in format, he applied his pigments thinly, carefully blending the brushstrokes. Occasionally, the paint film was so translucent that pentimenti became evident."⁷

Subject Matter: Miller painted some portraits and eastern landscapes, but most of his work portrayed Indian life, trappers, mountain men, and other scenes from the West. "He was the first artist to paint the fur trapping rendezvous and the fur trade. . . . the only artist to ever paint the Rocky Mountain fur trade."⁸

Artistic Commentary: "Miller has been criticized, and fairly so, for lack of exactitude and an avoidance of concentration on ethnographic detail. Surely, when compared with Catlin, Stanley, or Bodmer, the works of Miller fall short in this measure. Yet, Miller was more concerned with form and mood than with making tribal distinctions or clarifications."⁹ "His works view the West and its inhabitants in idyllic haze."¹⁰ "Miller's horses have those poetic movements which contrast with Remington's studied observations. They dart in and out of shadow and are the romantic forebears of a long line of realistic,

¹Fred A. Myers, *Thomas Gilcrease and His National Treasure* (Tulsa: Gilcrease Museum, 1987), p. 77.

²Elizabeth Cunningham and George Schriever, *Masterpieces of the American West: Selections from the Anschutz Collection* (Denver: The Anschutz Collection, 1983), n.p.

³Joan Carpenter Troccoli, "Alfred Jacob Miller: Watercolors of the American West, *American Art Review* (Winter 1993), pp. 117-118.

⁴*Ibid*, p. 113.

⁵*Ibid*, p. 114.

⁶Carol Clark, "A Romantic Painter in the American West," in *Alfred Jacob Miller: Artist on the Oregon Trail*, Ron Tyler, ed. (Fort Worth: Amon Carter Museum, 1982), p. 60.

⁷William R. Johnston, "Back to Baltimore," in *Alfred Jacob Miller: Artist on the Oregon Trail*, Ron Tyler, ed. (Fort Worth: Amon Carter Museum, 1982), p. 66.

⁸Peter H. Hassrick, "Alfred Jacob Miller," *Artists of the Rockies and Golden West* (Summer 1977), pp. 12-13.

⁹*Ibid*, p. 17.

¹⁰*Ibid*, p. 15.

lithe cowponies. They have the casual elegance of the horse that you see in eighteenth-century English hunting scenes--hardly do they belong to the earth, and yet they are so suited to Miller's brand of impulsive romanticism. . . . Miller learned to suggest detail and to color it with shadow and half light; in fact, Miller did all he could to absorb sharp line and soften it to the point of fuzziness. . . . [Miller] comes from a tradition that good art is achieved through the elimination of detail."¹¹

Quote by Artist: "It is only in savage life that real and absolute liberty exists. . . . [yet the Indian's] great difficulty is that he has too much freedom for his own good."¹² "This is part of my religion; the admiration of nature. It is irresistible and is a source of my greatest enjoyment."¹³

Works in Gilcrease Collection: 50 oils, 81 watercolors, and a collection of pencil, pen & ink, and wash drawings. For Miller's own description of many of the watercolors, refer to *The West of Alfred Jacob Miller* (1837), Marvin C. Ross, ed., in the Gilcrease Library. Also in the Gilcrease Library is his manuscript entitled, *Rough Draughts to Notes on Indian Sketches*, completed sometime after 1859, and a notebook containing a description of Fort William (Ft. Laramie).

¹¹Stephen May, "Alfred Jacob Miller's Intuitive, Poetic Style," *Southwest Art* (August 1984), p. 147.

¹²Clark, p. 63.

¹³Robert Combs Warner, *The Fort Laramie of Alfred Jacob Miller* (Laramie, WY: University of Wyoming, 1979), p. 47.

CLARK MILLS (1810-1883)

Biographical Information: Clark Mills was born in New York State in 1815. He lost his father early in life, and ran away from home at thirteen because of harsh treatment by an uncle. He worked for a time hauling, cutting cedar posts in a swamp, as a cabinet maker, a millwright, and as overseer in a plaster and cement mill. Eventually he moved to New Orleans, then to Charleston, SC, where he learned to do stucco work, and in 1835 began modeling busts in clay. He was an innovator and discovered a method of taking a cast from a living face and soon had as much work as he could do. His first marble sculpture was the bust of Calhoun, carved from native Carolina stone. This led to his introduction to the chairman of a committee set up to commission an equestrian statue of Andrew Jackson. Although Mills had never seen an equestrian statue (there were then none in the US) he designed a miniature model, which was adopted by the committee. The statue was dedicated January 8, 1853 - the first equestrian statue in the United States. It stands in Lafayette Square in front of the White House. Shortly thereafter, Mills purchased a farm near Washington and erected a studio and foundry. He is credited with beginning the industry of bronze casting in the United States. He died in Washington, DC in 1883.¹

Art Education and Influences: Mills had no art training.

Subject Matter: Mills created numerous portrait busts, equestrian statues of Jackson and Washington, and several allegorical statues.

Artistic Commentary: At the time the Calhoun bust was considered the best likeness, but Lorado Taft said of it, "The *Calhoun* head is strong and repellent, without grace of either handicraft or of personality." His major contribution is as a pioneer in bronze casting. "Whatever we may think of Clark Mills the sculptor, we owe a debt of gratitude to Clark Mills, our first professional founder of statuary."²

Works in Gilcrease Collection: 2 marbles.

John C. Calhoun, 1846, marble bust, 23½ x 21¼ x 10½ in. Mills' bust of John C. Calhoun was purchased by the city council of Charleston who presented him with a medal inscribed, "To Clark Mills as a mark of respect for his genius for sculpture in his bust of the favorite son of Carolina, John C. Calhoun, and as an incentive to further exertions, this medal is presented by the City Council of Charleston."³ Calhoun served as Secretary of War under James Monroe, Vice-President under Andrew Jackson, resigning to serve as senator from South Carolina. He returned to the cabinet to serve as Secretary of State under Tyler. He was a staunch advocate of "States Rights" whose last words were "The South, the poor South."⁴ He died in Washington, DC in 1850. "During the early years of his career, a colleague, H. S. Fulkerson, wrote that Calhoun was known as 'the most elegant speaker that sits in the House. . . . His gestures are easy and graceful, his manner forcible, and language elegant; but above all, he confines himself closely to the subject, which he always understands, and enlightens everyone within hearing; having said all that a statesman should say, he is done.'" [Sarah Erwin]

¹Lorado Taft, *The History of American Sculpture* (New York: The Macmillan Company, 1903), pp. 123-28.

²Taft, p. 128.

³Taft, p. 124.

⁴Joseph G. E. Hopkins, ed., *Concise Dictionary of American Biography* (New York: Scribner's Sons, 1964), pp. 136-37.

Andrew Jackson, n.d., marble bust, 15¾ x 11¾ in. Andrew Jackson was born in SC in 1767. He commanded the Tennessee militia in the war of 1812 and defended New Orleans against the British in 1815. He was the first territorial governor of Florida in 1821. In 1824 Jackson received the highest popular vote, but as there was no majority in the Electoral College, the election went to the House of Representatives which selected John Quincy Adams. He was again nominated in 1828 and elected, serving two terms as president 1829-1837. "He was not interested in the will of the people unless it coincided with his own."⁵ He died at the Hermitage, Tennessee, 1845.

⁵Hopkins, pp. 481-82.

EVA MIRABAL (1920-1968)
***Eah Ha Wa* (Fast-growing Corn in Tewa language) Taos Pueblo**

Biographical Information: “Eva Mirabal ...was born in Taos Pueblo, New Mexico, where she lived the majority of her life. World War II interrupted Eva’s art studies. Like many other Indian people, she signed up for duty¹. On May 6, 1943, Eva enlisted in the Women’s Army Corps. She was stationed at Wright Field in Ohio. Her artistic abilities landed her an assignment as a cartoonist. Her *G.I. Gertie* series appeared in Corps publications, distinguishing her as the first published Native American female cartoonist (and one of the earliest American women to have her own cartoon strip.) While at the Santa Fe Indian School, Eva had learned to paint murals. This experience led to her next job. As assistant to Sgt. Stuyvesant Van Veen, she helped create a building-sized mural titled *A Bridge of Wings* at the world headquarters of the Air Service Command at Patterson Field, Ohio.² She was an artist-in-residence and counselor.³

Art Education and Influences: “In the mid-1930s Eva began studying art at the Santa Fe Indian School....under Dorothy Dunn.[at] The Studio School ...,the first institution to emphasize painting studies for Indian students. Trained in art education at the Art Institute of Chicago, Dunn taught the basic fundamentals of painting. She advocated the Studio style of painting, a flat style similar to the Oriental works by Japanese printmakers. Dunn drew her inspiration from the early 20th century San Ildefonso painters...[such as] Julian Martinez and Alfonso Roybal.”⁴ Mirabel also studied at the University of Southern Illinois at Carbondale and the Taos Valley Art School in Taos, New Mexico.

Style and Characteristics: “The way [the San Ildefonso painters] painted became the style of painting that she advocated. Using gouache (opaque watercolors) or tempera, her students learned to paint flat areas of color outlined or defined by a darker tone. Dunn promoted subject matter derived from her students’ cultural traditions and encouraged them to utilize designs from the Pueblo murals and pottery painting, Plains hide paintings and rock art of their ancestors.”⁵

Subject Matter: Mirabal’s subject matter were animals, genre and the less formal ceremonials.

Artistic Commentary: “Eva Mirabal (*Eah Ha Wa*) had the ability to translate everyday events into scenes of warmth and semi-naturalistic beauty. She was an unintentional portraitist, achieving character with a few deft lines. In miniature pattern, she was exceedingly skilled. Animals, genre and the less formal ceremonials were her favorite subjects.”⁶

Works in Gilcrease Collection: 2 temperas

Two Deer, 1943, tempera on paper

Washing Wheat, n.d., tempera on paper

¹Taos.org website: “Remarkable Women/Profiles, Legends”: www.taos.org/women/profiles-legends/?item/76/Eva-Mirabel-Eah-Ha-Wa

²www.adobegallery.com/artist/Eva_Mirabal_Eah_Ha_Wa_1920_196817139281

³Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 361.

⁴Taos.org., *Ibid.*

⁵*Ibid.*

⁶Dorothy Dunn, *American Indian Painting of the Southwest and Plains Areas* (Albuquerque: University of New Mexico Press, 1968).

ALFRED MORRIS MOMADAY (1913-1981)

Huan Toa (War Lance)

Biographical Information: Kiowa artist Alfred Morris Momaday was born in Mountain View, OK July 2, 1913, the grandson of the first Kiowa judge on one side, and a Kiowa medicine man. He served as principal and art teacher at Jemez Day School from 1947 to 1967, and was recognized as an outstanding educator and cultural leader. He was designated outstanding Indian artist in 1956 and again in 1962. He was commissioned in 1975 to create a medal honoring his son N. Scott Momaday, the first American Indian to win a Pulitzer Prize in Literature. Momaday illustrated several of the books by son Scott Momaday. He died in November 1981 at Jemez Springs, NM.¹

Art Education and Influences: He attended Bacone College, New Mexico University and UCLA.

Style and Characteristics: “Many of his paintings emphasize lineal composition with strong symbolic images.”² “His images very often have an abstract quality and evoke an idea rather than depicting naturalistic scenes.”³

Subject Matter: “His subject matter covers a wide range of Indian cultures, including peyote, Sun Dance and Buffalo Medicine images.”⁴

Artistic Commentary: “Momaday is both personally and artistically a representative of Kiowa-Oklahoma art.”⁵

Quote by Artist’s son, N. Scott Momaday: “There is a deep-seated native vanity to him, an ethnic confidence, and it is attractive. It is good to see him . . . among our kinsmen. He has sure easy access to the tribal sphere of being. The old people recognize him; they are drawn to him; they are delighted to see him and call him by his Indian name.”⁶

Works in Gilcrease Collection: 1 tempera

Eagle Hunter, tempera on paper

¹ Peggy and Harold Samuels, *Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1976), p. 329.

² *100 Years of Native American Painting*, March 5-April 16, 1978 (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 85. [exhibition catalog]

³ Roger Matuz, ed., *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 385.

⁴ *100 Years of Native American Painting*, p. 85.

⁵ Matuz, p. 385.

⁶ *100 Years of Native American Painting*, p. 85.

RAFFAELLE MONTI [mōn' tē] (1818-1881)

Biographical Information: Raffaelle Monti was born in 1818 in Iseo, Ticino, Italy, the son of sculptor Gaetano Monti. His initial success was in classical subjects, and he won a gold medal at the Academy before he was 21. He went to Vienna in 1838 and while there designed the pediment for the National Museum in Budapest. He was in Milan from 1842 to 1846 and then went to England. While there he executed for the Duke of Devonshire a *Veiled Vestal* in marble. He returned briefly to Italy and fought briefly in the uprising of 1848 before fleeing back to England where he remained the rest of his life. Among the projects on which he worked in England were the reconstruction of the Crystal Palace and the Covent Garden Opera House. After experimenting with electrotype, “he executed the largest monument ever cast by this technique, the equestrian statue of Charles Stewart. In later years he modeled statuettes and busts for the Copeland Statuary Porcelain company and designed silverware for the C. F. Hancock Company. He died in London October 16, 1881.¹

Art Education and Influences: He studied with his father and with Pompeo Marchesi at the Accademia di Belle Arti di Berera in Milan.

Style and Characteristics: Following his creation of the *Veiled Vestal* in marble, such figures came to be recognized as his speciality. He also created tomb sculpture sometimes incorporating neo-Gothic images.

Artistic Commentary: Monti’s experimentalism resulted in “a personal strain of precious and virtuoso fantasy.”²

Works in Gilcrease Collection:

Trophy for the Belmont Stakes, 1874. This sculpture was created for the C. F. Hancock Silver Company. It was modeled after a figure in *Buffalo Chase* by Catlin.

¹Jane Turner, ed., *The Dictionary of Art XXII* (London, Grove, 1996), pp. 27-28.

²*Ibid*, p. 28.

WALDO MOOTZKA (1910-1940)

Biographical Information: Waldo Mootzka, Hopi, was born in 1910 at New Oraibi, AZ. He lived in Santa Fe, NM, and was an illustrator, painter, and silversmith. He died in Phoenix, AZ, in 1940, as a result of an automobile accident which aggravated an existing tubercular condition.¹

Art Education and Influences: Mootzka had no formal art training. He observed Fred Kabotie painting at Oraibi Day School and may have learned from him. He learned silver-smithing from Frank Patania in Santa Fe.²

Style and Characteristics: He “drew figures alone or in groups in very much the same way. Slightly bent knees, slightly raised foot may be the only suggestion of motion. In other instances a performer is running full tilt, with sashes, ribbons, and other loose ceremonial paraphernalia flying.”³ “His colors are strong and his precise short brush strokes create texture and a sense of modeling.”⁴ He used a full color palette, numerous colored papers for the sake of variety, and gave attention to fine detail. “There is a great range in his pictures, in color and tone. In one picture color will be bright and flat with no sign of modeling, while in another a few purple lines will suggest modeling. In a third painting shading of all colors will appear, to suggest form in flesh, garments, moccasins, and other details. Outlines vary also, from dim and indistinct ones to heavy purple lines or clear-cut and clean black lines.”⁵

Subject Matter: Mootzka painted in addition to his ever-Hopi emphasis on kachinas, animals, everyday scenes about his village, and legendary subjects.⁶ “He also created some remarkable works in which he dealt with the theme of fertility in a grand, symbolic and allegoric way.”⁷ “Mootzka was especially noted for his representations of tribal ceremonies and mythological scenes.”⁸ “Waldo Mootzka was one of the first twentieth-century Hopi artists to depart from the tradition of painting documentary likenesses.... Mootzka returned to the centuries-old Hopi tradition of painting the primary theme of Hopi life and art--the never-ending renewal of life, the cycle of fertilization, germination, growth, harvest, and regeneration.”⁹

Artistic Commentary: “The paintings of Mootzka combine artistic quality with true recordings of Indian life. Figures are well drawn, displaying a neat and even fragile quality in outlines. Composition of dance groups is fair. A neat separateness of line work may be said to characterize Mootzka’s painting.”

Works in Gilcrease Collection: 2 watercolors, 4 tempera.

Fertility, watercolor, 15½ x 11_ in. “In *Fertility*, Mootzka simultaneously portrayed the fertility rights for the corn crop and the fertility rights for the propagation of the Hopi people. Each image in this painting symbolizes the power of germination and the generative force central to Hopi life. All the figures are suspended above stylized cloud and rainbow forms, which are symbols of the rain and the life-giving powers of rain. A Hopi man kneels on the rim of the sun before a Hopi woman, who carries a stalk

¹Patrick D. Lester, *The Biographical Dictionary of Native American Painters* (Tulsa: Sir Publications, 1995), p. 371.

²*Ibid*, p. 371.

³Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (Tucson: The University of Arizona Press 1957), p. 97.

⁴Arthur Silberman, *100 Years of Native American Painting*, [exhibition catalog] (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 71.

⁵Tanner, p. 98.

⁶*Ibid*, p. 96.

⁷Silberman, p. 71.

⁸Lester, p. 371.

⁹Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 150.

of corn in each hand. The torch-bearing maidens are Corn spirits. The Hopi think of corn as their Corn Mother, for corn was given to them as the principal source of food. They draw life from the corn as the child draws life from its mother. The Hopi see the sun as the father of life, and the combination of sun and corn is a familiar iconographical pattern in Hopi painting.”¹⁰

Bean Dance, tempera on paper, 13 x 18¾ in. His subjects reflect his Hopi heritage, with great emphasis on Kachinas, animal scenes and domestic life. In *Bean Dance* is seen his unique representation: modernist design, strong color, good draftsmanship, modeled but rigid figures in an alternating pattern. His work is a combination of artistic quality with true recordings of Indian life. Just before his early death from tuberculosis Mootzka was moving toward a more abstract approach to his art in which he was experimenting with European modeling and composition. [Anne Morand]

The Bean Dance is the first major ceremony of the new year. It is at this ceremony that the greatest variety and number of Kachina dancers participate. Beans are planted in moist boxes of sand and forced to grow in the Kivas where constant fires burn. If the Bean sprouts have grown tall, then a good harvest is predicted. Children receive presents from the Kachinas. Soyoko (monster kachinas) visit homes of naughty children.¹¹

¹⁰Broder, p. 150.

¹¹Tom and Mark Bahti, *Southwest Indian Ceremonials* (rev. ed., Las Vegas: KC Publications, 1997), p. 41.

STEPHEN MOPOPE (1900-1974)
Qued Koi (Painted Robe)

Biographical Information: Stephen Mopope, Kiowa, was born August 28, 1900, in the Redstone community west of Anadarko, OK. His grandfather was a Spanish captive, kidnaped by the Kiowas from a wagon train and reared by Chief Many Bears. On the Kiowa side he was a descendant of Appiatan, a noted Kiowa warrior.¹ He was a gifted performer, noted for his ability to play the wooden flute, and his war dancing, receiving numerous championship awards for his fancy war dancing. In 1936 U. S. Treasury Department awarded him the largest mural commission ever to a Southern Plains Indian artist - sixteen paintings. He painted numerous other murals including the U. S. Department of Interior Building in Washington, DC., Northeastern State University, University of Oklahoma, Federal Building in Muskogee, US Navy Hospital in Carville, LA, and the US Postoffice in Anadarko. Mopope was one of the original members of the O-HO-MAH Lodge, a ceremonial society of Kiowa. He died on February 4, 1974, in Lawton, OK.²

Art Education and Influences: He was one of the group of young Kiowa artists, the "Kiowa Five." Early Kiowa artists Charles Oheltoint (Charley Buffalo) and Haungooah (Silverhorn) were relatives who taught him how to paint on tanned skins. See also article "Kiowa Artists."

Style and Characteristics: "His controlled and expressive style produced highly symbolic compositions in which the ceremonial setting is enhanced with elements from ritual objects and natural materials associated with the religion [Native American Church].³ See article "Kiowa Artists."

Subject Matter: "Many of Mopope's paintings depict subject matter pertaining to O-HO-MAH activities....Mopope devoted his life to recording the customs of his people for posterity."⁴

Works in Gilcrease Collection: 35 tempera, 4 oils.

Peyote Symbols, tempera on paper. ". . . in this work the firewood is replaced by the beaded handle of a fan with scissortail feathers emerging from the flames of the sacred fire."⁵

Song of Victory, 11_ x 15¾ in.

¹Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: Sir Publications, 1995), p. 372.

² "Paintings by Stephen Mopope: A Posthumous Exhibition, November 16-December 19, 1975," [exhibition announcement] (Anadarko, OK: Southern Plains Indian Museum and Crafts Center, 1975)

³Daniel C. Swan, *Peyote Religious Art: Symbols of Faith and Belief* (Jackson, MS: University Press of Mississippi, 1999), p. 79.

⁴"Paintings by Stephen Mopope," n.p.

⁵Swan, p. 79.

JOSE CHAVEZ MORADO (1909-)

Biographical Information: Morado was born in Silao Guanajuato in 1909. He is best known for his woodcuts and caricatures.

Art Education and Influences: Morado attended the Chouinard Art School in Los Angeles and was the pupil of Diaz de Leon.¹

Style and Characteristics: Morado's paintings nearly always possess a sense of malevolence.²

Subject Matter: His works often deal with themes of country life and folk customs.

Artistic Commentary: "Jose Chavez Morado has captured here part of the allure that brought (and brings) so many visitors to Mexico, an element of mysticism, a feeling that maybe this culture is a little closer to its sources."³

Works in Gilcrease Collection: 3 oils.

El Galope, 1943, oil on board, 30¼ x 24.

Annunciation of the Nahuatl, 1943, oil on board, 18½ x 23½. "The Nagual, a kind of witch with roots in the pre-hispanic past, transforms itself into an animal at night and goes about creating mischief. The Nagual may steal, move, or hide small objects. Morado's Nagual is much more menacing as it approaches a sleeping or entranced woman."⁴

Caballos (Horses), 1947, oil on canvas, 35 x 45. This not an unusual scene with a young boy herding a group of horses; however, "There is a disturbing sense of impending danger as two of the horses race across the painting toward the boy."⁵

¹Laurence E. Schmeckebier, *Modern Mexican Art* (Minneapolis: The University of Minnesota Press, 1939), p. 177.

²Clayton Kirking, "Mexicanidad-Modern Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), p. 20.

³*Ibid*, p. 22.

⁴*Ibid*, p. 22.

⁵*Ibid*, p. 22.

THOMAS MORAN (1837-1926)

Biographical Information: Thomas Moran was born January 12, 1837, in Bolton, Lancashire, England. When he was seven, his family came to America, settling in Philadelphia.¹ During his lifetime he would successfully work as a landscape painter, etcher, engraver, lithographer, and commercial artist. In 1871 he made his first trip into the American West under the auspices of Northern Pacific Railroad with a government-sponsored geological expedition to the Yellowstone led by Dr. F. V. Hayden. The watercolors Moran painted of the Yellowstone were used as exhibits in the hearings on the creation of Yellowstone National Park in 1872, and according to William Henry Jackson, "the watercolors of Thomas Moran and the photographs of the Geology Survey were the most important exhibits brought before the Committee."² He was elected an associate member of the National Academy of Design in 1881 and a full member in 1884. He moved to Santa Barbara, California, in 1916 and died there August 26, 1926.

Art Education and Influences: "Moran said of himself, 'I was never under any master!' Essentially he was self-taught and believed that formal art instruction would have been unproductive for him."³ With his brother Edward, Moran went to England in the spring of 1862 to study the work of J. M. W. Turner, returning to Philadelphia in the fall.⁴ In 1866 with his wife and son, he returned to Europe to study the works of artists in France, Italy, and Germany; however, ". . . it was the work of Turner that left the deepest stamp, the work of Turner that more than all others completely satisfied his mind and that implanted in him that enthusiasm for the grander aspects of nature, and that stimulated in him the desire for the heroic and dramatic."⁵ In later years, he was considered to be an expert on the authenticity of painting supposed to have been done by the Englishman [Turner]."⁶

Style and Characteristics: Like Turner, Moran used earth colors along with a wide range of yellows, vermilion and red lakes, cobalt and Prussian blues (copper), blue verditers and blacks and based his technical concepts also on his study of Turner.⁷ Both Moran and Turner have the tendency toward sublime subject matter. Moran's greatest works are expressive of such grand ideas.⁸ One critic observed: ". . . throughout his youth and early maturity he was essentially his own man, one who put on canvas his own reactions and responses to the beauties of nature, painting with innocence of his heart rather than from academic formula and routine."⁹

Artistic Commentary: In commenting on Moran's painting of the Grand Canyon of the Yellowstone, *Scribner's* observed that "[Moran] possesses in a high degree the poetic instinct, as well as entire familiarity with nature. He not only understands the methods of art but the processes and work of nature, so far as the faithful interpreter of natural scenery must know them. . . ."¹⁰ "Moran believed . . . that technique alone was of little consequence; it is important that an artist have something worth saying, a

¹Joni Louise Kinsey, *Thomas Moran and the Surveying of the American West* (Washington, DC: Smithsonian Institution Press, 1992), p. 11.

²Nancy K. Anderson, *Thomas Moran* (Washington, DC: National Gallery of Art, 1997), p. 53.

³Peggy and Harold Samuels, *Techniques of the Artist of the American West*, (New York: The Wellfleet Press, 1990), pp. 151

⁴Anderson, p. 29.

⁵Thurman Wilkins, *Thomas Moran, Artist of the Mountains* (Norman, OK: University of Oklahoma Press, 1966) pp. 40

⁶Samuels, p. ?

⁷*Ibid*, pp. 152

⁸Kinsey, pp. 15

⁹Wilkins, pp. 36.

¹⁰Anderson, p. 92.

significant theme. Technical skill is only a means to an end, in itself valueless, the real value in a picture being the application of skill to a worthy subject. . . the business of a good painter should be the representation of great scenes of nature."¹¹

Quote by Artist: "In art, as in any [other] profession, knowledge is power. Twist this into any form you may, but it remains the truth, the foundation stone of all true art, and this will always show itself in the pictures of the artist, no matter how humble or how pretentious. . . . how far the artist will go with his knowledge is left to him. He must typify his own personality. This covers all . . . taste, opinions, everything. The man must exhibit himself in pictures. This is the theory of art, and also judgments. It is the same with . . . any profession . . . knowledge in art cannot be exchanged. In condensed form, this is my theory of art."¹²

Works in the Gilcrease Collection: 31 oils, 93 watercolors and an extensive collection of sketches, etchings, lithographs, and engravings. The archival collection includes letters, manuscript notes, sketchbooks, and many lists of paintings, etc.

Shoshone Falls on the Snake River, 1900, oil, 72 x 144 in. In the fall of 1899 Moran's wife died. In the following spring he made a trip west visiting pueblos in New Mexico and ending his trip with a visit to Shoshone Falls on the Snake River in Idaho. The painting was put on display at the public library in Santa Barbara, and the Santa Barbara Press said that "Mr. Moran considers this the grandest waterfall he has ever seen, in that it has a most magnificent background of rocky lava bluffs, which rise to a height of 1000 feet above the mighty torrent . . . the mad tumult of the water in its wild rush has almost the effect of taking one's breath away, and the drawing and coloring are such as could only be the work of real genius."¹³

Pass at Glencoe, Scotland, 1882, oil, 20 x 30 in. "Art Notes" in the *Critic* of 27 Feb 1886, wrote of this painting that, "The 'Bridge of Three Waters, Pass of Glencoe, Scotland,' where the massacre of the MacDonalds took place, is painted with the love and the spirit of a Highlander, and one might fancy that the artist had worked to the sound of bagpipes. Mr. Moran possesses something of the feeling for color that made Turner immortal."¹⁴

Spectres from the North, 1891, oil, 74 x 188 in. This painting, completed after returning from a trip to Antwerp in 1890, was exhibited in Easthampton where an admission of 50¢ was charged - the money being donated for construction of a boardwalk on the beach. "He has kept the marvelous play of colors in the berg, but softened them by distance and by interposing atmosphere in which the moisture of the ocean is understood, while the clouds of spray from the surf reduce the brilliancy of the iridescence still more. The waves of the foreground are painted with surprising power, magnificently drawn and magnificently colored. It is a living scene without human life, and marks a point in the artist's career which calls for congratulations." [*New York Times*, 17 January 1891]¹⁵

¹¹Samuels, pp. 152.

¹²Wilkins, pp. 221-22

¹³Anderson, p. 168.

¹⁴*Ibid*, p. 133.

¹⁵*Ibid*, p. 141.

NORVAL MORRISSEAU (1931-)

Copper Thunderbird

Biographical Information: Norval Morrisseau was born March 14, 1931 in Beardmore, Sandy Point Reserve, Ontario. From his youth he was drawn to the making of art and to ritual and mystical practices. “Because Midewiwin knowledge is not intended for disclosure outside of the society and because of government policies of suppression secretized it even further, Morrisseau was greatly criticized within the Native community when he first began to paint scenes of traditional spirituality.” He made an early decision to sign his works in syllabics with his name Copper Thunderbird, a name given him by his grandfather. In 1976 Morrisseau joined the Eckankar sect, a mystical sect whose beliefs began to influence his work.¹

Art Education and Influences: Mostly self taught, he was influenced by Joseph Weinstein an amateur painter who introduced him to the world of Modern Art, and by Selwyn Dewdney an artist and amateur anthropologist who instructed him in Western art media and techniques.²

Style and Characteristics: “Morrisseau’s art is figurative and his canvases are usually organized around large central images of animals or human beings connected by power lines and divided circles, the latter an image he invented to symbolize the principle of cosmic duality. Heavy black formlines surround his figures, and they are internally articulated by ex-ray motifs. The formlines are infilled with a mosaic of bright saturated color. . . . Morrisseau refined his graphic style through the assimilation of the bold, simplified forms found in rock painting.”³

Subject Matter: Symbolic representations of traditional Anishnaabe images.

Artistic Commentary: “Norval Morrisseau is generally regarded as the founder of a new art movement, sometimes called the Woodlands School, or (less accurately) the Legend Painting movement. In this art, traditional Anishnaabe sacred iconography that had historically been expressed in rock art and incised birchbark Midewiwin scrolls was reinscribed in the Western media of easel painting and printmaking. . . . he is characterized as a brilliant innovator who created a new kind of art out of inherited traditions and a modernist-primitivist painterly vocabulary, both informed by the artist’s highly individual aesthetic sensibility and his need to resolve his dual religious heritage.”

Quote by Artist: “All my painting and drawing is really a continuation of the shaman’s scrolls.”

Works in Gilcrease Collection:

Untitled, 1974, oil on canvas.

¹Roger Matuz. *St. James Guide to Native North American Artists*. (Detroit: St. James Press, 1998), pp. 396 - 398.

²*Ibid*, p. 398.

³*Ibid*, p. 398.

CHARLES C. NAHL (1818-1878)

Biographical Information: Charles Christian Nahl was born in Cassel, Germany, on October 13, 1818. He came to New York with his brother in 1849. A few months later, the two set out for California by way of the Isthmus of Panama, a trip from which he made several sketches for later paintings. They prospected for gold but gave up after a few months and established a studio in San Francisco. Between 1850 and 1867 the brothers made their living by photography and commercial art. He received several commissions for large canvases in the 1870s and his paintings were in great demand. He died March 1, 1878.¹

Art Education and Influences: Nahl trained first in Kassel, Germany and then in Dresden before moving to Paris in 1846. There he studied with Horace Vernet and may have studied with Vernet's son-in-law Paul Delaroche.²

Style and Characteristics: Nahl used a formal approach like the academic European art and eastern art then being produced, a style that made him popular with San Francisco society anxious to furnish their mansions with "tasteful art."³

Subject Matter: Nahl is most remembered for his paintings of gold miners and mining camps, but painted a wide variety of subjects including still life, scenes of life in Panama, San Francisco landscapes, classical themes, Oriental fantasies, and historical subjects such as his *Treaty with the Shoshone Indians*.

Artistic Commentary: "Nahl's figural pieces are ambitious and mind-boggling in their diversity. His portraits are sharply drawn, tremendously detailed, and exuberant in their coloration; no wonder that Samuel Stillman Osgood retreated to the East and that Thomas Story Officer died penniless, for neither could match the brilliance of Nahl's canvases."⁴

Works in Gilcrease Collection: 1 oil.

Treaty with the Shoshone Indians in 1866, [South Idaho Treaty], oil, 1866, 27 x 37 in. On the bottom of the painting is inscribed: "Painted by Charles C. Nahl on the occasion of Governor Lyon's Treaty with the Sho-Sho-Nee Indians by which Southern Idaho was ceded to the United States, March A.D. 1866. . . . Nahl chose to record for posterity a treaty that was never considered for approval by Congress . . . and the negotiations for the treaty were entrusted to a man, Caleb Lyon, Governor and Acting Superintendent of Indian Affairs of the Idaho Territory from 1864 to 1866, whose career was described in an 1866 Commissioner's report as 'involved in quarrels, political or otherwise, to an extent which resulted in his leaving the territory last spring, having accomplished little, if anything, to the advantage of the Indian service; and on the contrary, failing to account for the large amount of government funds placed in his hands, causing great embarrassment to the office'. . . . Nahl's painting is of greater interest today than at the time of its execution for it documents the confusion and lack of comprehension of those attending the signing. None of the Indians look at Governor Lyon, at the treaty, or at the great piles of trade objects. The expressions on the faces of the Indians vary from vacant stares to anger or disinterest. . . . Here ironically, has been preserved a moment of history, which in all probability would have gone unrecorded to be forever forgotten. Today this painting testifies to the corruption and lack of communication that prevailed during the era of Indian treaties."⁵

¹Jeanne Van Nostrand and Edith Coulter, *California Pictorial* (Los Angeles: University of California Press, 1948), p. 66.

²William H. Gerds, *Art Across America: The Plains States and the West* (New York: Abbeville Press, 1990), p. 226.

³*Ibid*, p. 226.

⁴*Ibid*, p. 227.

⁵Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 60.

GERALD NAILOR (1917-1952)
Toh Yah (Walking by the River)

Biographical Information: Gerald Nailor, Navajo, was born in Pinedale, NM, January 21, 1917. During World War II he served in the US Army. In 1938 he established a studio with Allan Houser, and painted murals in the gift shop of the Indian Arts and Crafts Board in the Department of the Interior Building, and in 1940 painted murals in the penthouse there. Later mural commissions included Mesa Verde National Park and the Navajo Tribal Council Chamber in Window Rock, AZ. In addition to his painting, he was a rancher, illustrator and designer. He died August 13, 1952 from wounds received when he intervened in a domestic dispute.

Art Education and Influences: He graduated from Albuquerque Indian School, entered the fine arts program at Santa Fe Indian School where he studied with Dorothy Dunn, and attended the University of Oklahoma. He also studied under muralist Olaf Nordmark.¹

Style and Characteristics: “Nailor produced highly stylized paintings whose subject matter is both conventionalized and limited. . . . his work is easily distinguished from that of his contemporaries on the basis of his delicate brushwork and palette . . . his figures are flat and two-dimensional, but they are posed in a way that suggests movement even though no foreground is rendered. Plants are particularly stylized, and decorative elements often fill the overhead space, such as a deity figure arching over an otherwise mundane scene from daily life. Nailor accomplished shading by applying bands of paint in varying hues, starting from dark to light. He often experimented with color and design as an integral part of a painting.”²

Subject Matter: His subjects varied.

Artistic Commentary: “During his short life he produced an amazing body of work, now included in numerous museum and private collections. The number of Native American painters, both Navajo and non-Navajo, who emulated Nailor’s style is a testimony to his contributions.”³

Works in Gilcrease Collection: 3 tempera, 1 silkscreen.

Learning to Take Pollen From Corn, tempera, 14 x 12 in. “In Navajo culture, as with most Indian cultures in the Southwest, corn pollen is gathered for religious purposes. A symbol of the promise of fertility and the renewal of the cycle of life, corn pollen is a vital part of any prayer or prayer offering. The Navajo believe that if a prayer is offered correctly, with a good heart, it will be answered. For some the yellow pollen also symbolizes the yellow light of the life-giving morning sun.”⁴

Navajo Family Eating Watermelon, tempera, 13 x 15½ in.

Yellow Corn Maiden, tempera, 16 x 14 in.

¹Robert Matuz, *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p.401-403.

²Matuz, p. 403.

³Matuz, p. 403.

⁴Tom and Mark Bahti, *Southwestern Indian Ceremonials* (rev. ed.; Las Vegas: KC Publications, 1997), p. 9.

JOHN NEAGLE (1796-1865)

Biographical Information: John Neagle was born in Boston, MA, on November 4, 1796, and grew up in Philadelphia. He showed an interest in the arts at an early age constantly drawing on the walls and woodwork. In 1818 he set up as a portrait painter in Philadelphia. After brief periods in Lexington, KY, and New Orleans, he returned to Philadelphia where he remained the rest of his life. In 1826 he married the step-daughter of Thomas Sully.¹ Neagle was Director of The Pennsylvania Academy of the Fine Arts from 1830 to 1831, and was one of the founders and first president of the Artists' Fund Society.² He was stricken with paralysis while putting the finishing touches on his last great portrait -- that of John Grigg. He continued to paint for several years but said that his hand was "slow and awkward to execute."³ He died in Philadelphia, September 17, 1865.

Art Education and Influences: His earliest art instruction was from Pietre (Peter) Ancora, a well known Italian painter and drawing master. At the age of 14, he was apprenticed to a coach and ornamental painter, Thomas Wilson, who introduced him to painters Bass Otis and Thomas Sully, both of whom encouraged him in his work.⁴ In 1825 he visited Gilbert Stuart in Boston who offered criticism of one of his portraits, and also sat for his likeness. Stuart's style influenced Neagle throughout his career.⁵ Neagle's *Commonplace Book* was actually a hand-written memorandum describing painters, their methods, criticisms and opinions.

Style and Characteristics: Even though his early attempts were crude, the likenesses were remarkable. Neagle's portraits show him to be a skillful delineator of character, a vigorous draftsman and a powerful colorist. His portraits of men generally were better than those of women except for the older women.⁶ He thought blue was the grand corrector of all colors and often put a spot of blue in a portraiture. His conversation powers were remarkable, and his diverse knowledge enabled him to engage the sitter in conversation. Neagle would discover the prominent points of character in each sitter....He would "lay his character open as day to inspection, and this, too, without the knowledge of the sitter."⁷ "His sitters come across not as idealized or haughty patricians, but as lively human beings who make a warm contact with their viewers"⁸

Subject matter: He was known for his portraits. He adopted Sully's mannerisms for these portraits, even exaggerated them. About 1827 he was commissioned for "rapid" portraits of distinguished actors, these being the only images preserved of many of these early American actors.⁹ He painted fashionable men and women, statesmen, ministers, children, Indians, and actors. "Neagle and Sully dominated the art of portraiture in Philadelphia. When Sully increased his prices, he always informed Neagle, who then adjusted his own, but never higher than those of his mentor."¹⁰

¹Robert Wilson Torchia, *American Paintings of the Nineteenth Century, Part II* (Washington: National Gallery of Art, 1998), p. 20.

²*Catalogue of an Exhibition of Portraits by John Neagle*, April 12, 1925 - May 13, 1925 (Philadelphia: The Pennsylvania Academy of Fine Arts, 1925), p. 15.

³Thomas Fitzgerald, "John Neagle, The Artist," *Lippincott's Magazine* (May 1868), p. 491

⁴Jane Turner, ed. *Dictionary of Art, XXII* (London, Macmillan Publishers, Ltd., 1995), p. 714.

⁵Turner, p. 714.

⁶*Catalogue*, p. 15

⁷Fitzgerald, p. 488

⁸Gloria Gilds Deák, *Kennedy Galleries Profiles of American Artists* (New York: Kennedy Galleries, 1984), p. 172.

⁹*Catalogue*, p. 14.

¹⁰Turner, p. 714.

Quote by Artist: “A true artist owes something to society. The public take the key-note from him. If a picture is false in color, badly drawn, or deficient in character and truth, the public are misled, because they are misinformed. Every painter should feel the importance of his vocation; and if he so feels, he will paint, not for dollars and cents, but for reputation and posterity.”¹¹ “A knowledge of principles, he would say, no matter what the profession, is necessary to insure permanent success.”¹²

Works in Gilcrease Collection: 2 oils.

Red Jacket, oil on canvas, 26 x 22 in. A Seneca war chief, probably born about 1756, from “Old Castle” now called Seneca, Ontario County, NY. His name was “Sa-go-you-wat-ha” which when translated means “Keeper Awake.” He was second in authority in his tribe, distinguished for his eloquent speeches and great influence in councils. His Red Jacket was presented to him by the British who noted his intelligence, activity in the chase and tenacious memory and employed him as a runner during the Revolutionary War. After the war, many Senecas fled to Canada, but some under the leadership of Red Jacket acknowledged the sovereignty of the new American nation and remained in New York.¹³ He prized above all price the 1792 Medal, a present from General Washington. He was never known to be without it. He died at his home near Buffalo on January 20, 1830. The appearance of his ears in the Gilcrease portrait was due to the weight of ear adornments. [Sarah Erwin]

Portrait of an Indian Boy, oil on canvas, 19 x 17 in.

¹¹Fitzgerald, p. 484.

¹²*Ibid*, p. 487.

¹³Alvin M. Josephy, Jr., *The Indian Heritage of America* (Boston: Houghton Mifflin Company, 1991), p. 315.

JOYCE LEE TATE NEVAQUAYA (1932–1996)

Doc Tate

Biographical Information: Joyce Lee Tate Nevaquaya, Comanche, was born in 1932 in Apache, OK. Named Joyce for the doctor who delivered him, he was soon nicknamed Doc.¹ His interest in art was first aroused by discovering artist Allan Houser lived nearby, and then finding that the old Indian agency in Apache was decorated with murals by Steven Mopope and Spencer Asah. Orphaned at 13, he went to live with his grandparents where he was exposed to more of his Comanche heritage. In the late 1950s he began painting professionally after Doris Littrell, an art dealer from Oklahoma City, visited his farm to purchase some of his paintings. He began playing flute in the 1960s and has become renowned as an Indian flute player, and in 1986 received a \$5,000 National Endowment Heritage Award for both his music and his painting.² In addition to his painting and music, he has been a teacher, Methodist lay minister, lecturer, historian, dancer, singer and composer.³

Art Education and Influences: He attended Ft. Sill Indian School at a time when students were being encouraged to pursue traditional Indian art and discouraged from other areas like landscape painting. However, he avoided art classes because he “wanted to be free from that, to paint what I felt within.” While there he studied the colors used by Acee Blue Eagle and Archie Backowl. After Ft. Sill, he attended Haskell Indian Junior College.⁴

Style and Characteristics: “What makes his paintings different from those of his contemporaries... is his use of landscape elements to create a mood or atmosphere. First and foremost among these elements are Doc Tate’s skies--those vast expanses of color atop prairie and plains. The hue of the sky is one of the most important factors in his compositional process, frequently determining the overall mood of the painting.” In his silhouettes the stylized horizon at sunset or twilight forms an important part of the image. “Overall, the tone of Doc Tate’s landscapes is gentle and nostalgic, even in his numerous winter compositions. They do not focus on the harshness of nature, but rather, they suggest a lifestyle thoroughly dominated by the elements.”⁵

Subject Matter: He painted landscape, plains Indian life and ceremonies, and images from the Native American Church.

Artistic Commentary: “Besides his personal knowledge of his subjects, there is an attitude behind Doc Tate’s paintings that distinguishes them from the work of others. It consists of a sensitivity to values outside the field of art, an awareness of what constitutes good or bad form within his tribal community.”

Works in Gilcrease Collection: 1 tempera.

Comanche Little Pony Society Dancer, tempera, 23 x 17 in.

¹Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: Sir Publications, 1995), p.390.

²Janet Pearson, “Doc Tate Nevaquaya,” *Southwest Art* (April 1990), p. 82-85.

³Lester, p. 390.

⁴Pearson, p. 84.

⁵*Ibid*, p. 83.

REDWING T. NEZ (1960-)

Biographical Information: Redwing Ted Nez was born on the Navajo reservation in 1960. As a child he herded sheep near the Bitter Hochee Trading Post. He began drawing with pencil at the age of 8, and at the age of 8 or 9 he was selling some of his watercolors at the trading post. For a time he worked in the film industry and worked on the film *Dances With Wolves*. He returned to the reservation in 1989. He observes Navajo religious traditions and began studying the Navajo Way in his 20s. Except for his brief time in the film industry he has always made his living as an artist. In the 1990s he leased the Bitter Hochee Trading Post at Indian Wells, Arizona, and began restoring it.¹ He maintains his studio there.

Art Education and Influences: He attended Northern Arizona University for two years, but he is a self-taught artist.

Style and Characteristics: He has experimented with cubism, but primarily paints in traditional flat style. "I enjoy the cubism . . . it's a complex way to do it realistic . . . the composition is a lot of work, lot of labor, trying to get your shadows and light . . . but I am using a Navajo theme."²

Subject Matter: Navajo daily life and traditions.

Quote by Artist: "I want to live a good life, art has always been my way of living. You just can never get enough from it, it's as bad as sex, it's that good."³

Works in Gilcrease Collection:

Kachinas, oil

¹Public Radio Exchange, "Interview with Redwing T. Nez," (Indian Wells Trading Post, August 7, 2003).
www.prx.org/other-root/pieces/2698/other/InterviewRedwing.doc.

²*Ibid*

³*Ibid*

GEORGIA O'KEEFFE (1887-1986)

Biographical Information: Georgia O'Keeffe was born on a farm in Sun Prairie, WI, on November 15, 1887. Following her studies, she taught art in the Amarillo Public Schools, at Columbia College, Columbia, SC, and at West Texas State Normal College. In 1917 Alfred Stieglitz, presented her work in a one-woman show in his New York 291 Gallery. A year later he offered her financial support to paint for a year in New York. In 1924 she married Stieglitz who worked to promote her work until his death in 1946. After Stieglitz's death, O'Keeffe moved to New Mexico where she had spent summers since 1929. She lived at her Ghost Ranch house which she had purchased in 1940, and also at a house she purchased in Abiquiu in 1945. She continued to paint until the 1970s when her eyesight began to fail. She then worked in watercolor and pencil until her health failed in 1984. She died at the age of 98 on March 6, 1986 and was cremated the next day. Her ashes were scattered atop Pedernal Mountain.¹

Art Education and Influences: She studied at the Art Institute of Chicago and the Art Students League in New York.

Style and Characteristics: "Georgia O'Keeffe's urban works are most closely associated with Precisionism² which is also known as Cubist Realism. Essentially, it is a combination of cubism and realism. This American art movement began in 1920's and lasted until the end of the Second World War."³

Subject Matter: Her work ranges from large close-ups of flowers to American landscape.

Artistic Commentary: Art Critic Robert Hughes said, "O'Keeffe was a 'natural': not a native or primitive painter by any means, but one who seemed to be instinctively in touch with the vibrations of the cosmos."⁴

Quote by Artist: "The bones seem to cut sharply to the center of something that is keenly alive on the desert even tho' it is vast and empty and untouchable . . . and knows no kindness with all its beauty." "I often painted fragments of things because it seemed to make my statement as well as or better than the whole could . . . I had to create an equivalent for what I felt about what I was looking at . . . not copy it."⁵

Works in Gilcrease Collection:

Antelope with Pedernal, oil on canvas Speaking of the Pedernal O'Keeffe said, "It's my private mountain, it belongs to me. God told me if I painted it enough, I could have it."⁶

¹ www.okeeffemuseum.org

² a style of painting in which an object is depicted realistically with an emphasis on the geometrical form of the object

³ www.georgia-okeeffe.com

⁴ www.articons.co.uk/okeeffe.htm

⁵ www.ellensplace.net/okeeffe2.html

⁶ *Ibid*

PHILLIP JAY O'MEILIA (1927-)

Biographical Information: Jay O'Meilia was born July 17, 1927, in Tulsa, Oklahoma, where he resides today. His work was shown at the Oklahoma Pavilion of the 1964 New York World's Fair and one of his watercolors was chosen to represent Oklahoma in the Ford Motor Company's 50-state exhibit at the fair. He has since received several commissions from *Ford Times Magazine*. O'Meilia is a member of the Board of Advisors for the National Art Museum of Sport in New York. He executed a mural for the United Founders Life Building in Oklahoma City and two historical murals for the United States Corps of Engineers. He has exhibited at the Smithsonian Institute, Corcoran Gallery of Art, Gilcrease Museum, the Philbrook Museum in Tulsa, among others. O'Meilia is a painter in oil, watercolor and acrylic, an illustrator, a sculptor in bronze, and a teacher. He was inducted into the Oklahoma Hall of Fame in 1999.

Art Education and Influences: O'Meilia began studying art at the age of nine. After graduating from Central High School in Tulsa, he served in the U.S. Navy as an artist during World War II and the Korean Conflict. After military service, he studied at the Chicago Academy of Fine Arts, the Art Students League in New York under Robert Brackman and Frank J. Reilly, the Cape School of Art in Provincetown, Massachusetts, and at George Washington University in Washington, D.C. Additionally, he took courses under Frederic Taubes and Eliot O'Hara.

Style and Characteristics: Jay O'Meilia works feature sports figures showing movement, color, gestures.

Subject Matter: O'Meilia is noted for his sports action paintings (tennis, polo, football—especially University of Oklahoma football, baseball and golf), his landscapes, portraits and figurative sculptures.

Quote by Artist: "It's a living. People want to put fancy terms on it, but this is what I do. This is what I was born to do."¹ "I was always fascinated by their [sports figures] abilities and what they go through—like I go through; anybody goes through—to develop their skills. And they never get the credit for the hard work they do that you never get to see. The behind the scenes, the effort they go through and the sacrifice that they make—and I've followed these guys, seen them do their research like I do my research. That's very familiar; that what I do. It's a happy addiction."²

Works in Gilcrease Collection: 1 bronze sculpture

Frontier Woman, bronze sculpture (Pioneer Garden)

¹ www.TulsaPeople.com, *Making a Living*, Morgan Phillips, June 2015.

² Interview, vimeo.com, *Jay O'Meilia—"Making a Living"*, *TulsaPeople Magazine*, June 2015

JOSE CLEMENTE OROZCO (1883-1949)

Biographical Information: Orozco was born near Guadalajara in 1883 and lived there and in Mexico City. He attended school and was certified as an agricultural expert. His parents did not want him to be an artist, but gave in when he lost his left hand in an explosion. He moved to Orizaba, Veracruz, to draw cartoons for a liberal newspaper.¹ Orozco and David Alfaro Siqueiros "are usually grouped with Rivera to form what Mexicans call the *tres grandes*, the great triumvirate of Muralists."²

Art Education and Influences: He attended the National Preparatory School, San Jacinto Agriculture School, and informal art classes at the Mexican Academy. He was also influenced by Jose Guadalupe Posada, a printmaker, and Gerardo Murillo (Dr. Atl), a landscapist.

Style and Characteristics: "Orozco's art is philosophical as well as personal, and demands an intellectual audience."³ He is a symbolist, cubist, and impressionist. His work is bold both in color and composition. Some of his work shows the influence of El Greco.⁴

Subject Matter: ". . . he sought to express complicated ideas about history and modern society and the feelings that these ideas sparked in him."⁵

Artistic Commentary: "Despite the importance of the mural commissions which Orozco received in the United States, it was Rivera who formed the image of the new Mexican art in the minds of North American critics ... Within Latin America itself, however, Orozco seems to have had at least as much impact as Rivera on mural painting. Here his fiery pictorial rhetoric had enormous appeal."⁶

Quote by Artist: "In every painting, as in any other work of art, there is always an IDEA, never a STORY. The idea is the point of departure, the first cause of the plastic construction, and is present all the time as energy-creating matter. The stories and other literary associations exist only in the mind of the spectator, the painting acting as the stimulus."⁷

Works in Gilcrease Collection: 6 lithographs and 1 portfolio of lithographs.

Soldier's Wife (Soldadera), 1928, lithograph, 22_ x 15¾. Orozco only made twenty-nine lithographs. This one "shows one of the women who followed their husbands and lovers throughout the revolution of 1910. In this beautifully drawn work Orozco is at his most sympathetic."⁸

Zapatistas (Leaders), 1928, lithograph, 17¾ x 22_. This painting "depicts the revolutionary leader Zapata looking over a crowd of exhausted volunteers."⁹

Leones y Aztecas, lithograph on paper, "Orozco's prints comment on the political and social situation in revolutionary and post-revolutionary Mexico. This print juxtaposes wealthy, presumably American, tourists with *campestros*, most likely street performers."¹⁰

¹Edward Lucie-Smith, *Latin American Art of the 20th Century* (London: Thames and Hudson Ltd., 1993), pp. 55-62.

²*Ibid*, p. 55.

³Marcus B. Burke, *Mexican Art Masterpieces* (Hong Kong: Hugh Lauter Levin Associates, Inc., 1998), p. 86.

⁴Lucie-Smith, pp. 56-62.

⁵Burke, p. 86.

⁶Lucie-Smith, p. 62.

⁷Burke, p. 86.

⁸Clayton Kinking, "Mexicanidad, Modern Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), p. 13-15.

⁹*Ibid*, p. 15.

¹⁰*Ibid*, p. 16.

PAUL PAHSETOPAH (1932-2001)

Biographical Information: Paul Pahsetopah, Osage/Cherokee, was born September 10, 1932, in Pawhuska, OK, of an Osage father and Cherokee mother, and brother of artist Loren Pahsetopah. Aside from his career as a painter, he has been a singer, dancer, flutist, painting contractor and interior decorator.¹ He resided (1999) in Broken Arrow. “Pahsetopah considers himself to be a guardian of tradition. He is especially knowledgeable about Indian songs, costumes, dance canes, and beaded gourds.”²

Art Education and Influences: “At the age of 14, the artist showed an interest in painting and drawing. He had already made his first dance costume. It was not until Acee Blue Eagle encouraged him to paint in the 1950s, that he worked seriously in art.”³ He attended Pawhuska High School, Chilocco Indian Schools, and parochial schools in Oklahoma.

He worked in watercolor, casein, and pencil.

Works in Gilcrease Collection: 1 casein.

After the Pow Wow, casein, 25½ x 23½ in.

¹Jeanne O. Snodgrass, comp., *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, 1968), p. 139.

²Patrick D. Lester, *The Biographical Dictionary of Native American Painters* (Tulsa: Sir Publications, 1995), p. 416.

³Snodgrass, p. 139.

FRANCIS PARSONS (1763-1804)

Biographical Information: Francis Parsons was born in England. A member of the Society of Artists of Great Britain from 1763-1780, he exhibited in London. In 1772 he was elected a Fellow of the Society of Artists and was the Treasurer in 1776. His portraits were considered indifferent.¹ He eventually became a dealer and restorer of pictures in Albemarle Street, afterward moving into Picadilly where he died in 1804.

Art Education and Influences: He studied at the Academy in St. Martin's Lane in London.²

Subject Matter: Portraits.

Artistic Commentary: Edward Edwards, a contemporary critic wrote, "A painter of portraits, but of no great powers. In the Exhibition of 1763, at the Spring Garden Rooms, were two pictures of his hand, a portrait of one of the Indian Chiefs who were then in England. . . . But these pictures, particularly the Chief, were as hard and unpleasant in the execution as the Indian himself was in his physiognomy."³

Works in Gilcrease Collection: 1 oil, 1 engraving.

Cunne Shote, 1762, oil, 36½ x 28½ in. In 1761 the Cherokees signed a treaty of peace with England following disturbances along the frontier. Two of the Cherokee signers, Stalking Turkey and Ostenaco, were invited, along with a third leader Pouting Pigeon, to go to Williamsburg to meet the governor. There they expressed a desire to go to England "to see the great king, my father," and so the trip was arranged. On May 15, 1762, they sailed for England. With the Indians was their interpreter William Shorey who became ill and died on the voyage. The lack of an interpreter made meaningful communication impossible. After their arrival in England they had to wait several weeks for an audience with the king. While they waited, they toured London, attracting large crowds everywhere they went. Two artists painted the chiefs during their visit, Parsons and Sir Joshua Reynolds. "Colonists frequently wrote his name as Cunnicatogue which is a corrupt spelling of Kanagagota meaning Stalking Turkey. By abbreviating the corrupted spelling to **Cunni** and adding the name of the town from which he came, **Chote**, we have **Cunne Shote** or 'Turkey of Chote.'⁴ Sir Joshua Reynolds painted the three Cherokees as a group and also painted a portrait of Ostenaco which he called *Syacust Ukah*, a corruption of the Cherokee words 'Skiagusta Ustenacah' meaning Chief Ostenaco.

A note in the Edwards article about Francis Parsons says there was a mezzotint print from the picture which was engraved by Mac Ardel and bore the inscription, "CUNNE SHOTE - the Indian Chief, a great warrior of the Cherokee Nation." It was sold at the Golden Head, Queen's Square, Ormond Street, no date.⁵

¹Brian Stewart and Marvyn Cutten, *The Dictionary of Portrait Painters in Britain up to 1920* (Antique Collectors Club, 1997), p. 360.

²Edward Edwards, *Anecdotes of Painters . . .* (London: Leigh and Sotheby, 1808), p. 286.

³*Ibid*, p. 286.

⁴Martin Wiesendanger, "Three Cherokees to See the 'King, their Father,'" *American Scene*, Vol. 2 #4, winter 1959-60, p. 7.

⁵Edwards, p. 186.

PAUL PATKOTOK (1892-1976)
Alaska Native

Biographical Information: He was born in Kaktovik, Alaska, on November 24, 1892, to Alsorak (father) and Kignak (mother). He married Ethel Tulugak and they had four children.¹ He and his wife lived, died and are buried in Wainwright, Alaska.²

Art Education and Influences: "Paul Patkotak was educated in the Catholic faith after missionaries visited his home village of Wainwright, Alaska. In 1911, he attended a seminary school in Seattle and returned home to Alaska spreading the Word of the Gospel. Brother Paul was a self-taught artist. His work has been exhibited at the Philbrook Art Center, Alaska Native Service Office and at the Wainwright School."³ Paul Patkotak was known as "The Apostle of the North."⁴

Style and Characteristics: Paul Patkotak's medium was drawings.

Subject Matter: Patkotak chose as his subject matter Native culture, especially hunting and fishing scenes.⁵

Quote by Artist: Patkotok stated in 1958, "I do not draw anymore. My eyes are getting dull."⁶

Works in Gilcrease Collection: 1 pen and ink

Ft. Wainwright Inlet Full of Fish: pen and ink on hide, with red hide ribbon border

¹ Ancestry.com: www.ancestry.com/genealogy/records/paul-patkotak_189748079.

² "Paul Patkotak," FamilySearch.org: familysearch.org/tree/#view=ancestor&person=MN9R-GZH

³ Cowan's Auctions Inc. September 2006. See *Internet Antique Gazette*:

www.internetantiquegazette.com/paintings/2177_patkotak_paul_american_artist/.

⁴ For the story of Paul Patkotok, see Agnes Rodli, *Alone in My Kayak* (Peabody, MA: DestinyImage Publishers, 1993); see also *A Visit to Ft. Wainwright, Photos by Jim and Nancy Mercer* (2001): www.etionline.net/gospelroadministries/Wainwright.html

⁵ Patkotak, Paul; Drawings (4), Native American Hunting & Fishing Scenes..., "Prices4Antiques:

www.prices4antiques.com/Patkotak-Paul-Drawings-4-Native-American-Hunting-Fishing-Scenes-10-inch-D9914988.html.

⁶ Patrick D. Lester, *The Biographical Directory of Native American Painters* (Norman: University of Oklahoma Press (1995), p. 442.

EDGAR PAYNE (1883-1947)

Biographical Information: Edgar Payne was born in Washburn, near Cassville, in Barry County, Missouri, in 1883¹. Edgar Payne spent his early years in this isolated area of the Ozark Mountains which was important to Payne's artistic development. It instilled in him a deep appreciation of nature. Exposure to the creative process began early. Payne's father was a carpenter and the young Edgar helped him make and paint signs for local businesses. Working with his father started a lifelong dedication to his craft and a focused work ethic. The artist was introduced to landscape painting after moving from the Ozarks to Houston then Dallas, Texas, where he began painting scenery for stage sets. Biographers and historians note that sometimes Payne's paintings would steal the attention of viewers from the actors performing in front of them. Payne considered California home for most of his adult life; he first visited California in 1909 and relocated there shortly thereafter. During World War I, Laguna provided the inspiration he needed for marine seascapes. However, Payne is best known for his work centered on the Sierra Nevada Mountains, beginning in 1917 or 1918. Payne sought remote areas where other artists and travelers had not ventured, often bringing his wife Elsie Palmer and daughter Evelyn along for the day's excursion. A very interesting and important part of Edgar Payne's story is his use of the Model T. The early Ford automobile helped him reach very remote areas of California and other western locations. Payne also created a number of paintings of the Southwest for the Santa Fe Railway to promote tourism. He died from cancer in April, 1947.

Art Education and Influences: Later in his adult life, Edgar Payne decided to travel to Europe. He felt a need to study the old masters of art and find new subject matter. Payne worked tirelessly on his journey; he studied the European landscape intently, comparing it to his California subject matter.

Style and Characteristics: Payne loved the Sierra Mountains and captured impressionism through the beauty of nature in landscapes and seascapes.

Subject Matter: Edgar Payne is well known for his depictions of the Sierra Nevada which, according to his daughter, he loved above all other mountains.

Quote by Artist: "At the basis of all things there is energy, activity or power - call it what you will - that is produced between opposing forces."

Works in Gilcrease Collection: 2 oils

Clouds and Shadows, no date, oil on canvas. "If we expect to do fine painting, we must think, study, have a strong determination to overcome difficulties. The study of art is a lifetime matter. Any beginner may as well make up his mind that he cannot learn all about painting right away, and he might as well go further and realize that he never will learn all about it, the least that anyone can do is to accumulate all the knowledge he can of art and its principles, study nature often and the practice continually. Nature readily and constantly authenticates her appearances. She does her part."

Packing From Payne Lake, no date, oil on canvas.

¹ All biographical content taken from Scott Shields and Lisa Peters, *Edgar Payne, The Scenic Journey*

CHARLES WILLSON PEALE (1741-1827)

Biographical Information: Charles Willson Peale was born in Queen Anne County, MD in 1741, the son of a schoolmaster. He was apprenticed to a saddler at the age of 13 and in 1761 set up his own saddlery. His Loyalist creditors put him out of business when he joined the Sons of Freedom during the Stamp Act crisis. After brief art study he moved to Philadelphia in 1776 where he obtained several commissions to paint delegates to the Continental Congress. He was elected a first lieutenant in the city's militia and saw service at Trenton and Princeton. In 1779 he was elected as one of Philadelphia's representatives to the Pennsylvania General Assembly. During his three years with the continental Army he painted miniatures of fellow officers. He opened a painting gallery in 1782 and in 1786 established the Peale Museum in Independence Hall. In 1805, he helped found Philadelphia's Pennsylvania Academy of the Fine Arts. He married three times and fathered 17 children, several of whom became well-known painters. He died in Philadelphia February 22, 1827.¹

Art Education and Influences: Peale studied with John Hesselius in Maryland and John Singleton Copley in Boston before traveling to London in 1766 to study in the studio of Benjamin West.

Style and Characteristics: "Primarily Peale was a draftsman, color playing a subordinate role as in all neoclassic painting; yet independent drawings by him are very rare. His likenesses were drawn upon the canvas and his drawing disappeared beneath his paint: but it is his sure, accurate drawing that gave his portraits their strength of character."²

Subject Matter: Peale painted portraits and landscapes.

Artistic Commentary: "Peale had arrived by his own intuitive development at the characteristics of what in European painting is called neoclassic portraiture. That is, he took the classical view, selecting the permanent, the enduring, and making a clear pictorial statement, being rational and objective in his approach. So far as it is possible for a portrait painter to select his subject, Peale chose to paint those whom he liked and admired; and in doing so he concentrated on the dominant note of character."³

Quote by Artist: "Perhaps I have a good eye, that is all. . . . A good painter of either Portrait or History, must be well acquainted with the Grecian and Roman statues, to be able to draw them at pleasure by memory, and account for every beauty, must know the original cause of beauty in all he sees. . . . These are more than I shall every have time or opportunity to know, but as I have variety of Characters to paint, I must as Rembrandt did, make these my Antiques, and improve myself as well as I can while I am providing for my support."⁴

Works in Gilcrease Collection: 2 oils.

¹George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists In America 1564-1860* (New Haven: Yale University Press, 1957), p. 492.

²Edgar P. Richardson, Brooke Hindle, and Lillian B. Miller, *Charles Willson Peale and His World*, (New York, New York: Harry N. Abrams, Inc., 1982), p. 23.

³*Ibid*, p. 68.

⁴*Ibid*, p. 36

James Madison. Oil on canvas, oval, 23½ x 19½. “James Madison was a member of the Continental Congress, member of the Annapolis and Philadelphia Convention, member of the U.S. House of Representatives, Secretary of State during the Jefferson administration, and the fourth president of the United States. He is perhaps best remembered as one of the chief architects of the United States Constitution. Madison was one of the most brilliant American political thinkers of the era, and had the ability to translate theory into practice. As a delegate to the Philadelphia Convention, Madison drew up the Virginia Plan which included advocating a strong central government with a national executive and a legislature of two houses with differing terms of office. In the first session of the first Congress, Madison was the leader in the development of the first ten amendments to the Constitution, now known as the Bill of Rights.” [Sarah Erwin]

Portrait of George Washington. 1795. Oil on canvas, 30 x 25. “George Washington is remembered as the first President of the United States and Commander of the Continental Army during the American Revolution. But his career of public service had started more than twenty years earlier--Washington served as a soldier during the French and Indian War, was a member of the Virginia House of Burgesses, a justice of Fairfax County, a delegate to the First and Second Continental Congresses, and the president of the Philadelphia Convention at which the Constitution was written. When Washington assumed the presidency, the United States was little but a name, without power, prestige, or credit. When he retired from office the nation was establishing international importance. During his two terms as President, Washington was successful in creating a government capable of maintaining order within the country and avoiding entangling foreign involvements. His second term in office was a period of extreme political division, which included harsh partisan attacks. Washington’s Farewell Address, upon his departure from office in 1796, included his advice to cherish the Union and the Constitution, and to avoid party strife and favoritism to foreign countries.

“Charles Wilson Peale is known as the painter of George Washington. During a twenty-three year period, between 1772 and 1795, he painted Washington seven times from life. Eventually the artist produced about sixty portraits of Washington.” [Sarah Erwin]

REMBRANDT PEALE (1778-1860)

Biographical Information: Rembrandt Peale, born February 22, 1778, in Bucks County, PA, was the son of Charles Willson Peale. He began drawing at eight. By sixteen, he was a professional portraitist. In 1795, his father asked George Washington to sit for a portrait by Rembrandt. He drew a very realistic portrait, and it gave rise to an obsession for painting George Washington. In 1800, he painted a well-received portrait of Thomas Jefferson, which became the source of many etchings. After returning from Paris, he opened an art museum in Baltimore that failed mostly due to the War of 1812. Peale turned to painting full time as well as lecturing and teaching. Since historical paintings were most marketable, he made seventy-nine copies of the Washington portrait that financed a trip to Italy. When he returned, he painted George Washington as *Patriae Pater* and sold it to Congress. After 1840, he copied his works and those of other artists. He also lectured and painted portraits of friends and family. He completed a self-portrait in 1856.

Art Education and Influences: His father was his major teacher. He studied paint chemistry at the University of Pennsylvania and the use of color with Robert Edge Pine. He also studied in Paris. Peale considered Gilbert Stuart his mentor.

Style and Characteristics: He experimented with three-dimensional techniques, pigments, and glazes. He also worked in crayons and made lithographs. Peale was famous for the strong and realistic portrayals of his subjects.¹

Subject Matter: "Most of his works were portraits, but he was also a painter of landscapes, fancy pieces, history paintings and miniatures, in addition to being a prize-winning lithographer."²

Artistic Commentary: "Rembrandt's interest in light and color is apparent and his ability to project psychological nuances or the character of his sitters is undeniable."³

Quote by Artist: "Never before was a portrait painted under any circumstances in which the whole soul of the artist was more engaged than mine than in the portrait of George Washington."⁴

Works in Gilcrease Collection: 1 oil.

George Washington, 1795, oil on canvas, 30 x 25. This painting describes "Washington, warts and all; an old man, rough hewn, with hooded eyes and folds of skin, a stern mouth closed over clumsy teeth, looking straight forwardly at the viewer with a tired but patient gaze, carefully painted and revealing the linearism of his father's lessons."⁵

¹Lillian B. Miller, *Rembrandt Peale, 1778-1860, A Life in the Arts* (Philadelphia: The Historical Society of Philadelphia, 1985), pp. 12-27.

²Carol Eaton Hevner, "Rembrandt Peale, Art and Ambition," *The Magazine Antiques* (February, 1985.), p. 464.

³Miller, p. 21.

⁴*Ibid*, p. 279.

⁵Lillian Miller, "In Pursuit of Fame: Rembrandt Peale, 1778-1860," *American Art Review* (Winter 1993), pp. 146-153.

TONITA PEÑA (1895-1949)
Quah Ah (White Coral Beads)

Biographical Information: Tonita Peña was born May 10, 1893 at San Ildefonso Pueblo, NM. By the age of 21 she was exhibiting and selling her work. “She was the only woman painter in her generation and was one of the original group who participated in the contemporary watercolor movement.”¹ She was the mother of artist Joe Herrera.

Art Education and Influences: Peña was raised by Martina Vigil, a noted potter of San Ildefonso. She studied at the Day School of San Ildefonso and at St. Catherine’s.

Style and Characteristics: “Her world revels in the peace and contentment of pueblo life. There is nothing cold or formal about her paintings. Her people are cheerful, lighthearted dancers, drummers and potters delicately and authentically portrayed radiating peace and serenity.”²

Subject Matter: She painted everyday life and ceremonies of the Pueblo people.

Artistic Commentary: “Oscar B. Jacobson referred to her as the ‘grand old lady of Pueblo art.’” “In 1934, Oren Arnold stated in the Los Angeles Times, ‘The canvases of Miss Peña and her associates depict figures which are not unlike the figures of Greek vase painters.’”³

Quote by Artist: “I really don’t know how I got started, except I just felt like I had to do it, so I did. It seemed that, at first, nobody seemed to care what I was doing anyway. Then people seemed to like what I was doing.”⁴

Works in Gilcrease Collection: 2 tempera.

Deer Dance, tempera, 10 x 14 in. “Although much of her work is characterized by a linear group of figures in profile, *Deer Dance* is unusual in its triangular composition. Peña’s attention to detail produced a beautiful and accurate ethnographic record. This painting reveals her excellent use of pattern and design, as well as her strongly-developed aesthetic sense.” [Anne Morand]

Corn Dance, tempera, 20½ x 13¼ in. “Corn has always been the basis of pueblo life. To maintain the precarious balance of an agricultural economy in this land of little rain requires the cooperation of all forces, natural and supernatural. . . . Constant references to Earth Mother and Corn Mother indicate that agriculture is more than just a practical art; it goes far beyond to encompass the philosophy and religion of the Pueblo Indian. The Corn Dance, commonly performed during the spring and summer months, may be given at any time. Although its purpose is always the propagation of corn, it may be performed to mark the annual installation of new secular officers of the pueblo, or the village’s Catholic saint’s day.”⁵

¹Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: Sir Publications, 1995), p. 427.

²Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: Oklahoma Museum of Art, 1978), p. 37.

³Lester, p. 427.

⁴Samuel L. Gray, *Tonita Peña / Quah Ah 1893-1949* (Albuquerque: Avanyu Publishing, Inc., 1990), p. 53.

⁵Tom and Mark Mahti, *Southwestern Indian Ceremonials* (rev. ed.; Las Vegas: KC Publications, 1997), p. 18.

BERT GEER PHILLIPS (1868-1956)

Biographical Information: Bert Geer Phillips was born in 1868 in Hudson, NY. As a boy, he was fascinated by the adventures of hunters and scouts, especially Kit Carson, as well as Indians. Before he ever saw the West, he used area Indians as models for Western illustrations. In the spring of 1898 he and Ernest Blumenschein set out on their way to Mexico to paint. Near Taos, NM, their wagon lost a wheel resulting in a delay of their journey and an opportunity to investigate the Taos area. They never made it to Mexico. Blumenschein returned to New York, but Phillips remained in Taos and for almost sixty years was instrumental in the continued growth of the Taos art colony. He also helped establish the Carson National Forest; he suggested Carson's name for the forest. He was one of the founders of the Taos Society of Artists. He died while visiting his son in San Diego in 1956.¹

Art Education and Influences: He attended the Art Students League and the National Academy of Design. After graduating, he painted in England and then studied at the Academie Julian in Paris. The Impressionists did not influence him, instead he chose to study techniques of oil and watercolor painting and realism.²

Style and Characteristics: "Phillip's paintings are characterized by realism, particularly in his execution of human figures, combined with painterly brushwork in the landscape elements that gives movement and grace to his work."³ His genre scenes are composed of flowing lines and rhythmic repetition of mass, color, and light. His Indians are idealized and his landscapes are poetic.

Subject Matter: He mostly painted genre scenes of Pueblo Indians and Spaniards. He also painted landscapes and murals.

Artistic Commentary: "Bert Phillips has painted many Indian portraits that have done a great service in making known the true Pueblo character, both gentle and stern, dignified and humorous, and at all times sincere and pure-hearted. He can paint a fire-lighted interior that has the essence of home in it, and that arouses a nameless nostalgia for something we have lost in our electrified environment. Sometime, somewhere our forebears knew this simple, homely warmth and ease, but it is lost to us."⁴

Quote by Artist: "Their contribution to art has been invaluable. We come out here to learn from them and find an apparently inexhaustible store of beauty and originality. I have seen Indian rugs whose beauty of design, texture, and color were as fine as any Persian rug that has been woven. They are absolutely different in character, of course, but quite as valuable from an artistic standpoint."⁵

Works in Gilcrease Collection: 13 oils.

Penitente Burial Procession - Near Taos, n.d., oil on canvas, 29½ x 35¾. Phillips ". . . dramatically contrasts the long, winding procession and a threatening landscape. Led by a trio of cross-bearers, silhouetted by selective, intense lighting, the figures are in strong contrast to the sinister-looking

¹Dean A. Porter, et. al., *Taos Artists and Their Patrons 1898-1950* (Norte Dame, IN: The Snite Museum of Art, University of Notre Dame, 1999), p. 379-80.

²Patricia Janis Broder, *Taos, A Painter's Dream* (New York Graphic Society: Little, Brown and Company, 1980), pp. 97-109.

³Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 106

⁴Mabel Dodge Luhan quoted in Broder, p. 106.

⁵From *El Palacio*, May 24, 1919, quoted in Mary Carroll Nelson, *The Legendary Artists of Taos* (New York: Watson-Guptill Publication, 1980), p. 24.

mountains under an ominous dark sky. Phillip's sympathetic treatment lends a feeling of the solemnity of the occasion."⁶

Taos Deer Hunter, n.d., oil on canvas, 27 x 27.

Corn Maidens, Taos Pueblo, oil on canvas, 40½ x 42. ". . . four girls walk by in a line so carefully spaced they could be in an Egyptian wall painting. They are dressed exactly alike, same white footwear, same white leggings glimpsed at the ankle, same long, rather Grecian tunics belted at the waist, same long shawls covering head and shoulders, same hair, what we see of it beneath the shawls, same baskets, and everything immaculately clean-all that varies are the colors of tunics. And shawls."⁷

Turkey Hunter, Taos Pueblo, 1946, oil on canvas, 40¼ x 26¼.

A Taos Garden, n. d., oil on wood panel, 26 x 22.

⁶Dean A. Porter, "Thomas Gilcrease, Collecting 'Cowboys and Indians'," *Gilcrease Journal* (Fall/Winter 1996), Vol. 4, No. 2, p.31.

⁷Horace Freeland Judson, "Reflections on the Light of the Southwest," *Gilcrease Journal* (Fall/Winter 1996), Vol. 4, No. 2, p. 16-17.

OTIS POLELONEMA (1902-1981)

Lomadamociva (Springtime)

Biographical Information: Otis Polelonema, a Hopi, was born at Second Mesa, Arizona on 2 February 1902. Except for his time at the Indian School in Santa Fe, he lived all his life on the Hopi reservation. While he was at the school, Elizabeth DeHuff, wife of the superintendent, asked Polelonema to illustrate her book *TayTay's Tales*, a book of stories based on Hopi legends. For a time after leaving school he painted less and became more involved in tribal affairs and ceremonies. In the 1960s he again began painting regularly, particularly watercolors. He died in 1981.¹

Art Education and Influences: Despite federal school policies prohibiting formal arts training, he was encouraged by Elizabeth DeHuff, the superintendent's wife, to draw and paint. He was there at the same time as Kabotie and Herrera and was particularly close to Kabotie who said, "Polelonema paints because I paint."²

Style and Characteristics: ". . . the dancers are rendered crudely, but the images splash on the canvas, and they are projected close to the viewer, giving a sense of immediacy, power and expressiveness. . . . Polelonema's work impresses as more urgent and energetic [than Kabotie's]."³

Subject Matter: Dancers and Kachinas.

Artistic Commentary: "Polelonema painted a series of Kachina paintings that are well-regarded and can be studied for better understanding of the roles and symbolism of this aspect of Hopi culture. Polelonema focused more specifically on everyday reality and details of costumes and people. He developed techniques for presenting a real world environment with shadows and robust people, as opposed to flatstyle figures, through a sparseness of environmental details [that] remain throughout his work. His people seem especially strong, serene, active, meditative."⁴

Works in Gilcrease Collection:

Butterfly Dancers, tempera on paper

¹Roger Matuz. *St. James Guide to Native North American Artists*. (Detroit: St. James Press, 1998), pp. 462-63.

²*Ibid*, p. 463

³*Ibid*, p. 463.

⁴*Ibid*, p. 463.

POP CHALEE (1906-1993)

Merina Lujan

Biographical Information: Pop Chalee (Merina Lujan), Taos Pueblo, was born in Castle Gate, UT, March 20, 1906, the daughter of an East Indian mother and a Taos father. She grew up in Taos Pueblo. Her professional art career began in the 1930s. She painted many murals including ones for the New Mexico State Capitol Building, Albuquerque International Airport and airports in Roswell and Santa Fe, NM. In addition to her painting she worked as an entertainer and radio singer, art instructor, and lecturer. Pop Chalee died December 11, 1993.

Art Education and Influences: Pop Chalee attended the Santa Fe Indian School.¹

Style and Characteristics: “. . . her decorative trees with tiny leaves or filmy needles stand out in bright colors on a dark ground. Dainty flowers and shrubs are strewn over the earth. Elegant birds flit about the trees, squirrels nibble on their nuts, rabbits run, and . . . a group of blue or brown deer with decorative antlers chase in leaps across the picture plane.”² Walt Disney visited Taos and while there met Chalee and bought one of her forest scenes. “It is believed that Disney’s famous animal character, Bambi, was stylized from deer in Chalee’s painting.”³

Subject Matter: Although she is best known as a painter of fantasies and wonderlands, she also was skilled in more realistic depictions of Indian community life and ceremonial dances.

Artistic Commentary: “Her paintings are now widely understood as ‘design’ pictures that do not intend to compete with reality or beautify it. Their charm is the result not of sentimentalization, but of stylization committed to decorative patterns, and as such they possess a quality that is at the very foundation of Indian art.”⁴

Quote by Artist: “When I am painting you can hardly stop me. I get into that and there is something . . . peaceful. I think people should get into color, into paint, even if they just dabble and do pretty little things, because there is something in that mellows you. You are just out of this world. When I am painting, I don’t know anything that is going on around me. I don’t hear anything, I don’t see anything. I am just in with my painting. And it is so relaxing. I just love to paint.”⁵

Works in Gilcrease Collection: 6 tempera.

Apache Fire Dance, tempera, 16 x 12 in.

Hopi and Zuni Mask Dance, tempera, 11½ x 15½ in.

Matichina Dance, tempera, 11¾ x 15¾ in.

Navajo Yo Be Chi Dance, tempera, 12 x 15¾ in.

Two Deer, tempera, 10 x 10½ in.

¹Roger Matuz, ed., *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 465.

²*Ibid*, p. 466.

³*Ibid*, p. 467.

⁴*Ibid*, p. 467.

⁵*Ibid*, p. 466.

LOUIS MCCLELLAN POTTER (1873-1912)

Biographical Information: Louis McClellan Potter was born November 14, 1873, in Troy, NY. After his studies in Paris he went to Tunis to model North-African types and was commissioned to represent Tunisian types at the Paris Exposition of 1900. He spent some time traveling in Alaska doing numerous studies of Tlingit Indians and completed a series of works based on these studies. He died in Seattle, WA, August 29, 1912, from a treatment by a Chinese herb doctor.¹

Art Education and Influences: Potter studied with Charles Noel Flagg, attended Trinity College, Hartford, CT, and in Paris studied painting with Luc-Olivier Merson and sculpture with Jean Dampt. He was also influenced by Rodin.

Subject Matter: “He was greatly interested in the universal brotherhood of man and . . . often stressed the ethnological side of a subject.”²

Works in Gilcrease Collection:

Basket Weavers, bronze

The Winds, bronze

¹ Dumas Malone, ed., *Dictionary of American Biography*, XV (New York: Charles Scribner's Sons, 1948, pp. 130-131.

² *Ibid*, p. 130.

HIRAM POWERS (1805-1873)

Biographical Information: Hiram Powers was born July 29, 1805 on a farm outside Woodstock, VT. While he was a boy, the family migrated first to New York and then to Cincinnati. One of his first jobs was in a clock factory where “his particular function was to model wax images and to breathe the breath of life into them by means of ingenious clock-work devices.”¹ After living two years in Washington, DC, Powers moved to Florence, Italy, where he remained the rest of his life. He died there June 27, 1873.

Art Education and Influences: His modeling in the clock factory led him to work in a mechanized wax museum. There he attracted the attention of Frederick Ekstein, a Swedenborgian artist, who engaged him as an assistant and gave him instruction in drawing and sculpting.²

Style and Characteristics: “With the female countenance he always seemed to lose himself in a vague ideal, but with men he was unerring and unflinching. He characterized with a firm, direct stroke. He even suggested planes, and his finish, if not varied, was agreeable in flow of surface.”³

Subject Matter: He made busts from life of prominent figures such as John Marshall, Andrew Jackson, John C. Calhoun, Daniel Webster and others. He also carved full figures of historical and allegorical subjects.

Artistic Commentary: Of the portrait busts, Lorado Taft noted that “few indeed, down to our own day have produced more faithful, vivid portraits of men than did this primitive carver”⁴ He had a “propensity for naturalism of great verve, as well as a sensitivity to the character of the sitter.”⁵

Quote by Artist: “If statues of our great men are wanted, expressing fancy rather than fact, other sculptors must be employed to execute them.”⁶

Works in Gilcrease Collection: 1 marble.

Benjamin Franklin, n.d., marble bust, 18½ x 12 in. “Benjamin Franklin (1706-1790), printer, author, inventor, scientist, was one of America’s most important founders and statesmen. After only two years of school, he began an apprenticeship as a cabinetmaker, but soon he went to work [in Boston] for his brother, a printer. After learning the trade, Franklin relocated to Philadelphia, North America’s fastest growing city. By 1730 he had become publisher of the Pennsylvania Gazette and made it an influential newspaper. He later became public printer of Pennsylvania, postmaster general for the colonies, a drafter of the *Declaration of Independence*, negotiator of the peace treaty with Britain after the Revolution, and an important member of the Continental Convention at Philadelphia. Franklin had a great intelligence, insatiable curiosity, and unrelenting energy. He taught himself Latin, French, Spanish, and Italian, conducted pioneering experiments with electricity, invented a type of stove that was used to heat many American homes, and wrote thoughtfully on a wide range of subjects. A partial list of the institutions he founded or helped to found includes the American Academy of Arts and Sciences, the first circulating library in America, the University of Pennsylvania, and Philadelphia’s first fire company and city hospital.” [Sarah Erwin]

¹Lorado Taft, *The History of American Sculpture* (New York: The Macmillan Company, 1903), pp. 57-58.

²Gloria Gilda Deák, *Kennedy Galleries Profiles of American Artists* (New York: Kennedy Galleries, 1984), p. 191.

³Taft, p. 68.

⁴*Ibid*, pp. 68, 70..

⁵Deák, p. 191.

⁶Taft, p. 69.

PHIMISTER PROCTOR (1860-1950)

Biographical Information: Alexander Phimister Proctor was born in 1860 in Bozanquit, Ontario. Before his fourth birthday the family went by covered wagon to Clinton, MI. They remained there only a year before moving further west first to Newton, IA, and then to Des Moines. When his father lost everything in a foreclosure in 1871 the family moved to Denver to make a fresh start. Proctor was fascinated by Indians whom he first encountered back in Ontario. In Denver he said he remembered seeing Utes riding into town with fresh scalps hanging from their belts.¹ He worked with Saint-Gaudens, modeling the horses for Saint-Gaudens' monumental statues of General Logan and General Sherman. Proctor died in Palo Alto, California in September 1950.

Art Education and Influences: His first art lessons were from a Dutch painter in Denver who was paid fifty cents per lesson. He studied wood engraving with J. Harrison Mills who taught him that "the artist should live the life he intended to depict." He studied at the Art Students League in New York where he met John Rogers who helped him acquire facility in modeling and constructing armatures.² He traveled to Paris in 1893 where he studied French methods of sculpture at the Académie Julien, and also studied under Denys Pierre Puech and Jean Antoine Injalbert at Académie Colarossi.

Style and Characteristics: "He had an intimate personal knowledge of both his animal and human subjects and was capable of endowing his animals with a sense of energy and his men and women with the vitality of the frontier and the strength of human dignity. Proctor had the scientist's eye for observation of detail and the artist's ability to express it. His selection of the most critical movements and his reliance on essential details gave his work dramatic strength, and imparted a sense of individual identity to his animal as well as to his human models."³

Artistic Commentary: Wayne Craven wrote: "There can be no doubt that Proctor added a new ingredient to American sculpture, for while others in his profession were creating robed maidens and assorted neoclassical personifications, Proctor brought to the attention of the world the strength and beauty of the wild animals of America. Moreover, his cowboy on his pony and his Indian scout scanning the horizon were among the first monumental equestrian statues to give dignity to those subjects from the American West."⁴

Quote by Artist: "I was born during the frontier period of the United States and grew up in Colorado in the best of it. It colored my life and influenced me greatly. I would not change my life for any other, but my love has always been divided. I am eternally obsessed with two deep desires--one, to spend as much time as possible in the wilderness, and the other, to accomplish something worthwhile in art."⁵

Works in Gilcrease Collection: 11 bronzes.

Prowling Panther, 1891-92, bronze, 9¾ x 37¼ x 6½ in. Proctor went frequently to the zoo to study the panther in motion. By opening and closing his eyes quickly, he was able to isolate the basic elements of the panther's movements. On one of the visits he had a close call: "One day as I was sketching close to the bars of the panthers' cage, I carelessly turned my back on my models to get better light on the drawing. Suddenly I felt needle-sharp pains in my shoulder. Leaping away from the cage, I turned to see the big male cat's foreleg--at least six feet long, it looked to be--stretched through the cage, my blood

¹Patricia Janis Broder, *Bronzes of the American West* (New York: Harry N. Abrams, Inc., 1973), pp. 108-123.

²*Ibid*, pp. 108-109.

³*Ibid*, p. 123.

⁴*Ibid*, pp. 108-109.

⁵*Ibid*, p. 123.

dripping from his claws. Then and there I learned an important lesson for an artist: never turn your back on a wild four-legged model.”⁶

The Indian Warrior (War Chief), 1898, bronze, 40_ x 29¾ x 8¾ in. He did the study for this sculpture following a trip to Montana where he lived on the Blackfoot Reservation. The horse he used for a model belonged to a friend of Saint-Gaudens.

Buffalo, n.d., bronze 13_ x 6½ in.

Iron Tail, n.d., bronze 7_ x 5½ x 5 in.

Chief Iron Tail, 1897, bronze plaque, 6_ x 5_ x 2½

On the War Trail, n.d., bronze, 20_ x 5_ in. This is a reduction of an equestrian statue for the Denver Civic Center.

Pursued, 1914, 15_ x 4¾ in. Proctor used Chief Little Wolf, Crow, as his model. “My idea was to depict the Indian riding downhill and at the same time making a wheeling motion. To capture the motion and the realism, I had Wolf ride uphill on the walk, turn, and then gallop down, sometimes on one side of me, sometimes on the other.”⁷

Slim n.d., (cowboy bust), bronze, 11_ x 10 x 8 in.

Chief Weasel, 1897, bronze, 7½ x 5_ x 1¾ in. Small half of a head. Used in Paris to model the Indian Warrior that won the gold medal at the Paris exhibition.

⁶Broder, p. 109.

⁷*Ibid*, p. 114.

HOWARD PYLE (1853-1910)

Biographical Information: Howard Pyle was born March 5, 1853, in Wilmington, DE, the eldest of four children in a Quaker family. A poor student who preferred drawing to study, his parents gave up on College and sent him to art school in Philadelphia. After three years he returned home to enter his father's leather business. In 1876 he went to New York after having some of his illustrations accepted by *Scribner's Monthly* and *St. Nicholas*. There he became associated with the House of Harper, publishers of such periodicals as *Harper's Monthly*, *Harper's Weekly* and *Harper's Bazaar*. He remained in New York until 1879 and then returned to Wilmington. After being refused a teaching post at the Pennsylvania Academy of Fine Arts, he taught at Drexel Institute of Arts, Science and Industry, continuing until 1900 when he left to establish his own school on the Brandywine River. It was one of the earliest examples of experimental education in America.¹ Among his students was N. C. Wyeth. During his lifetime he wrote and illustrated twenty-four books, illustrated over 100 other books, and every major magazine in America. In 1910 he traveled to Italy to study the muralists of the Renaissance, but less than a year later he became ill and died in Italy at age 58.²

Art Education and Influences: During the Civil War he saw the movement of troops and supplies through Wilmington, as well as wounded soldiers and Confederate prisoners. He read avidly the periodicals of the day and became fascinated by the illustrations by artists such as Americans Arthur Boyd Houghton and Charles Keene, and English illustrators Dante Gabriel Rossetti, Edward Burne-Jones, and John Millais. When he was 16 his parents sent him to Van der Weilen's art school in Philadelphia. He was disappointed in his instruction which was imitative and lacking in imagination.³ During his stay in New York he met and became friends with a number of artists, among them William Merritt Chase and Frederick Church. His drawing style showed the influence of both Albrecht Dürer and Daniel Vierge.⁴

Style and Characteristics: "His own technical facility in oil painting was acute. He painted rapidly, with great ease, but avoided any self-conscious display of his skill--a restrained Puritan even here--seldom piling on the pigment in an impasto technique or revealing his dexterity with the brush in a showy manner."⁵ "His style revealed the 'marked influence of two very different trends: a traditional, decorative approach on the one hand, and an Impressionist's fascination with the transitory effects of movement and light on the other."⁶

Subject Matter: His illustrations were mostly of the American scene and drew on his experiences growing up in the Civil War, his Quaker heritage, and the landscape. He frequently illustrated legends, fables, romance, and valor connected with his boyhood reading.

Artistic Commentary: Henry C. Pitz in his book on Pyle wrote, "Pyle was a multiple person and an ambivalent artist. Opposites met in him, but in the main they excited and enriched both his pictorial and writing talents."⁷

¹Susan E. Meyer, *America's Great Illustrators* (New York: Excalibur Books, 1978), pp. 43-44.

²*Ibid*, p. 56.

³*Ibid*, p. 43-44.

⁴*Ibid*, p. 47.

⁵*Ibid*, p. 56.

⁶*Ibid*, p. 46.

⁷*Ibid*, p. 46.

Quote by Artist: “My final aim in teaching will not be essentially the production of illustrators of books, but rather the production of painters of pictures. For I believe the painters of true American Art are yet to be produced.”⁸ “Pictures are the creations of the imagination and not of technical facility. . . . I subordinate that technical training entirely to the training of the imagination.”⁹

Works in Gilcrease Collection: 1 oil.

George Rogers Clark On His Way to Kaskaskia, 1898, oil on canvas, 32½ x 24½ in. George Rogers Clark was born in Virginia in 1752. At the beginning of the Revolutionary War he commanded the Kentucky militia. In 1778 he with his small army of 175 men captured Kaskaskia, Cahokia and Vincennes. Clark then stopped a British counter-offensive which had reached Vincennes, and made the English force surrender. Clark’s military dominance of the northwest country was a prime factor in confirming its cession from Britain to the United States in the 1783 treaty of Paris.¹⁰ He was the brother of William Clark who accompanied Meriwether Lewis on the 1804 expedition.

⁸Meyer, p. 48.

⁹*Ibid*, p. 52.

¹⁰Joseph G. E. Hopkins, ed., *Concise Dictionary of American Biography* (New York: Charles Scribner’s Sons, 1964), p. 166.

BEN QUINTANA (ca. 1923-1944)
Ha A Tee, Cochiti Pueblo

Biographical Information: Ben Quintana was born at the Cochiti Pueblo, New Mexico and died November 9, 1944, in World War II combat at the age of 21. He was awarded the Silver Star posthumously for heroism under fire.

Art Education and Influences: He was educated in Santa Fe and Cochiti, where he received art instruction from Tonita Peña and Gerónima Montoya. While a student at the Santa Fe Indian School, he won the national Youth Forum art contest. He painted murals and prize-winning posters in magazine contests while still in his teens.¹ Dorothy Dunn recognized him as a true child prodigy at the age of twelve.²

Style and Characteristics: Quintana employed the Santa Fe Studio style. *In the Mountains* (1935), a painting in which “the ‘ordinary’ is...presented under the aegis of the divine,” is described as balancing “diagonal, vertical and arcing forms in a harmonious pictorial whole...[and] brushed with a sure, unerring hand.”³

Subject Matter: Quintana subject matter is identified as Pueblo culture.

Artistic Commentary: "This sensitive artist neglected no small detail in his [painting](#). Colors employed by (him) are soft and pleasing throughout, and his treatment is direct and honest...Cochiti's greatest contributions, in the field of [Southwestern Indian art](#) have certainly come through [Tonita Peña](#) and her son, J. H. Herrera. Both have done important work in carrying on the traditional pueblo style of presentation....Had Ben Quintana lived, unquestionably, he would have equaled these two."⁴

Works in Gilcrease Collection: 1 tempera

Deer in Moonlight, tempera on paper.

¹Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), 151-52.

² Dunn, *American Indian Painting of the Southwest and Plains Areas*, p. 205; qtd in Bruce Bernstein and W. Jackson Rushing, *Modern by Tradition: American Indian Painting in the Studio Style* (Santa Fe: Museum of New Mexico Press, 1995), 60.

³Bernstein and Rushing, *Ibid.*

⁴Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (Tucson: University of Arizona Press, 1957); qtd. Adobe Gallery: www.adobegallery.com/artist/Ben_Quintana_1923_1944153364041

LEAH QUMALUK (1934-2010)

Inuit

Biographical Information: Leah Nuvalinga Sala was born April 17, 1934, to Raina Nuluki from the Belcher Islands and Samisa Sala from Kuujjuarapik, Canada. Leah settled with her husband, Josie Qumaluk in Puvirnituq, an Inuit settlement on the Povungnituk River near its mouth on the Hudson Bay in northern Quebec, Canada.

Art Education and Influences: When she wed Josie Qumaluk, she married into a famous family of carvers: daughter-in-law to the well-known sculptor Tania the Elder, sister-in-law to Eli, Umajualu, Levi and Eisapi Qumaluk. Leah was undoubtedly inspired by the steady production of artwork that surrounded her.

Style and Characteristics: Although best known for her expressive works on paper, Qumaluk also produced a handful of carvings. While the bulk of her oeuvre consists of stone cut prints, she also experimented in batik in the early 1970s, and with stencil work in the late 1970s to the early 1980s.

Subject Matter: Drawing mainly on a large repertoire of Inuit myths and legends, Qumaluk portrayed various elements from these well known stories, sometimes scenes of great violence. Unusual, mischievous spirits, such as the larger-than-life bird figure, Tatigak, are often featured in her pieces and are balanced by more staid images of commonplace activities, such as hunting and scenes of camp life.¹

Artistic Commentary: A pioneer in the field of printmaking in Puvirnituq, Qumaluk was one of the few people involved with the print shop from its inception in 1962, staying almost until its closure in 1989. As both printer and artist Qumaluk had the unique distinction of being “an artist who often controls all aspects of her own graphics, from initial idea to final printing; this puts her in an unusual category, shared by only a handful of other artists.”²

Works in Gilcrease Collection: 1 lithograph

Untitled Work of Eskimos and Igloos, lithograph #44/50

¹“Leah Qumaluk,” *Nunavit Art Alive: Artist Profiles*: www.art.avataq.qc.ca/artists/profile/leah-qumaluk

² Janet Catherine Berlo, “Inuit Women and Graphic Arts: Female Creativity and its Cultural Context,” *The Canadian Journal of Native Studies*, vol. 9, no. 2, p. 307.

WILLIAM TYLEE RANNEY (1813-1857)

Biographical Information: William Tylee Ranney was born May 9, 1813, in Middletown, CT, and died Nov 18, 1857, in Hoboken, NJ. At the age of thirteen he was taken to Fayetteville, NC, by his uncle and was apprenticed to a tinsmith, but seven years later he was back in Brooklyn studying drawing. When the Texas struggle began, Ranney enlisted and during the campaign became acquainted with many trappers, guides, and pioneers of the West. After he returned home, he devoted the remaining years of his life portraying these important figures in his historical and genre paintings.¹

Art Education and Influences: He was self-taught, but did study drawing in Brooklyn.

Style and Characteristics: “Ranney’s attitude towards the West was essentially that of the genre artist, who approached his subject with a frank faithful and realistic manner. He was not concerned with recording Western landscape for its own sake but, characteristic of his group, endeavored to weave a simple story within the fabric of the physical terrain”²

Subject Matter: Ranney painted portraits, genre, and historical paintings, but is best known for his portrayal of Western scenes. “Ranney’s sympathies were directed more toward the white hunter, trapper, and pioneer rather than the Indian.”³ His paintings are of great historical importance. No other painter of this period depicted the events in the lives of the pioneers with such sympathy.

Artistic Commentary: “Independent of his treatment of content, an appraisal of Ranney’s technical skill reveals a competence which validates placing him in a respectable position among our minor masters of the nineteenth century. Perhaps one would not consider him a colorist in the usual sense of the term, but his selection and use of color within his means compares very favorably with his contemporaries.”⁴

Works in Gilcrease Collection: 4 oils.

Daniel Boone’s First View of the Kentucky Valley, oil on canvas, 36 x 52½ in. Boone’s biographer Timothy Flint described the event in his *Biographical Memoir of Daniel Boone*, published in 1833: “The last crags and cliffs of the middle ridges had been scrambled over . . . they stood on the summit of Cumberland mountain, the farthest western spur of this line of heights. . . . What a scene opened before them! A feeling of the sublime is inspired in every bosom susceptible of it, by a view from any point of these vast ranges, of the boundless forest valleys of the Ohio. . . . From an eminence . . . they could see, as far as vision could extend, the beautiful country of Kentucky. They remarked with astonishment the tall, straight trees, shading the exuberant soil, wholly clear from any other underbrush than the rich cane brakes, the image of verdure and luxuriance, or tall grass and clover. Down the gentle slopes murmured clear limestone brook. . . . ‘This wilderness blossoms as the rose; and these desolate places are as the garden of God.’”⁵ Boone is the bare-headed figure third from the left.⁶

¹Francis S. Grubar, *William Ranney, Painter of the Early West* (New York: Clarkson N. Potter, Inc., 1962), p. 4-8.

²*Ibid*, p. 13.

³*Ibid*, pp. 13-14.

⁴*Ibid*, p. 15.

⁵*Ibid*, p. 32.

⁶J. Gray Sweeney, *The Columbus of the Woods: Daniel Boone and the Typology of Manifest Destiny* (St. Louis: Washington University Gallery of Art, 1992), p. 36.

Crossing the Ferry, oil, 1846, 29½ x 40 in.

Elk Shooting, oil on canvas, 14 x 24 in.

Washington at the Battle of Princeton, January 3, 1777. oil, 35½ x 50 in. “The Revolutionary War moved into New Jersey during the final days of 1776. In a campaign which lasted only three weeks and took place at a time of year when gentlemen traditionally did not engage in combat, American victories at the Battles of Trenton and Princeton demonstrated George Washington’s military acumen and the fortitude of some 5,000 American troops. The fighting outside Princeton almost became a rout, following the death of American General Hugh Mercer. Washington, however, personally rallied his men and forced the British to retreat into the town of Princeton and on January 3 the British regiments were defeated. Following this successful campaign, Washington and his army took up winter quarters at Morristown in northern New Jersey.” [Sarah Erwin]

The Old Scout’s Tale, oil, 13½ x 19½ in.

FRANK REAUGH (1860-1945)

Biographical Information: Frank Reaugh (pronounced R_y) was born in 1860 in Illinois. When he was 15, his family migrated to east Texas, settling on a ranch in Kaufman County. He showed early interest in art and was encouraged by his mother. In the early 1880s he became acquainted with cattle kings Frank and Ronnie Houston, who encouraged him to sketch their roundups and drives. After studying in St. Louis, Reaugh returned to Texas where he taught art for a time in the public schools until he saved enough for a trip to Europe in 1888. He returned to Texas in 1889, and in 1890 the family moved to Dallas. As early as 1883 and continuing through at least 1941 Reaugh made annual trips to the West, frequently taking along students.¹ Also an inventor, Reaugh patented a folding lap easel and marketed his own brand of pastels. Regarded as the “Dean of Texas Artists,” he was elected a member of The Society of Western Artists in 1897. He died in Dallas in 1945.²

Art Education and Training: As a child Reaugh had no formal schooling, but was taught by his mother. After the family moved to Texas, Reaugh spent four years studying the anatomy of cattle. His first exposure to art came from publications like *Scribner’s*, *Harper’s* and *The Century*. In an 1883 trip to St. Louis, Canada, and New York he saw color paintings for the first time, and during the winter of 1884-85 he attended lectures at the St. Louis Museum of Fine Arts. Traveling to Europe in 1888 he enrolled at the Academie Julian and worked under the direction of Henri Lucien Doucet and Jean-Joseph Benjamin Constant while also studying and copying paintings at the Louvre.³

Style and Characteristics: “Reaugh’s drawings [are] done in a lively shorthand of rumps and dangling tails, heads crowned by graceful crescents or detached bovine eyes. These details find their way into large motley colored herds standing knee-deep in a watering hole or moving slowly like a stream of ‘bobbing horns and lashing tails’ along a dusty path. For Reaugh, each longhorn was an individual.”⁴

Subject Matter: Most of Reaugh’s paintings are of the Texas longhorn. “. . . Reaugh occasionally painted cowboys riding lazily over a hillock or caught in the thick of a roundup. . . . however, the cowhands seldom encroach upon the territoriality of the cattle.”⁵

Artistic Commentary: “Frank Reaugh, perhaps more than any other painter in America, expresses that indigenous power in his pictures that is the flowering of the culture of which he is so much a part. . . . Reaugh has rendered Texas and the Southwest a rich service in perpetuating, through the genius of his brush, its mountains, mesas, and valleys, while preserving its most colorful era in his portrayals of the now almost extinct longhorns.”⁶

Quote by Artist: “A sketch from nature should be a truthful record of things seen and free from anything else. It should be a definite time and place and a reliable work of reference. It should not be retouched or changed in any way after it leaves the place of making. . . . Nature’s beauty of design is matchless.”⁷ “No animal on earth has the beauty of the Texas steer.”⁸

¹Alexander Hogue accompanied Reaugh on one of these trips.

²Michael R. Grauer, “Frank Reaugh: The Dean of Texas Artists,” *Persimmon Hill* (Autumn, 1994), pp. 50-55.

³Grauer, pp. 52-53.

⁴Elizabeth Skidmore Sasser, “Frank Reaugh: Love Song to a Longhorn,” *Southwest Art* (July, 1988), p. 75.

⁵*Ibid*, p. 75

⁶*Exhibition of Paintings by Frank Reaugh*, [exhibition catalog], n.d., p. 1.

⁷Sasser, p. 77.

⁸*Ibid*, p. 73.

Works in Gilcrease Collection: 2 oils, 3 pastels.

The Herd, oil on canvas, 14 x 35 in. “The ancestors of the longhorn were the Spanish cattle brought by the conquistadores to the New World in the sixteenth century. These big, muscular, and wiry animals with a great span of horn, ranging from 4 to over 6 feet tip to tip were hearty foragers on the open range. They were capable of surviving wolves and mountain lions and able to thrive in semiarid country. The longhorn became a symbol of strength and survival in the West. . . . A drought in the first half of the nineteenth century forced many cattle owners in the Southwest to abandon their herds which went wild and gradually adapted to the conditions of freedom on the range. . . . the herds of longhorns on the Texas plains after the [Civil] war were one of the principal assets of the destitute South. . . . After the Civil War, Easterners . . . brought their cattle west with them. The European cattle were superior in meat quality to the longhorn and, with selected breeding, were able to survive the hard life on the range. The days of supremacy of the longhorn were numbered. Frank Reaugh . . . recognized that the longhorn, like the buffalo, was a symbol of the past, the vanishing Old West.”⁹

⁹Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 80.

DOEL REED (1894-1985)

Biographical Information: Doel Reed was born May 21, 1894 in Logansport, IN and grew up in Indianapolis. He first became interested in art from his visits to the Indianapolis Museum. In World War I he was stationed in France where he did drawings of churches and other buildings as well as of the French countryside. Reed became interested in aquatints and began experimenting with the medium, a field he came to dominate. He began his teaching career at Oklahoma State University (then Oklahoma A & M) in 1924 eventually becoming head of the Art Department. He remained there until his retirement in 1959. Upon his retirement he moved to Taos, NM where he had spent summers for many years. He was elected to membership in the National Academy in 1952.¹ He died in Taos in 1985.

Art Education and Influences: Studied at the Art Academy of Cincinnati, and with L. H. Meaken, James R. Hopkins, and H. H. Wessel.

Subject Matter: He painted the mountains of New Mexico, nudes, churches. "Even though Doel Reed works largely with the land for inspiration, he is also keenly aware of the human form and has produced many fine, sensitive, often voluptuous female figure studies. His figures in landscapes often have the mystery and grace of goddesses out of some timeless place; they are not real, but we would have them become so if we could."²

Artistic Commentary: "People feel a certain mood when viewing his landscapes . . . his work has a very strong emotional quality, which is reinforced by excellent design and solid craftsmanship." ". . . his work has a moody, almost haunting quality to it. His portrayals of New Mexico include its rugged mountains with their harsh beauty; the vast, parched land dotted by sagebrush and chamiso; and the deep gorges and adobe buildings that are so much a part of the region Reed has come to call home."³

Quote by Artist: "I never try to copy any landscape I see. I just work from it to convey a mood."⁴ "I can't see why anyone should sit in a beautiful landscape and do completely non-objective work when the mountains themselves offer no end of abstract pattern."⁵

Works in Gilcrease Collection: 1 oil

Bear Canyon, oil on canvas, 1978. Bear Canyon "is along Red River about five miles east of Questa - in the Carson National Forest. I [climbed] up the mountain on the other side to get high enough to look down in the trees, etc. Was great fun at the time - but time has taken care of that sort of thing." - Letter written by Doel Reed in 1981.

¹ *Thomas Gilcrease Institute of American History and Art presents: Doel Reed, N. A., November 8, 1979-December 30, 1979.* [exhibition brochure]

² James T. Forrest quoted in *Thomas Gilcrease*.

³ M. J. Van Deventer, "Doel Reed: Haunted by Nature's Moods," *Southwest Art*, August 1985, pp. 59, 62.

⁴ *Ibid*, p. 63.

⁵ *Thomas Gilcrease*.

BILL REID (1920-1998)

Biographical Information: Haida artist Bill Reid was born in Victoria, British Columbia in 1920 of a Scottish father and Haida mother. His early career was as a radio announcer for the Canadian Broadcasting Network. He did not discover his Haida ancestry until he was in his 20s. In 1948 he decided to become a silversmith and goldsmith. He became involved with totem pole salvage and restoration with the Royal British Columbia Museum and the University of British Columbia and through the museum had his first professional wood carving experience. He resigned from the CBC in 1958 and devoted himself full time to his art. He was recognized as one of Canada's most important native artists. He wrote and spoke widely and produced films on Haida art. He died in 1998 of Parkinson's Disease.¹

Art Education and Influences: He studied the work of his grandfather Haida silversmith Charles Gladstone and his great-great-uncle Charles Edenshaw. Reid also studied Haida art in various museum collections. "He said he became thoroughly conversant with the underlying dynamics of Haida art through an exhaustive analysis of the work of Charles Edenshaw." He studied jewelry making at the Ryerson Institute of Technology in Toronto and served an apprenticeship at the Platinum Art Company In Toronto. He worked briefly with Kwakwaka'wakw master-carver Mungo Martin.

Style and Characteristics: He worked in wood, silver, gold, and bronze as well as producing drawings and prints.. "A sculptor in the classic Haida style of the Northwest Coast, Canada, Bill Reid has long been recognized as occupying the first rank of international artists."

Artistic Commentary: "Lit with the brilliance of Haida forms and myths, he made them fresh, persuasive and meaningful in compelling modern images rendered not only in bronze, but also in wood, fabric, drawings, prints, and most of all in a legacy of gold jewelry."² ". . . above all what makes his name synonymous with the resurgence of Northwest Coast Indian art is the sober magnificence and lyric flow of his work. He is the complete master, working in gold, silver, platinum, wood, argillite, ivory, copper as well as media unknown to his Haida ancestors such as serigraphy and ... the written word. His range is from a totem to a brooch."³

Quote by Artist: "Art can never be understood, but can only be seen as a kind of magic, the most profound and mysterious of all human activities. Within that magic, one of the deepest mysteries is the art of the Northwest Coast -- a unique expression of an illiterate people, resembling no other art form except perhaps the most sophisticated calligraphy."⁴

Works in Gilcrease Collection:

Haida Dogfish

¹Canadian Museum of Civilization Corporation, "In Memoriam: Bill Reid (1920-1998)," www.civilization.ca/aborig/reid/reic02e.html, 1998.

²Barry Herem, "Remembering Bill Reid," *Seattle Art Museum Ethnic Art Newsletter*, quoted www.nativeonline.com/billried.htm

³Joan Lowndes, "Child of the Raven," *Vanguard*, vol.11, no.1 (February 1982), p.21

⁴Bill Reid, "Silent Speakers: The Arts of the Northwest Coast," quoted online: www.ncf.ca/~ek867/2002_11_16-30_archives.html

FREDERIC SACKRIDER REMINGTON (1861-1909)

Biographical Information: Frederic Sackrider Remington was born on October 1, 1861, in Canton, NY. After attending two military schools, he entered Yale where he played football and studied art. Following the death of his father, he dropped out after a year-and-a-half. He came into his inheritance at twenty-one and headed west. After failing as a sheep rancher and saloonkeeper, he returned to New York to illustrate magazines, and in five years he became one of the best-known artists in America. He also began to write about the West and traveled west several times for no more than a month or two to gather material for both his art and stories. He was elected Associate of the National Academy of Design in 1891. But 1895 is one of the most important years of his career because he published his first book and produced his first sculpture. During the Spanish-American War, he served as an artist and war correspondent on assignment from William Randolph Hearst. In 1909, he and wife Eva moved into a new house in Ridgefield, CT, and it was there that he died of a ruptured appendix on December 26, 1909, at forty-eight.

Art Education and Influences: Remington considered himself to be self-taught, although he did attend art classes in military school as well as Yale. Four years after he began working as an illustrator, he resumed his studies at the Art Students League. He chose not to study abroad, but he was aware of foreign art and art methods, particularly those of the French.¹

Style and Characteristics: "Nearly all of Remington's early and mid-period paintings depict critical moments in the physical activities of men and horses. His late works feature an impressionism of color and content. . . . From reliance on forceful outline drawing, Remington moved towards a more painterly style that employed many small strokes of complementary colors to form images and suggest mood."² "His equestrian bronzes were the first in America to show real action. . . . He was also one of the earliest in America to use the lost-wax method, and was instrumental in encouraging the development of the engineering required to cast his more ambitious compositions."³

Subject Matter: "His subject matter, however, was nearly always drawn from either his native Adirondack country or his spiritual home in the American West."⁴

Artistic Commentary: "Particularly in the case of the West did his empathy lead to numerous paintings and sculptures that were immediately accepted as icons, influencing other artists, writers, film makers, and, indeed, the visual vocabulary of the entire nation."⁵ "Hardly a bronze sculptor since has not benefited from his experiments, both in composition and in technical achievement in the casting process."⁶

¹Michael Edward Shapiro and Peter H. Hassrick, *Frederic Remington, The Masterworks* (New York: Harry N. Abrams, 1988), pp.14-44.

²Fred A Myers, *Thomas Gilcrease and His National Treasure* (Tulsa, OK: Thomas Gilcrease Museum Association, 1987), p. 120.

³Anne Morand, "The Sculpture of Frederic Remington," *Gilcrease Journal* (Spring 1998), Vol. 6, No. 1, p. 58.

⁴Myers, p. 120.

⁵*Ibid*, p. 120.

⁶Morand, p. 59

Quote by Artist: Only the durability of bronze could provide the artistic immortality Remington wanted, "My oils will all get old and watery--that is they will look like *stale molasses* in time--my watercolors will fade--but I am to endure in bronze."⁷

Works in Gilcrease Collection: 21 oils, 22 bronzes (17 different titles), and an extensive collection of pencil, pen & ink, wash, chromolithographs, engravings, and both color and black and white reproductions.

Bronzes

The Bronco Buster, bronze, cast 67, 27¼. In 1894, Remington watched for several weeks Frederick Ruckstull work on a small model for a large equestrian group. After Ruckstull encouraged Remington to try the medium, *The Bronco Buster*, perhaps the best-known icon of Western art, was the result.⁸

The Buffalo Horse, 1907, bronze, no cast number, 25_ x 11. Since the critics and public were offended by the realism and ultimate death and since Remington did not speculate on future popularity, only one cast was made. "It is without question a technical marvel of balance and support. . . . remarkable small areas where the components of the sculpture touched each other and the base. His artistic sense and mastery of composition are obvious in the inclusion of the lance- which appears to be there, just as it was dropped by the hunter--as an integral support structure for the great mass of the piece."⁹ *An Episode of the Buffalo Hunt*, a painting, is based on this sculpture.

Coming Through the Rye, 1902, bronze, Cast 1, 29½ x 26_ x 30½. Based on his 1889 wood engraving *Cowboys Coming to Town for Christmas*, he completed most of the work at the foundry for "the technical advice he needed as he tried to lift so much of the piece off the base. Only six of the sixteen feet of the horses touch the ground and one of the horses is completely suspended."¹⁰

The Horse Thief, 1907, bronze, no cast number, 26½ x 7. Most of Remington's sculptures can be viewed from all sides, but this piece is designed to sit against a wall. Knowing Muybridge's work, Remington choose to make the horse's legs the image of motion rather than a realistic placement. "In fact, the viewer unconsciously extrapolates, perceiving the implied motion." Only five were sold because so much bronze was needed, and the piece was too expensive for most.¹¹

The Norther, 1900, bronze, no cast number, 22 x 8¾ x 20. This piece was Remington's first lost wax sculpture. He describes it as a "cowboy on horseback in snow storm. Severe wind blowing from rear. Both man and horse almost frozen."¹²

The Scalp (2 versions), 1898, bronze, sand casting, 25_ x 7¼ x 21. 1901, bronze, lost-wax casting, 24¾ x 9_ x 21¼. It is interesting to compare the two pieces because of the casting methods used. It is readily obvious that the lost-wax method enables the artist to incorporate much more detail and texture.

⁷Shapiro, p. 65.

⁸Morand, pp. 58-59.

⁹*Ibid*, p. 63.

¹⁰*Ibid*, p. 60.

¹¹*Ibid*, p. 62.

¹²*Ibid*, p. 59.

The Stampede, 1910, bronze, Cast 2, 21¾ x 20½ x 49½. Remington had finished the plasticine model, but Sally Farnham, who mistakenly adds an k to Frederic, finished the piece. The lone rider among the cattle is very similar to the painting by the same name.¹³

Paintings

The Bell Mare, 1903, oil on canvas, 34¾ x 26¾. Mules will follow a white mare, and a bell is placed around her neck so they will follow her even at night when they can't see her.

The Coming and Going of the Pony Express, 1900, oil on canvas, 26 x 39. The 1,966-mile route from St. Joseph, MO to Sacramento, CA, began April 3, 1860 until October 24, 1861, when the transcontinental telegraph was completed. There were 190 stations, 10 to 15 miles apart, with a rider covering at least three stations. An ad read: "WANTED: Young skinny wiry fellows, not over eighteen. Must be expert riders willing to risk death daily. Orphans preferred. Wages \$25 per week. Apply, Central Overland Express, Alta Building, Montgomery Street."¹⁴

An Episode of the Buffalo Hunt, 1908, oil on canvas, 30¾ x 27¼. Although it is based on his sculpture, there is no lance in the painting.

The Escort, n.d., black and white oil on canvas, 40½ x 27_. Painted as an illustration. Indians accosted Alice Baldwin and a young officer. In the dash to the fort, her saddle girth broke. She threw her leg over the mount mostly fretting that her legs were showing. Reportedly, they arrived safely.¹⁵

The Hungry Moon, 1906, oil on canvas, 20_ x 26_. May be one of the finest examples of Western nocturnal subjects. Narrative, its story is more dramatic by the night setting and the snow. Desperation forces the women to work into the night. Remington rarely paints women.

Indian Warfare, 1908, 29½ x 50. The painting depicts an attack of a Cheyenne war party on an army wagon train. The ring around the horse's eye ensures unfailing eyesight and stripes on legs ensure surefootedness. For proper burial, a fallen warrior's body must be rescued. Notice the painting is like a snapshot with no strong focal point.¹⁶

The Stampede, 1908, oil on canvas, 27 x 11. First title was *Stampede by Lightning*. Painted the next to the last year before his death, *The Stampede* combines action with impressionism. Remington described the dangers of a cattle drive in a letter, "I think the animal man was never called on to do a more desperate deed than running in the night with long horns taking the country as it comes and with the cattle splitting out behind him, all mad as the thunder and lightening above him while the cut banks and dog holes wait below. Nature is merciless."¹⁷

¹³Morand, p. 63.

¹⁴Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York: Crown Publishers, Inc., 1979), p. 58.

¹⁵Paul A. Rossi and David C. Hunt, *The Art of the Old West* (New York: Promontory Press, 1985), pp. 229-30.

¹⁶Broder, p. 54.

¹⁷Myers, p. 120.

SIR JOSHUA REYNOLDS (1723-1792)

Biographical Information: Joshua Reynolds was born in 1723 in Plympton, England. Showing artistic talent, he was apprenticed, at the age of eighteen, to Thomas Hudson, a portrait painter in Devonshire. A trip to the Mediterranean countries in 1749 with Commodore Keppel gave him the opportunity to study and paint in Italy for nearly three years. He returned to London where he painted until his death. The British Royal Academy elected him President in 1768. Being knighted on July 21, 1769 further honors followed, including, in 1773, a doctorate from Oxford and the office of Mayor of his native Plympton. He died on February 21, 1792.

Art Education and Influences: He studied and copied Hudson's remarkable collection of the Old Masters drawings, which influenced his work. In Rome, Reynolds made finished copies, a practice recommended by the European academies of art. He never received the fundamental training of geometry, perspective, and anatomy to which those academies attached still more importance. He was aware of his own deficiency in these matters but it was too late to rectify this.

Style and Characteristics: Early in his career he painted children and young ladies full-length, officers in three-quarter-length, and men and women head and shoulders feigned within oval frame, typical of a student of Thomas Hudson. Yet, the color, chiaroscuro, and handling were sometimes remarkable. Reynolds was interested in the subtle repetition in the sky of the pink and grey of a dress, in the surprising shadow cast over the eyes by a raised hand, in swift brushwork for foliage and fur, in buttery highlights on metal buttons. He was also concerned to make women look more soulful and men look more gallant and formidable than had been conventional in British portraiture. He was reluctant to portray the interior of a room and rarely exhibited the sitter's hands. In his early portraits, pockets or waistcoats often conveniently concealed hands.

Subject Matter: His earliest subjects were naval officers in Plymouth and the leading families of the neighborhood. Later a patron, Lord Richard Edgumbe, introduced him to Commodore Keppel whose portrait Reynolds painted. This was a turning point in his career. With the support of Lord Edgumbe, he established a studio in London and began painting British nobility.

Reynolds portraits can be divided into three categories: studio, court, and country. He was known as a portraitist, never an artist.¹

Artistic Commentary: "The greatest merit of his work is the coloring and realistic representations. His portraits form an epitome of London society of his day."²

Quote by Artist: To students at the Royal Academy on December 3, 1770, he warned that "a mere copier of nature can never produce any thing great: can never raise and enlarge the conceptions, or warm the heart of the spectator. The genuine painter, instead of endeavoring to amuse mankind with the minute neatness of his imitations, he must endeavor to improve them by the grandeur of his ideas: instead of seeking praise, by deceiving the superficial sense of the spectator, he must strive for fame, by capturing the imagination."³

Works in Gilcrease collection: 1 oil, 2 engravings.

Syacust Ukah. 1762, oil, 48 x 35½. [see discussion under Francis Parsons]

¹Penny, Nicholas, ed. *Reynolds* (New York: Harry N. Abrams, 1986), pp. 17-39.

²*Funk and Wagnalls Standard Reference Encyclopedia* (New York: Wilford Funk, Inc., 1963), Vol. 20, p.7549.

³Penny, p.30.

PETER RINDISBACHER (1806-1834)

Biographical Information: Peter Rindisbacher was born April 12, 1806, in Switzerland. In the spring of 1821, his family migrated to Western Canada to settle at the Red River Colony whose present day site is Manitoba, Canada. The colony was established by Lord Selkirk in 1812 and subsequently managed by the Hudson Bay Company.¹ During the dangerous North Atlantic boat crossing, Peter sketched many scenes of the iceberg area he passed through. He sketched Eskimos, villages and locations as he traveled on to Western Canada. For five years the family struggled to survive in the harsh Western Plains area. Peter diligently sketched the genre of everyday life of the colonists, Indians, soldiers, British and French traders of the area. In 1826, after a hard winter, the family moved to a colony on the Fever River on the present site of Galena, Illinois. Here again he sketched the genre of the British army posts and the frontier activities of colonists, soldiers, Indians, and traders.² In 1829 Peter moved on to St. Louis where his reputation for paintings, drawings and miniature portraits expanded greatly. He died suddenly of unexplained causes at age 28, August 13, 1834.³

Art Education and Influences: When Rindisbacher was twelve, Jacob S. Weibel, a Swiss artist of the Bernese Alps school of miniature painters, took him on a sketching tour. This was probably the only instruction he received.⁴ The rest of his development was based on his close day to day observations of people, things and events.

Style and Characteristics: "Rindisbacher worked in pen and ink, using that medium for sketches and preparatory work. With very fine pen point he recorded minute details of objects and landscape. His drawings are a harmony of rather stylized, repeated elements which made for very pleasant viewing. . . . While he did use oil periodically, watercolor is most characteristic."⁵

Subject Matter: His subjects were icebergs, Eskimos, ocean scenes, ships, colonists, French and English traders, trappers, hunters, soldiers, Indians and society people. He portrayed them all in his sketches and miniatures, and showed them as they might look in lifelike studies. His scenes of Indian life show symbolic detail of Indian tepees and lodges, dog sledges used in snow country for transporting people and goods, and life on the western frontier of Canada.

Artistic Commentary: "Rindisbacher is considered a better painter than Catlin or J. O. Lewis, having a greater ability as a draftsman and a better feeling for composition. Had he lived longer he might have matured into an artist to rival any of the nineteenth century."⁶

Works in Gilcrease Collection: 4 watercolors. In addition to the watercolors, there are 51 pen & ink and pencil works. "Most of the paintings and drawings by Rindisbacher in the Gilcrease collection appear to have been completed before he left Red River, with the exception of the pen and ink sketches of horses."⁷ His paintings were the earliest to document English settlements in Western Canada and "probably the first genre works by any artist in the interior of North America."⁸

¹Anne Morand, "Peter Rindisbacher: Colonist and Earliest Painter of North American West," *Gilcrease Magazine* (January 1989), p. 22.

²*Ibid*, pp. 27-28.

³*Ibid*, p. 30.

⁴Margaret Arnett MacLeod, "Peter Rindisbacher, Red River Artist: His Work at Red River," *The Beaver* (December 1945), p. 31.

⁵Morand, p. 31.

⁶*Ibid*, p. 30.

⁷*Ibid*, p. 32.

⁸Howard R. Lamar, *The New Encyclopedia of the American West* (New Haven: Yale University Press, 1998), p. 963.

Canadian Indians and Artist, watercolor, 8 x 7 in. Rindisbacher painted himself in this one as a “handsome and adventurous young man.”⁹

Conference, watercolor, 9¼ x 11¾ in.

In the Teepee, watercolor, 7_ x 9 in.

Introducing the Scalp, watercolor, 7¼ x 8¾ in.

⁹Morand, p. 32.

DIEGO RIVERA (1886-1957)

Biographical Information: Diego Rivera, the son of a schoolteacher, was born December 13, 1886, in Guanajuato. His education in Mexico was thorough and thoroughly conventional. After studying abroad, he, believing art should be for the mass public, returned to Mexico and began to work with the government mural program. His first major work was the 117 fresco panels (1600 square meters of wall space) on the east patio of the Secretaria de Educacion Publica that took four years to complete. Rivera was a communist, but was often at odds with party policies. Once he resigned and another time he was expelled for helping Leon Trotsky gain asylum in Mexico. For awhile Trotsky was a guest of Rivera, but they quarreled shortly before Trotsky's assassination. Ironically, politically he had to be opposed to America; however, the American ambassador to Mexico commissioned what is considered his best murals. He also received other American commissions.¹ Rivera was most noted as a muralist: "In the public eye, the primary role in the development of this new art [murals] was played by Diego Rivera, one of the great hero-figures in the history of twentieth-century Latin American culture."² One of his three wives was Frida Kahol who was one of the best-known female Mexican artists.

Art Education and Influences: Diego studied at the Academia de San Carlos. In 1906 he was given a government traveling scholarship, first to Spain then to Paris. He became known in avant-garde circles and was influenced by some: "From the very beginning Rivera gave indication of his talents, and later he was able to master all tendencies. Impressionism with Renoir and especially post-impressionism with Seurat, Gauguin, and Cezanne opened new possibilities to him. A great draftsman and colorist, he leaned toward Renoir for his sensualism, to Seurat and Gauguin for their synthetic formulation, to Cezanne for the geometric constructions, the structural quality of his paintings that finally developed into cubism. Also evident was the freedom of Fauvism (fauves means "wild beasts") which set out in 1905 to start everything anew following the dictates of sense or instinct . . . the outstanding figure of the Fauves was Matisse."³ In 1920 he studied in Italy especially murals. For his narrative murals, Jose Guadalupe Posada, an engraver, was also an influence.⁴

Style and Characteristics: Rivera tried many of the modern isms, but to achieve his personal aim to speak to the Mexican people he had to be more narrative. "Rivera sought for and achieved a style which would be free and modern and yet would be accessible to the senses and the understanding."⁵

Subject Matter: Portraits, Mexican themes from pre-Columbian to contemporary, and political/social murals.

Artistic Commentary: "It was Rivera (long before Tamayo) who donated to the nation a vast collection of pre-Columbian art whose forms continue to appear in contemporary painting."⁶

¹Edward Lucie-Smith, *Latin American Art of the 20th Century* (London: Thames and Hudson Ltd., 1993), pp. 49-55.

²Lucie-Smith, p. 49.

³Justino Fernandez, *A Guide to Mexican Art, From Its Beginnings to the Present* (Chicago: University of Chicago Press, 1969), pp. 153-154. Written in 1961 and translated in 1969.

⁴Lucie-Smith, p. 55.

⁵Shifra M. Goldman, *Contemporary Mexican Painting in a Time of Change* (Austin: University of Texas Press, 1977), p. 26.

⁶Fernandez, p. 156.

Quote by Artist: "In my work, I tell the story of my nation, Mexico--its history, its Revolution, its amazing Indian past, and its present-day popular traditions. So you see, I try to teach through my art. You surely have heard about me because I'm very famous. Here in my country, I am revered as one of *los tres grandes*, one of the three greatest painters ever, but throughout the rest of the world I am known simply as Diego Rivera."⁷

Works in Gilcrease Collection: 2 watercolors, 1 oil, 2 lithographs, and 1 drawing.

Building in the Desert (Horno de Ladrilla), 1937, water color on rice paper, 24¼ x 18¾.

Head of an Indian (Cabeza de Indio), 1937, oil on board, 24 x 16 in. This work typifies works made for sale to tourists. "Its most startling characteristic is the elongated shape of the sitter's head. Real or imagined, this is probably a reference to the prehispanic custom of shaping the heads of children shortly after birth. . . ."⁸

Plantas del Desierto (Desert Plants), 1937, watercolor on silk, 24 x 18 in. Considered to be Gilcrease's most important Rivera work, it illustrates how ". . . the artist has manipulated plant forms into animal or human like shapes."⁹

⁷Barbara Braun, *A Weekend with Diego Rivera* (New York: Rizzoli, 1994), p. 5.

⁸Clayton Kirking, "Mexicanidad, Modern Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), p. 12.

⁹*Ibid*, p. 12.

CHARLES MARION RUSSELL (1864-1926)

Biographical Information: Charles Marion Russell was born March 19, 1864 in St. Louis, MO, of a prosperous family. He went west to Montana in 1880 at the age of sixteen. He worked on the range as a wrangler and was known as Kid Russell for eleven years (1882-1893). At 30, Kid Russell was no longer a kid when he left being a cowboy for a career in art in 1893. In 1896 he married and, with a wife to support, could no longer play at painting; he needed to sell his paintings to support his family. His wife Nancy soon took over the business of promoting and selling his work. He was a professional artist for thirty-three years until his death in 1926.¹

Art Education and Influences: He was self taught, but learned from personal experiences and from reading, listening and looking at other artists' work. Frederic Remington, George Catlin, Karl Bodmer, and Carl Wimar influenced him. Wimar was a St. Louis painter and Russell was familiar with his work from childhood. He turned to artists like Catlin and Bodmer for information about the West that he never experienced.²

Style and Characteristics: He always professed to be happiest with his old Western pals, "my bunch" as he affectionately called them, and it may well be as Will Rogers said, that those who knew Russell would have treasured him even if he could not whitewash a fence.³ The judgment offered by Victor J. Hammer, a New York art dealer, is typical: "In our appreciation of Russell, it is impossible to separate the man and the artist. We are confronted with the mind, heart, philosophy, and above all--the wonderful, earthy humor of the man, and the incontrovertible genius of the artist. It is hard to know which factor contributed most, but they are all crystallized in his creativeness."⁴

Subject Matter: In addition to Russell's paintings of cowboys and Indians, he also painted Western historical subjects.

Artistic Commentary: ". . . his works stand before us for what they are: realistically detailed stories in paint, requiring no college degree to interpret or understand. Russell's cowboy looks like a cowboy, his Indian like an Indian. We like him. He was the Cowboy Artist. . . ."⁵ Frederic G. Renner said, "One feature that distinguishes Russell's work from that of all other artists who tried to paint the West is accuracy. Whether it was the bead-work on an Indian's moccasins, or the brand on a horse, the observer can be certain such details were exactly as Russell had seen them. Russell's memory was infallible. . . ."⁶

Quote by Artist: "I try to paint true like it seems to me," he commented in 1919.⁷ In an interview in 1917 he was asked to name his best picture. Russell replied I have never painted it yet. I feel that I am improving right along. It takes me longer to paint a picture now and I work harder."⁸

Works in Gilcrease Collection: 20 oils, 30 bronzes, 2 lithographs and an extensive collection of color and black and white reproductions.

¹Brian W. Dippie, *Looking at Russell*, (Ft. Worth: Amon Carter Museum, 1987), pp. 73 -74.

²*Ibid*, pp. 10-62.

³*Ibid*, p. 2.

⁴*Ibid*, p. 1.

⁵*Ibid*, pp. 1-2.

⁶*Ibid*, p. 4.

⁷*Ibid*, p. 6.

⁸*Ibid*, p. 78.

Oil Paintings

A Bad One. 1904. 24¼ x 36 in.

A Doubtful Visitor. 1898. 24¼ x 36¼ in.

Before the White Man Came, 1903, 18½ x 29¾ in.

Bell Mare. 1903. 18½ x 29¾ in.

Bruin Not Bunny Turned the Leader. 1924. 24_ x 36½ in.

Buffalo Coat, 1908. 20¾ x 14¾ in.

Carson's Men. 1913. 24 x 33½ in.

Father DeSmet's First Meeting with the Flathead Indians. 30¼ x 48 in.

Her Heart is on the Ground. 1917. 23½ x 35½ in. Many tribes, rather than bury their dead, wrapped them in a robe and placed them in a tree, on a scaffold or, as here, on a high lonely hill. In this instance the Brave's horse has been shot in accordance with the Indians' belief that it would be needed in the after life. It was also customary for the widow to come to mourn for several months both at dawn and at sunset. The Indian woman has cut her hair and slashed her arm to give signs to the great spirit of her great suffering. The child clings to his mother unaware of the sorrow, and a horse stands saddled and waiting to take the mourner back to her tepee.

Innocent Allies. 1913. 24 x 36. in.

Jerked Down. 1907. 23 x 36¾ in.

Lead Elk. 1884. 16½ x 16½ in.

Lewis and Clark Expedition. 1918. 30½ x 48½ in.

Meat Makes Fighters. 1918. 30½ x 48½ in.

Meats Not Meat 'till it's in the Pan. 1915. 23 x 25 in.

Paydirt. 1925. 18 x 30_ in.

Running Buffalo. 1915. 29½ x 47½ in.

Salute of the Robe Trade. 1920. 29½ x 47¼ in.

The Attack of the Wagon Train. 1904. 24¼ x 36 in.

The Beggars. 1908. 9 x 6½ in.

The Buffalo Hunt. 1900. 48 x 72 in.

The Camp Cook's Troubles. 1912. 29 x 43 in.

The Headman. 1924. 14½ x 20 in.

The Strenuous Life. 1901. 24 x 36½ in.

Through the Alkali. 1904. 22 x 18 in.

Wagon Boss. 1909. 24½ x 36¼ in.

Watching for Wagons. 1917. 23½ x 35½ in.

When Guns Speak Death Settles Disputes. 24_ x 36_ in.

When Guns Were Their Passports. 24 x 36½ in.

Where Tracks Spell Meat. 1916. 30½ x 48½ in.

Where Tracks Spell War or Meat. 1912. 12 x 25 in.

White Man's Buffalo. 1919. 14½ x 24 in.

Watercolors

A Doubtful Handshake. 1910. 24¼ x 36¼ in.
A Loose Cinch. 1908. 12½ x 19¾ in.
Better Than Bacon. 1905. 10½ x 14 in.
Blackfeet Horse Thieves. 1909. 18 x 24.
Blacktail Deer. 10_ x 16_ in.
Hooverizin. 1908. 17_ x 17¾.
I Savy These Folks. 7¾ x 11_.
Inside the Tepee. 14½ x 22½.
Meat Makes Fighters. 1918. 21½ x 16_.
On the Flathead. 1904. 11¼ x 16.
Powder River-Let'er Buck. 1904. 12 x 9.
Robe Traders at Fort Benton. 1901. 18¾ x 28¾.
Squaws Fetching Water. 23½ x 16.
The Beggars, 1908, 9 x 6½.
The Getaway, 1906, 11¼ x 15¼.
The Last Stand. 1905. 10 x 13_.
The Storyteller. 9 x 9½.
The Surprise Attack 15 x 12_.
When Sioux and Blackfeet Meet. 1903. 16½ x 27½.

Wash on Paper Black and White

Branding Scene, 1904, 5½ x 8¼ in.
Custer's Last Stand, 1903, 12 x 22½ in.
Steer Rider, 1925, 10 x 8 in.
Five Boys Attacking Their Teacher (Cartoon) Ink on Paper, 6½ x 9 in.

Bronzes

An Enemy That Warns. 1921. 5¼ x 7½ x 6 in.
Buffalo Rubbing Rock. 1921. 7_ x 7_ x 3¾ in.
Counting Coup. 1907. 10¼ x 9_ in.
Jim Bridger. 1925. 14_ x 6¼ in.
Medicine Whip. 1911. 9 x 4½ x 11 in.
Offering to the Sun Gods, Oh Mother! 1902. 13½ x 6 in.
What is it? 1914. 4 x 8¾ x 4½ in.
Peace. 1889. 10_ x 4_ in.
Scalp Dancers. 1916. 5½ x 7¾ x 5 in.
Secrets of the Night. 1926. 13 x 5_ x 5½ in.
Smoking Up. 1903. 10_ x 5¼ in.
Smoking to the Spirit of the Buffalo. 1914. 4_ x 5½ in.

The Bear and the Jug. 5½ x 3_ x 4 in.

The Buffalo Family. 1925. 6¾ x 5_ in.

The Buffalo Runner. 1905. 10½ x 12½ in.

The Cryer. 9¾ x 6_ in.

The Enemy Tracks. 1920. 12 x 5½ x 10 in.

The Horse Wrangler. 1925. 13½ x 7_ in.

The Indian Family (man). 1915. 5½ x 7_ x 4¼ in.

The Indian Family (woman & child). 1915. 5_ x 7¾ x 4 in.

The Last Laugh. 1916. 4_ x 5¼ in.

The Texas Steer. 1925. 5_ x 3_ in.

Weaver Watcher of the Plains. 1902. 11_ x 8½ x 7_ in.

Where the Best of Riders Quit. 1920. 14_ x 7¼ in.

Will Rogers. 11_ x 5¾ in.

AUGUSTUS SAINT-GAUDENS (1848-1907)

Biographical Information: Augustus Saint-Gaudens was born in 1848 in Dublin, Ireland, to a French father and an Irish mother. They immigrated to New York when he was an infant. His parents apprenticed him with a cameo cutter at thirteen. After marriage, he went to Paris first, then to Rome where he became an independent sculptor. Throughout his life, he continued to live in both Paris and New York. He was a member of the Tile Club, the Society of American Artists, a teacher at the Art Students League, and a trustee of the Ecole des Beaux-Arts in France.

Art Education and Influences: Saint-Gaudens' years as a cameo cutter were a strong foundation on which he built a lifetime of modeling in bas-relief. His first art education was at Cooper Union School, then in 1864, the National Academy of Design. In 1867, he began studies at the Ecole des Beaux-Arts with its strong concentration on modeling and drills in anatomy and design. Later he studied in Rome. He measured his work against Donatello, Raphael, and Michaelangelo.

Style and Characteristics: His masterful craftsmanship in cameos shows in the beautiful translucence and gradation of line and modeling. His early pieces relied on classical themes, but as he traveled between New York and Paris, his sculpture began to develop an original and American style. Saint-Gaudens often made reductions of his work.

Subject Matter: The sculptures included presidents, storybook characters, friends, and children. Cameos were done of mythical characters, people, gods, and goddesses. Bas-relief pieces included intimate portraits of friends, monuments to Civil War heroes, mythology, and panels in churches, residences, etc.¹

Artistic Commentary: One of his students said, "He had an extraordinary ability to use other sculptors to carry out his designs and he enjoyed working in this way. He was a great instructor and took the trouble to have us get experience for ourselves from the work we were doing for him. He would stop to make drawings of the muscles of the arms in different positions when he was explaining a gesture he wanted carried out or talk at some length on an element of beauty involved in what he wanted modeled. . ."²

Quote by Artist: "A sculptor's work endures so long that it is next to a crime for him to neglect to do everything that lies in his power to execute a result that will not be a disgrace. There is something extraordinarily irritating, when it is not ludicrous, in a bad statue."³

Works in Gilcrease Collection: 4 bronzes.

The Puritan, n. d., bronze, 31 x 20 x 11. *The Puritan* is a reduction of an outdoor monument the Chapin family commissioned to honor their ancestor Deacon Samuel Chapin. The first piece, an eight feet-seven-and-one-half inch bronze statue, is in the public square in Springfield, Massachusetts. Chester W. Chapin, a descendent, served as model for the head. This reduction was done ten years later.

"The smaller bronze conveys quite successfully the dignified impact of the monument. The figure strides forward vigorously, a staff in his right hand, a book in his left. His stern face with the downcast eyes is dramatized by the broad brimmed hat and the swaying cloak. This is a figure of dignity, timelessness, and vitality."⁴ Notice the book that is probably a Bible is over sized which stresses its importance.

¹John H Dryfhout, *The Works of Augustus Saint-Gaudens* (Hanover: University Press of New England, 1982), pp. 25-37.

²*Ibid*, p. 31.

³*Ibid*, p. 26.

⁴Fred A. Myers, *Thomas Gilcrease and His National Treasure*, p. 55.

Diana of the Tower, 1899, bronze, 21 in. *Diana* is also a reduction; the sculpture was a gilded copper, thirteen-foot weathervane atop Madison Square Garden Tower installed in 1894. It replaced a previous *Diana*. Later the drapery was blown off in a windstorm. At that time it was bolted so it no longer acted as a weathervane. It is now in the Philadelphia Museum of Art, since the Madison Square Garden was torn down.

Saint-Gaudens began making remodeled reductions in 1895. The first editions of *Diana* were thirty-one inches tall. The Gilcrease *Diana* is a later edition that was twenty-one inches tall. He made changes in all editions.⁵

Abraham Lincoln, n.d., bronze, 21½ x 9¾ x 11 in.

Robert Louis Stevenson, n.d., bronze, 17_ in x 17_ in.

⁵Dryfhout, p. 205.

PERCY SANDY (1918-1974)

Kai Sa (Red Moon)

Biographical Information: Percy Tsisete Sandy was born in Zuni Pueblo, NM, in 1918. In addition to his career as a painter, he was a farmer, a gallery assistant, and worked as a book illustrator. For most of his painting career he lived in Taos Pueblo after having married a Taos woman. He painted several murals including ones for schools at Zuni and Black Rock. He died May 15, 1974.

Art Education and Influences: He attended the Santa Fe Indian School, and was well acquainted with Taos painter Pop Chalee.¹

Style and Characteristics: “His paintings of Kachinas are most often based on Zuni ceremonies, but are closer to the Hopi style of Fred Kabotie and Otis Polelomena. . . . Kai Sa’s renderings of plants and animals are vigorous in the manner of Navajo paintings. . . [they] reflect the flat style, though his line modeling could vary from thin to heavy to complete absence, and from slight to full coloring. Most of his work shows a concern for balance, presenting few figures and little background. . . figures are individualized in physical appearance, costumes are minutely detailed, animals are robust. . . .” Most of his paintings focused on Zuni dancers. “The dancers are often bulky, perform individually or in small groups, with no background, little ground line, and no audiences viewing their performances.”²

Subject Matter: His subjects included kachinas, ceremonial dances, nature.

Artistic Commentary: “. . . a versatile painter who adapted various techniques and styles to create original views of native themes. . . .”³ “. . . he painted with great variety drawing from developments in Pueblo in a seemingly cosmopolitan manner.”⁴

Quote by Artist: “As an Indian artist I hope to be instrumental in artistically and authentically depicting the customs of my people. This, I hope, will be my small contribution to a great race.”⁵

Works in the Gilcrease Collection: 7 tempera.

Buffalo Hunt, tempera, 16¾ x 23 in.

The Girl Who Married the Sea Serpent, tempera, 13 x 20 in.

Frightened Horse and Rattler, tempera, 11 x 13.

Shrine on Kvil’ le Yai’ Lanne, Twin Mts., Tempera, 10½ x 12½ in.

Zuni Corn Dancer, tempera, 27_ x 20 in.

Zuni Harvest God, tempera, 27_ x 20 in

Zuni Rain God, tempera, 24_ x 18_ in.

¹Robert Matuz, *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 273.

²*Ibid*, p. 274.

³*Ibid*, p. 273.

⁴*Ibid*, p. 274.

⁵*Ibid*, p. 274.

JOHN SINGER SARGENT (1856-1925)

Biographical Information: John Singer Sargent was born January 12, 1856, in Florence, Italy, of American parents. His mother, daughter of a prosperous merchant, and his father, a successful doctor, had moved to Italy. Sargent's childhood was a nomadic existence throughout Europe where his mother, also a painter, was a frequent visitor to museums and galleries and a proponent of art and education. He first saw America in 1876 when he established his citizenship, but he established his permanent residence in London.

Art Education and Influences: Always painting as a child, it became increasingly obvious that Sargent would be an artist. He enrolled at the Academia delle Belle Arti in Florence and won that year's prize for excellence. In 1874 at eighteen, the studio of Carolus Duran accepted him. During this time he traveled and painted extensively with other young artists. He especially studied the works of Velazquez, Frans Hals, and Edouard Manet.¹

Style and Characteristics: By twenty-two, Sargent had developed a style of his own after having tested the styles of master painters. His use of broad, slashing brush strokes and rich dark palette gives a feeling of fluidity and movement to his works. "the blacks. . . shimmer with their denial of opacity. . . by the use of glazes, set one over the next with astonishing finesse. . . passages that might be expected to absorb light seem to generate it."² In composition, he "drew the visible close around him. . . the scale of his pictures is often that of a drawing room scene. Thus, little separates indoor from outdoor images done in Sargent's private style."³

Subject Matter: Sargent painted portraits, murals, plein aire, genre, and landscape paintings. In 1910, he gave up painting portraits and devoted himself to painting murals and watercolor landscapes.

Artistic Commentary: Antonin Proust, a critic for the *Gazette des Beaux-Arts*, wrote that Sargent "shows the most remarkable qualities of observation and invention. M. Sargent is especially admirable in so far as he never subordinates his impressions to those devices which he may have drawn from the methods of others."⁴ No portraitist would ever again have Sargent's success in adapting conventions designed for royalty to images of fashion and recent wealth. . . His virtuosity was a unifying force, and his paintings convinced many of his time that culture could be made whole."⁵

Quote by Artist: Sargent left no journals and was reticent to discuss his works; however, "Once when a friend asked him to paint a favorite vista, he said, 'I can't paint *vedutas*. I paint objects; I can't paint *vedutas*.'"⁶ On painting portraits: "Women don't ask you to make them beautiful, but you can feel them wanting you to do so all the time."⁷

Works in Gilcrease Collection: 3 oils.

***On the Coast of Brittany*, 1878, oil on canvas, 22¼ x 33¾.**

¹Carter Ratcliff, *John Singer Sargent* (New York: Abbeville Press, 1982), pp. 21-33.

²*Ibid*, p. 49.

³*Ibid*, p. 221.

⁴*Ibid*, p. 67.

⁵*Ibid*, p. 227.

⁶*Ibid*, pp. 219-221.

⁷*Ibid*, p. 171.

On the Coast of Brittany, 1878, oil on canvas, 22¼ x 33¾. These two paintings originally were one painting, but Sargent cut the canvas in half. According to Anne Morand this is not unique; he did it to other of his paintings.

The Arrival of American Troops at the Front, 1918, oil on canvas, 18 x 28. In the summer of 1918, Sargent spent four months at the front in France. This painting is from that period. Sargent's bravura handling of paint is used to contrast the fresh troops and the battle weary and wounded troops. "Faces are not important, it is the attitude of the body that tells the story. . . .The blasted trees contradict the cheerful effects of sunlight."⁸

⁸Fred A. Myers, *Thomas Gilcrease and His National Treasure* (Tulsa, OK: Thomas Gilcrease Association, 1987), p. 56.

CHARLES SCHREYVOGEL (1861-1912)

Biographical Information: Charles Schreyvogel was born January 4, 1861, in New York City. In the 1870's, he moved with his family to Hoboken, NJ, where, except for his studies in Europe and his trips west, he spent most of his time. He began a lasting friendship with Buffalo Bill Cody and spent time on the lot of the Wild West Show sketching. With encouragement from Buffalo Bill and for his health, he made the first of several trips west. He learned to ride and shoot, made his own Indian dictionary, and sketched the people and animals, always focusing on historical accuracy. Teddy Roosevelt, an admirer of Schreyvogel, gave him official permission to visit any army post or reservation. He became thoroughly acquainted with western life. Because of his methodical and slow execution, he only produced around sixty paintings. He died of blood poisoning.

Art Education and Influences: Schreyvogel studied with B. August Schwabe at Newark Art League and from 1886 to 1890 at the Royal Academy, Munich.¹

Subject Matter: The stories and legends he heard from officers and troops became some of his major works. He also created a series of painting depicting western riders in action. Although his favorite theme was warfare between intruding whites and Indians defending their ancestral homelands, to Schreyvogel's credit, he usually painted Indians with dignity rather than "devilish redskins."² "His works show no bias. The white soldiers and the Indians are portrayed with equal standing, neither being given the stature of the villain or hero."³

Style and Characteristics: Schreyvogel's art was historically authentic and almost photographically sharp in its fidelity to color, detail, and atmosphere. There was the vivid, remote, startling blue sky, the stark yellow light of the plains, the crystal clear air, the brown barren earth, the rearing nervous horses ready to plunge from the canvas and fighting men, white and red. Instead of preliminary drawings, he would apparently make small oil sketches of Indians, troopers, equipment, landscapes, horses, forts, rivers, and buttes. This gave him a hint of the main subject, movement, authenticity, and the basis for a large canvas.⁴

Artistic Commentary: Gustave Kobbe stated: "Schreyvogel's pictures preserve for posterity this story of conflict for the West. . . they preserve the spirit even more than the realities, for they are the work of an artist who appreciates realism, yet never permits it to become hard or photographic. Schreyvogel's paintings are full of that valuable quality called 'Atmosphere.' "⁵

Quote by Artist: When Schreyvogel was asked why he refused to accept commissions for illustrations, his answer was simply that no mechanical process "yet devised can do strict justice to the original colors of the artist."⁶

Works in Gilcrease Collection: 18 oils, 2 bronzes, 1 tempera.

¹James David Horan, *The Life and Art of Charles Schreyvogel* (New York: Crown Publishers, 1969), pp. 13-16.

²*Ibid*, p. 56.

³Fred A. Myers, *Thomas Gilcrease and His National Treasure* (Tulsa, OK: Thomas Gilcrease Association, 1987), p. 126.

⁴Horan, p. 50.

⁵*Ibid*, p. 42.

⁶*Ibid*, p. 5.

Attack at Dawn, 1904, oil on canvas, 34 x 46. This is a depiction of the attack on Black Kettle's Cheyenne village on the Washita River in western Oklahoma on November 17, 1868. The 7th Cavalry, led by Lieut. Col. George Armstrong Custer, attacked the sleeping village at dawn. Within 10 minutes the troops had captured the village, killing more than 100 including Black Kettle.⁷ The site of this battle is now under the management of the National Park Service.

Breaking Through the Line, n.d., oil on canvas, 49 x 43. "An aspect of Schreyvogel's traditional training was his use of visual tricks to add interest to his compositions. In *Breaking Through the Line*," the eyes of the soldier and gun seem to be pointing at the viewer no matter where the visitor is standing. "The impact of the painting is further heightened by the actions in the immediate foreground almost as if it is coming out of the picture plane."⁸

Custer's Demand, n.d., oil on canvas, 54 x 78. "In *Custer's Demand*, Schreyvogel has depicted the meeting of Custer, accompanied by an interpreter, his brother Tom, a scout, and Sheridan's aide de camp. The Indian delegation is headed by Satanta-the Kiowa chief-and is accompanied by Lone Wolf, Kicking Bird, and Lone Heart. Custer informed the chief that if the Indians did not surrender and move to the reservation, they would be destroyed like Black Kettle's people."⁹

The End, 1912, oil on canvas, 53 x 40.

Even Chances, n.d., oil on canvas, 16 x 20.

The Fight for Water, 1909, oil on canvas, 53 x 40.

Fighting Scouts, 1907, oil on canvas, 24 x 33.

The Scout, 1904, oil on canvas, 16½ x 12.

Standing Them Off, 1900, oil on canvas, 25 x 34.

Surprise Attack, 1905, oil on canvas, 20 x 28.

White Eagle, 1905, bronze, 20_ x 20.

The Last Drop, 1903, bronze, 11_ x 4_.

⁷Howard R. Lamar, ed., *The New Encyclopedia of the American West* (New Haven: Yale University Press, 1998), p. 1286.

⁸Myers, p. 126.

⁹Patricia Janis Broder, *50 Great Paintings of the Old American West* (New York, Crown Publishers, Inc. 1979), p. 62.

CHRISTIAN SCHUSSELE (1826-1879)

Biographical Information: Christian Schussele was an American painter born in France, April 15, 1826. As a child, he spent time drawing and painting. In 1841, he went to Strasbourg to enter the art academy. The revolution of 1848 turned the young painter's thoughts toward the United States. He decided upon Philadelphia where he worked in chromolithography, supplementing his income designing for wood engravers. He was a member of the Philadelphia Sketch Club and was for several years the president of the Artists' Fund Society. In 1863 he was afflicted with Scrivener's palsy in his right hand and two years later went to Europe seeking a cure. After an unsuccessful operation he returned to Philadelphia. In 1868 he was elected to the chair of drawing and painting at the Pennsylvania Academy of Fine Arts where he remained until his death. He died August 21, 1879 in Merchantville, NJ.

Art Education and Influences: After two years at Strasbourg, Schussele went to Paris where he studied under Delaroche, Engelmann, and Graf. Later he went to work for Yvon in Versailles and was commissioned to make drawings from the pictures at Versailles.¹

Style and Characteristics: Schussele carefully researched his historical subjects.

Subject Matter: He painted historical subjects, genre, portraits, and landscapes.

Artistic Commentary: Richardson felt that his paintings showed the ". . . sentimentalism and exaggeration . . . (that) characterize the other painters of historical anecdote. . . ." These artists were rewarded by their generation only.²

Works in Gilcrease Collection: 1 oil, 1 engraving; the archival collection has the correspondence received by Schussele when he was doing research for his painting *Andrew Jackson Before Judge Hall*.

Andrew Jackson Before Judge Hall. 1859. Oil on canvas, 42½ x 60. "Preparing for the defense of New Orleans, in what proved to be the final campaign of the War of 1812, General Andrew Jackson imposed martial law throughout the city. This state of crisis continued from December 1814, through the defeat of the British on January 8, 1815, and until the official announcement of the end of the war reached Jackson in late February. Earlier in February, as news of the peace filtered into New Orleans, a letter critical of Jackson's policy was published in the New Orleans Courier. Jackson immediately arrested the letter's author, state legislator Louis Louaillers. When Judge Dominick Hall granted Louaillers a writ of habeas corpus, General Jackson also arrested the federal judge. Hall was soon released, but ordered to leave New Orleans. When martial law was rescinded, Judge Hall summoned Jackson before his court to prove why he should not be held in contempt. Jackson was found guilty, but Hall announced that in view of Jackson's service to the nation a fine of \$1000 would be suspended. General Jackson rejected the suspension and immediately paid the fine. The victory at New Orleans did not affect the terms of peace with Britain, as the Treaty of Ghent was signed before the fighting occurred. The Battle of New Orleans did establish Andrew Jackson as the major hero of the War of 1812 and a national figure." [Sarah Erwin]

¹Dumas Malone, ed., *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1943), pp. 470-471.

²E. P. Richardson, *Painting in America* (New York: Thomas Y. Crowell Co., 1956), p. 255.

CONRAD SCHWIERING (1916-1986)

Biographical Information: Conrad "Connie" Schwiering was born in Boulder, CO, in 1916. After schooling in New York, Charles Chapman advised him to return to the mountains that he loved to paint. He and his wife moved into a magnificent, isolated log cabin that they built in Grand Teton National Park.¹ Schwiering was proud of being Jackson Hole's first permanent artist. He had a one-man show at Gilcrease in 1985.² He is also a member of the National Academy of Western Artists.

Art Education and Influences: Schwiering received a Commerce and Law Degree in 1938 from the University of Wyoming; he did not study art since few western artists could make a living as a painter. But he did study art on weekends in Denver with Robert Grahame and Raphael Lillywhite and then went to Taos to study with Bert Phillips. After graduation, he studied at the Art Students League and the Grand Central School of Art under Charles S. Chapman, who was a friend and mentor.

Style and Characteristics: Schwiering calls himself an objective impressionist.³ "Schwiering doesn't deem it necessary to portray every twig and rock in a scene, rather he suggests them so that his viewer can relate to what is being shown." . . . Chapman encouraged him to "get a big brush and don't overdo the details."⁴ He insisted on painting outside.

Subject Matter: Landscapes particularly the Tetons.

Artistic Commentary: ". . . Dr. Harold McCruken, former director of Witney Gallery of Western Art, lauded Schwiering both as an artist and a man. . . . Two of the most important attributes of a fine artist are consistent high quality, and secondly, a distinctiveness which makes it possible to recognize an individual's work without looking at the signature. . . . These qualities are to be found in the paintings of Conrad Schwiering."⁵

Quote by Artist: "My life has been built on capturing the mood of whatever I paint--a field of flowers, clouds floating in the sky, or a storm on the mountain. I paint with an emotional approach, not really thinking beyond the excitement of trying to create the mood of the subject I'm working on."⁶

Works in Gilcrease Collection: 1 oil.

Silent Solitude, n.d., oil on canvas, 30 x 40.

¹Steven and Lucille Voris, "Traces of a Magnificent Struggle," *Southwest Art* (March 1981), pp. 56-62.

²Frank Calkins, "Conrad Schwiering, Sunlight on the Land," *Art West*, (Summer 1978), Vol. 1, Issue IV, p. 30.

³Voris, p. 61.

⁴*Ibid*, p. 61.

⁵*Ibid*, p. 63.

⁶*Ibid*, p. 56.

SANDY SCOTT (1943-)

Biographical Information: Sandy Scott was born in Dubuque, Iowa. At the age of two her family moved to Tulsa, Oklahoma, where she lived until enrolling in the Kansas City Art Institute in 1961. After completion of her studies, she worked as an animator for Calvin Motion Pictures. She also has worked as a flight attendant and has been a licensed pilot for over thirty years. In 1969, she moved to Hawaii and then to San Francisco, where she worked as a portrait artist and illustrator. In 1975, she moved to a rural area near Austin, Texas and began doing etchings, making a name for herself with sporting scenes. In 1978, she had a one woman show of more than sixty etchings at the National Cowboy Hall of Fame in Oklahoma City. That same year, she bought a cabin in Lake of the Woods, Ontario and in 1982, she completed her first sculpture, which began a new and highly productive phase of her career.¹ She maintains studios in Fort Collins, Colorado and Lake of the Woods, Ontario, Canada. She is on the teaching staff of the Scottsdale Artists' School, Scottsdale, Arizona, and the Loveland Academy of Fine Art, Loveland, Colorado. Her awards and prizes are numerous: The National Academy of Design (New York), Allied Artists (New York), New York Pen and Brush, American Artist's Professional League, Catherine Lorillard Wolfe Art Club (New York), Gold Medal for Sculpture, National Academy of Western Art. She is a member of the following organizations: American Artist's Professional League (New York), Catherine Lorillard Wolfe Art Club (New York), New York Pen and Brush, Society of Animal Artists and Northwest Rendezvous Group.

Art Education and Influences: Scott attended Kansas City Art Institute from 1961 to 1965.

Style and Characteristics: Scott uses observation and a sense of motion to create works that are not only graceful, but accurate representations of wildlife. She feels her knowledge of aerodynamics helps create illusion of movement in her bird sculpture.

Artistic Commentary: Robin Salmon curator of sculpture at Brookgreen Gardens, writes of Scott that she is "the continuing thread of the animalier in American art."

Quote by Artist: "With a father who is an outdoors man, my love of the outdoors was cultivated at an early age. I've always loved to fish and I've backpacked and camped in some of this country's most beautiful places. But it is not feasible to stage a herd of elk or a gaggle of geese in my studio, so I rely on my field trips for inspiration. Much of my field work is done with a camera....I strive to retain in my work the feeling and emotion experienced while observing, sketching, and photographing in the field."²

Works in Gilcrease Collection: 1 bronze sculpture

Above It All, 2000, bronze sculpture (Gannaway Vista Garden)

¹ www.askart.com

² "Spirit of the Wild Things" Gilcrease Museum Rendezvous '98

OLAF CARL SELTZER (1877-1957)

Biographical Information: Olaf Carl Seltzer was born August 25, 1877, in Copenhagen, Denmark. Seltzer's father was of German ancestry. After Olaf was christened, his father disappeared, and he never knew his father. Seltzer's maternal grandmother provided most of his care. In 1892, Olaf and his mother sailed for America to join her sister and family in Giant Springs near Great Falls, Montana. His first job was a horse breaker, but he decided it was not a job for him. He then became a machinist. After Seltzer turned to art, Dr. Philip Cole commissioned most of his paintings. Because Cole bought so many of his paintings, his reputation during his lifetime was not widespread.

Art Education and Influences: In 1890, Olaf's drawing teachers took note of his ability and arranged for him to enroll in the Technical Society Institute in Copenhagen just before his thirteenth birthday.¹ The institute stressed: "The fundamental outline is the most important element of a work of art."² His long friendship with Charles Russell also was an influence. Later his idol was Norman Rockwell.³

Style and Characteristics: "Seltzer has carefully constructed compositions, able brushwork (done often with brushes containing just a few hairs) and vibrant color."⁴ Painting in light from a north window, Seltzer felt the dimmer light encouraged him to use stronger colors. His ". . . oils are prized for their clarity and true-color intensity."⁵ He studied the effects of one color in relation to another and kept notes of his observations. Before using a new pigment, he would test the pigment on a canvas exposed to direct sunlight for months before using.

Subject Matter: His miniatures of Montana depict events in history, in the lives of prominent western personalities, and the customs that were rapidly disappearing. The transportation paintings are the different modes of transportation used in the West. Another series of paintings are the wild animals that populated the Old West. He also has a series of western occupations and paintings of Indians. Often he illustrated letters and envelopes that he sent to friends and acquaintances. Throughout his life, he gave paintings of pets to his friends. His last series are genre paintings of domestic scenes of the French countryside during the Napoleonic period and life in colonial America.

Artistic Commentary: "Light and shadow, space, the cross play of reflections on forms in movement - these were the facets of painting that Olaf Seltzer most enjoyed. He avoided trends and vogues in order to be consistent with what was essential to his nature. Integrity in his work was vitally important to him."⁶

Quote by Artist: "The most important factor in any painting is the outline, the basic foundation, whether it be the landscape, persons, animals or objects. After one becomes proficient at that, then the coloring can be added and acquired."⁷ ". . . That raw March day in 1897 when we [Charles Russell] first met was no doubt a turning point in my life. . . by reason of that meeting and the subsequent association, my future was to a great extent molded."⁸

¹Mildred D. Ladner, *O.C. Seltzer, Painter of the Old West* (Norman: University of Oklahoma Press, 1979), pp. 3-21.

²*Ibid*, p. 6.

³*Ibid*, p. 32.

⁴Fred A. Myers, *Thomas Gilcrease and His National Treasure* (Tulsa, OK: Thomas Gilcrease Museum Association, 1987), p. 126.

⁵Ladner, p. 37.

⁶*Ibid*, p. 38.

⁷*Ibid*, p. 41.

⁸*Ibid*, p. 20.

Works in the Gilcrease Collection: an extensive collection of oils and of illustrated letters and envelopes.

Montana in Miniature (112) this series illustrates important events in the history of Montana as well as everyday occurrences. Most of the events occur before Seltzer's life, but he was careful in his research to insure accuracy.⁹ On the back of each painting is a description of the event written by Seltzer or Philip Cole.

Transportation Series (15) These paintings illustrate modes of transportation used by settlers and Indians.

Wild Critters of the Old West (24) These paintings illustrate an animal and his prints. A geometric design is also incorporated into the painting.

Western Characters (80) This "series is probably Seltzer's best-known work."¹⁰ Each painting has a large inactive figure, carefully drawn. In the lower right corner is a vignette that illustrates an action in the character's life.

Triangles (4) These four paintings are of Indians.

Illustrated Letters and Envelopes (71). Many of these are wonderful miniature paintings.

⁹Myers, p. 126.

¹⁰Ladner, p. 73.

JOSEPH HENRY SHARP (1859-1953)

Biographical Information: Joseph Henry Sharp was born September 27, 1859, in Bridgeport, OH. A childhood swimming accident left him deaf, and because of his hearing loss and his father's early death, Sharp dropped out of school and went to work at twelve. By saving part of his earnings, he was able to pay for art lessons and later studies in Europe. In 1893 he made his first visit to Taos and encouraged many other artists to make Taos their studio. In 1899 Sharp went to Montana to paint Indians in that area, realizing that the Plains culture was vanishing. Theodore Roosevelt directed the Indian Commission to build a small cabin/studio for him near the Custer Battlefield and Crow Agency. He returned to Taos and in 1909 bought an old Penitente morada to use as his studio. Sharp's paintings are valuable not only for their artistic excellence but also their ethnological insights.

Art Education and Influences: Sharp attended the School of Design of the McMicken University of Cincinnati. He also studied with Charles Verlat at Antwerp Academy and later at the National Academy in Munich with Karl Marr. On his third trip to Europe, he studied at the Academie Julian. Returning to Cincinnati, he studied and taught at the Art Academy of Cincinnati. His trips west which led to his living in the West also influenced his art.¹

Style and Characteristics: Sharp was a perfectionist who sought to create meaningful art. He was a master draftsman, watercolorist, and painter in oils. He was an etcher, printmaker and photographer. In all realms, he had uncompromising standards he worked hard to meet. His study in Paris shows influences of French Impressionism in the use of color, brushstroke, and the understanding of light. In other works, the dark tonality of the Spanish masters he admired can be seen.²

Subject Matter: Most of his paintings are of Indians and their ceremonies, customs, and legends. He also painted many Indian portraits. In Hawaii, ". . . he completed a series of brilliantly colored seascapes, landscapes, and floral paintings."³

Artistic Commentary: Upon the death of Sharp, Ernest Blumenschein said: ". . . some of these paintings will live as long as paints last on canvas. He was the reporter, the recorder of the absolute integrity of the American Indian. . . He will go down in history with Russell and Remington and the few early artist of Indian life. In trying to arrive at real values in our group of Taos artists, I sometimes wonder if our ambitious attempts along high art lines will be worth as much to the world as the honest unvarying recordings of this simple man, Henry Sharp."⁴

Quotes by Artist: "I was the first to carry a paint box into Taos, NM. . . These visits made me realize the longevity of the Southwestern Indian. I found that his Northern prototype would soon become extinct and so I decided to put into my canvasses representations of their present day & time."⁵ "In past years I have seen so many things and made studies that probably no other living artist ever saw, such as the Tobacco Dance, Graves, Burials, etc., that if I do not paint them no one ever will."⁶

¹Patricia Janis Broder, *Taos, A Painter's Dream* (Boston: New York Graphic Society, 1980), pp. 37-44.

²Anne Roden, "J.H. Sharp Authentic Indian Artifacts Used to Highlight Paintings," *The Gilcrease Magazine of American History and Art* (February 1980), Vol. 2, No. 1, p. 4.

³Broder, p. 50.

⁴Forrest Fenn, *The Beat of the Drum and the Whoop of the Dance. A Study of the Life and Work of Joseph Henry Sharp* (Santa Fe: Fenn Publishing Company, 1983), pp 301-302.

⁵*Ibid*, p. 223.

⁶Broder, p. 48.

Works in the Gilcrease Collection: a very extensive collection of oils.

Self-Portrait, 1947, oil on canvas, 20 x 16½. Sharp's portrait, a gift of the artist, is the first Gilcrease obtained of the Taos painters. A letter with the painting stated: "' Million Dollar Hat!'. . . The only self-portrait I have painted. Good model-stays put.". . . "Eyes like a Skye terrier-can't tell if he is looking at you with growl or smile. Some friends say it is too serious. Couldn't tell myself jokes all the time."⁷

Story of the War Robe, 1930s, oil on canvas, 30 x 36. Taos Indians are dressed as Plains with the interior "dramatically lighted and carefully painted.". . . "The figures, caught contemplating the pictographic symbolism on the old buffalo hide, seem to be moodily reliving a past that can only exist in memory."⁸

Crucita - Taos Indian Girl in Old Hopi Wedding Dress and Dry Flowers, n.d., oil on canvas, 40¼ x 48½ in. The dress and the pottery in the picture are also a part of the Gilcrease collection. Crucita was his favorite female model, and she probably posed for sixty-five of his paintings.⁹

The Enchanted Mesa, 1915, oil on canvas, 40 x 56. Sharp liked to visit the mesa as well as the nearby Acoma Pueblo.¹⁰

The Mourners, 1911, oil on canvas, 36 x 56. "Death would bring relatives and mourners together, some of whom would inflict wounds on their bodies in grief. The Cheyenne used to cut off a join of a finger. These rites, wrote Sharp, '. . . were practiced long before the Spanish-Mexican Penitentes. The painting occupied much of two years at Crow Agency. . . ."¹¹

The Tobacco Dance, n.d., oil on canvas, 40 x 56. "The Tobacco Dance was a fall ritual of abundance, happiness, and hope. According to Sharp it was ". . . 'a long and solemn affair in which the squaws took part. . . they burned tobacco, or 'Kinnikinc,' a pipe mixture of various dried leaves all Indians used. Each Indian put a pinch in the fire.'"¹²

⁷Fred A. Myers, *Thomas Gilcrease and His National Treasure* , p. 108.

⁸*Ibid*, p. 108.

⁹Fenn, p. 235.

¹⁰*Ibid*, p. 83.

¹¹*Ibid*, p. 160.

¹²*Ibid*, p. 293.

HENRY MERWIN SHRADY (1871-1922)

Biographical Information: Henry Merwin Shradly, born in New York, was the son of a surgeon. He studied law at Columbia University, but did not practice due to illness. After a failed business, he began sketching. He liked to sketch pets and zoo animals. He also began doing small animal bronzes. Since they sold well, he could continue to work.¹ Sculptor Karl Bittner saw his models of a buffalo and moose and urged him to submit his work for the 1901 Pan-American Exposition. Bittner also offered him studio space to enlarge these pieces for the exposition. Consequently, he won a \$50,000 commission to do an equestrian statue of Washington. Saint Gaudens was one of the judges who selected him to do *The Appomattox Memorial Monument to General Ulysses S. Grant* in Washington DC. Twenty-two of his twenty-four years as a sculptor were spent on this major work. He died two weeks before his achievement was unveiled.² He was a member of the National Academy.

Art Education and Influences: Shradly was untrained. The sculptor Karl Bittner may have influenced him while Shradly worked in his studio.

Style and Characteristics: "In order to familiarize himself with the muscle structure of the horse, Shradly would first thoroughly soak his horse with water from a hose. Then he could study in detail the animal's various movements."³ "Highly realistic, with skillfully modeled details, they have a vivid sense of action and are close in feeling to the work of French animaliers."⁴

Subject Matter: Shradly's main subjects were animals. He also did monuments.

Artistic Commentary: Since he was untrained and unknown, his winning the competition for the Grant monument was hailed as "one of the most remarkable incidents in the history of American art."⁵

Quote by Artist: When asked about becoming an overnight success, reportedly he said: "As the son of a noted surgeon, he easily assimilated the truth of anatomy."⁶

Works in Gilcrease Collection: 5 bronzes.

Bull Moose, 1900, bronze, 17 x 8_. This was one of his first two pieces enlarged for the 1901 Pan American Exposition.

Monarch of the Plains/Elk Buffalo, 1900, bronze, 22¾ x 11¼. This was the other piece enlarged for the 1901 Pan American Exposition.

General Washington, 1904, bronze, 25_ x 23 x 9.

¹Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), p. 441.

²Patricia Janis Broder, *Bronzes of the American West* (New York: Harry N. Abrams, Inc., 1974), pp. 241-243.

³*Ibid*, p. 241.

⁴*Ibid*, p. 243.

⁵Charles Hall Garrett, "The New American Sculptor," *Munsey's Magazine* (July 1903), Vol. 29, pp. 545, quoted in Broder, p. 243.

⁶Samuels, p. 442.

SILVERHORN (1861-ca.1941)

(Haungooah)

Biographical Information: Silverhorn, Kiowa, was born in 1861. He was a medicine man and a guard to a “grandmother medicine pouch.” In 1874 he participated in the last Kiowa outbreak. He served as a soldier under Gen. Hugh L. Scott 1889-1894, and was one of a delegation of Kiowas taken to visit the US. Congress. While in Washington he sketched what he saw.¹ He was a graphic artist, silversmith and featherworker. He died about 1941.

Art Education and Influences: He was influenced by his brother Charley Buffalo (Ohettoint), one of those who went to Fort Marion in 1875. [see ledger drawing]

Style and Characteristics: “He showed the old ways of painting on hide, on skin-covered tipis, shields and that sort of thing to the people who came along in the second and third decades of the 20th Century.”²

Subject Matter: Silverhorn’s work usually portrays religious ceremonies and tribal myths.

Artistic Commentary: Dr. John C. Ewers, Senior Ethnologist, Smithsonian Institution said, “To me the most important part of his work had to do with the old-time religion about which he knew a great deal. He gave General Scott an account of the old Kiowa Sun Dance. At the beginning of this century, when American anthropologists almost never used color illustrations, he made a whole series of color illustrations of the sun dance. He was one of a good number of Indians who was very helpful to scholars trying to interpret Indian culture. . . . Silverhorn has ways of taking a little bit here a little bit there from all kinds of different places and making them into a kind of composition.”³

Works in the Gilcrease Collection: 1 tempera.

Hunters Resting, tempera, 15½ x 12 in.

¹Jeanne O. Snodgrass, *American Indian Painters: A Biographical Dictionary* (New York: Museum of the American Indian, 1968), p. 174.

²Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 73.

³*Ibid*, p. 73.

JOHN SLOAN (1871-1951)

Biographical Information: John Sloan was born in 1871 in Lock Haven, PA. He began his career as an illustrator for the Philadelphia Inquirer. In 1904 he moved to New York and joined a group of painters who called themselves “The Eight”. This group was later known as the Ash Can School. In 1908 he and Henri organized an exhibition of the works of The Eight against “the reactionary dominance of academic art in America.” He also participated in the 1913 Armory Show. For many years he was a teacher at the Art Students League in New York. He first visited Santa Fe in 1919 and for the next 30 years he spent his summers there. He died in Hanover, NH, in 1951.¹

Art Education and Influences: He attended night classes at the Pennsylvania Academy of the Fine Arts and also studied at the Spring Garden Institute in Philadelphia.

Style and Characteristics: “Sloan’s paintings can be divided into two sharply different styles. His earlier and better-known style is concerned with scenes of daily life, most of them in New York. Beginning in 1928, Sloan started to experiment with ‘old-master’ techniques that involved the use of tempera paints and oil varnish glazes, with lightened the color in his work considerably.”²

Subject Matter: “John Sloan is remembered today primarily for his paintings and etchings of New York City life: rooftop views and the bustle of the streets.”³ After his move to Santa Fe, he became fascinated with Indian culture and painted street scenes as well as ceremonial processions and landscapes. “Sloan’s bent was for human interest. Occasionally he painted landscapes and portrait studies and, almost under duress, would agree to undertake a portrait commission. But his trademark was a sympathetic though slightly ironic representation of his compeers.”⁴

Artistic Commentary: “John Sloan is clearly one of the most versatile artists that America has yet produced . . . Sloan’s infectious enthusiasm for life was communicated through his art, which for him was to a large extent the expression of life itself.”⁵

Quote by Artist: “When I painted the pictures of New York city life, I saw the life of the poor and the middle-class people with an innocent artist-poet’s eye.”

Works in Gilcrease Collection:

Indian Art by the Highway, oil on canvas, 1937.

¹ Dean A. Porter, et al., *Taos Artists and Their Patrons 1898-1950* (Notre Dame, IN: The Snite Museum of Art, 1999), p. 382.

² George Schrieffer, “John Sloan paints the West,” *American West*, March/April 1983, p. 43.

³ Thomas Folk, “The Western Paintings of John Sloan,” *Art & Antiques*, March-April 1982, p. 100.

⁴ Schrieffer, p. 40.

⁵ Robert L. McGrath quoted in Schrieffer, p. 43.

JOHN SMIBERT (1688-1751)

Biographical Information: John Smibert was born at Edinburgh, Scotland, on March 24, 1688. Smibert immigrated to Newport, RI, in 1728 with the Dean of Derry, later Reverend George Berkeley, having been offered the post of professor of drawing, painting, and architecture in a college Berkeley proposed to found in Bermuda. Funds for the college never arrived. Smibert settled in Boston where he opened a painting room in which he also sold colors and prints. He died April 2, 1751.

Art Education and Influences: As a youth, Smibert was apprenticed to a house painter for seven years after which he worked in London as a coach painter and copier of portraits for art dealers. He also attended an art academy in London where he learned the late-Baroque style. The years 1717-1720 were spent in Italy copying Old Masters and painting on commission.¹

Style and Characteristics: Smibert used Kneller's style which was aristocratic, formal and orderly, placing more emphasis on portraying social position than on portraying individual character. The colonial middle class, while very prosperous and materialistic, still valued frugality and industry and wanted limits on worldliness and ostentation and more realism in their portraits. In America Smibert began to accommodate the basically aristocratic style he had brought with him from London to the prospering middle class society he was painting.²

Subject Matter: Smibert painted 241 portraits (or more) in the colonies.³ He also enjoyed painting landscapes throughout his life.⁴ Smibert drafted plans for a new market house in Boston which became one of America's most famous buildings, Faneuil Hall.⁵

Artistic Commentary: "Smibert played an important role in the formation of the style that would find its consummate achievement in the work of such native-born painters as Fete and Copley. . . his work became a hybrid of Englishness and colonialisms, of Kneller's ideal and the American penchant for realism."⁶ Smibert "should be credited with establishing the form of rich merchant and grand dame portraits for eighteenth century colonial New England."⁷ Smibert is "one of the most significant of the artists who worked in the English speaking colonies in the eighteenth century. Research tends to emphasize not only Smibert's merits as a painter but the extent of the artistic radiation due him." He encouraged and influenced Robert Fete, Peter Pelham, who was Copley's stepfather and first teacher, John Trumball, John Johnston, and Washington Allston.⁸

Works in Gilcrease Collection: 1 oil.

¹Richard H Saunders, *John Smibert, Colonial America's First Portrait Painter*, (New Haven: Yale University Press, 1995), pp. 1-122.

²Wayne Craven, *Colonial American Portraiture* (Cambridge: Cambridge University Press, 1986), p. 164-177.

³*Ibid*, p. 152.

⁴Saunders, p. 22.

⁵*Ibid*, p. 114.

⁶Craven, p. 164.

⁷*Ibid*, p. 176-177.

⁸Frank W Bayley, *Five Colonial Artists of New England* (Boston: Privately Printed, 1929), p. 335.

Portrait of John Cotton, Minister of the Newton (Mass.) Church, oil on canvas, 1735, 29 x 24 in.

“During the 1620s and 1630s, in what came to be known as the Great Migration, almost 20,000 people from Britain journeyed to North America. These Puritans, followers of the teachings of John Calvin, were motivated by the wish to establish societies based upon their own religious principles. Most eventually settled in Massachusetts, Connecticut, and Rhode Island. The church was the foundation of the Puritan social order. Although far removed from anything later Americans would consider democratic, a large number of the colony’s inhabitants (male church members) participated in framing laws and electing officials. The newly formed towns also enjoyed considerable political autonomy. Gradually, an attitude developed that in later years would lead to the desire for American independence. The first member of the Cotton family to arrive in New England was a Puritan minister who was part of the Great Migration. During the colonial period there were at least six men named John Cotton. The subject of this portrait was the second Reverend Cotton. He graduated from Harvard in 1710 and was ordained as minister of the church at Newton, MA in 1714. Cotton retained his position at the Newton Church until his death in 1757. The Cotton family and the Mather family both immigrating to the colonies created family dynasties which filled the pulpits for many years - many portions of sermons issued from these pulpits found their way into Colonial law of the time.” [Sarah Erwin] (John Cotton was a cousin of Cotton Mather.)

LOIS SMOKY (1907-1981)
Bougetah (Of the Dawn)

Biographical Information: Lois Smoky, Kiowa, was born in 1907 near Anadarko, OK, daughter of Enoch Smoky and grandniece of Chief Appiatan.¹ She was one of the original “Kiowa Five” artists who received special training at the University of Oklahoma. Professor Oscar Jacobson recalled that, “While the first five Kiowas were in the university, there was noticeable among the men a certain resentment towards Lois for participating in such an unladylike activity. Their resentment found expression in several, small, unkind annoyances to her, even to the extent of mutilating her work.” She finally gave in to the pressure, married, had children and stopped painting. Smoky died February 1, 1981.

Art Education and Influences: See article on “Kiowa Artists”

Style and Characteristics: “Smoky’s paintings follow the stylistic conventions--simplicity of design and strong flat colors--that characterize early Kiowa painting.” See also article on “Kiowa Artists.”

Subject Matter: The majority of Smoky’s paintings are of the ceremonial and domestic life of Kiowa women.

Works in Gilcrease Collection: 3 tempera.

Buffalo Dancer, tempera, 10¼ x 9 in.

Kiowa Family, tempera, 9 x 6¾ in.

Lullaby, tempera, 9¼ x 5¾ in.

¹Jeanne O. Snodgrass, *American Indian Painters: A Biographical Dictionary* (New York: Museum of the American Indian, 1968), p. 177.

GORDON SNIDOW (1936-)

Biographical information: Gordon Snidow, born in 1936 at Paris, MO. After moving several times, the family finally settled in Tulsa, where he graduated from high school. After art school and marriage, he began his art career as a commercial artist in 1960 in Albuquerque, NM. By 1971, he was painting the contemporary cowboy full time.¹ Since the beginning of the Cowboy Artists of America (CAA) in 1965, Gordon Snidow has served two times as the President.² And, over those years he has won more than 27 CAA awards, being recognized as the top award winner in Western Art of the CAA. He has served twice as the appointed Commissioner of Arts for the State of New Mexico.³

Art Education and Influences: After he won his first art show prize at the Texas State Fair as a second grader, his father paid for a correspondence course with the Famous Artists School. While living in Tulsa, he was profoundly influenced by the western artists of Gilcrease.⁴ He studied at the Art Center School in Los Angeles, California.⁵

Style and Characteristics: By his own admission, Gordon Snidow is a reporter of the present day West. Part of his impact comes from his Rembrandt-like use of light. His favorite medium is opaque water color, but on his larger works he uses oils. He also loves lithography,⁶ and occasionally releases an impressionistic sculpture.⁷

Subject Matter: Snidow paints the West of today by observing and living with cowboys on various ranches.⁸ He also painted a series of western cowboy characters for the Coors Brewing Company of Golden, CO.⁹ In the '90s he embarked on an "American Woman Series," of paintings. The model for the series was Carol, his daughter's best friend. The paintings depict the self-reliant spirit of the contemporary cowgirl.¹⁰

Artistic Commentary: Betty Harvey believes that "Unlike a large segment of Western Art, there is no manifestation of conflict in Snidow's work, unless it be found in his subtle orchestration of man against the elements of nature."¹¹

Quote by Artist: Gordon Snidow has proudly stated, "I'm an artist, not a cowboy, although in my heart, I'm a cowboy. . . . I'm a reporter. . . that's why I chose realism. . . because I have a statement to make and a story to tell."¹²

Works in Gilcrease Collection: 1oil, 1watercolor, 1pencil.

Sandpainters. Oil on canvas, 25 x 24 in.

Before the Sun Gets Warm, 1978, watercolor, 23½ x 30¾ in.

¹Fred Myers, *Gordon Snidow at Gilcrease Exhibition--May 1-July 6, 1981*, pp.3-5.

²Pam Hait, "Gordon Snidow, A Brushful of Light," *Art West*, (Spring 1979), Vol II, Issue 3, p. 42.

³Don Deder, "Blazoned Visions West," *Southwest Art* (May 1983), pp 94-105.

⁴Betty Harvey, "Gordon Snidow," *Artists of the Rockies and Golden West* (Summer 1982), pp. 74-75.

⁵Deder, p. 98.

⁶Hait, p. 43.

⁷Deder, pp. 94-105.

⁸Hait, pp. 43-44.

⁹Harvey, p. 79.

¹⁰Gordon Snidow, "Choices-Gordon Snidow's American Woman Series," *Southwest Art* (October 1994), Vol 24, No. 5, pp. 56-61.

¹¹Harvey, pp. 78.

¹²Hait, p. 43

ULYSSES GRANT SPEED (1930-2011)

Biographical Information: Ulysses Grant Speed was born in San Angelo, TX, on January 6, 1930. He was raised in Lindon, UT, where he still maintains his studio. After graduating from high school, he worked as a rancher. He also served twice in the Air Force and then enrolled in animal husbandry at Brigham Young University. After college he spent two and a half years on a mission for the Mormon Church. He was also a professional bronco rider in the rodeo until he broke his ankle. He next worked until 1968 as a teacher. In 1966, he was accepted into the Cowboy Artists of America. He won the CAA gold medal in 1976. His biography *Broncos to Bronzes* was published in 1979. *Ridin' A Rank One*, won the Prix de West Purchase Award at the opening of the 1994 National Academy of Western Art.¹

Art Education and Influences: Speed's mother encouraged him by providing him an abundant supply of books on art and western Americana. In the early 1960's, while teaching, he enrolled in night classes in sculpting at Brigham Young University.²

Style and Characteristics: "One element that makes Speed's sculpture so dramatic is his affinity for the way real cowboys live and work and how they feel about their horses and their cattle."³

Subject Matter: Most of his bronzes are cowboys, horses, and other western subjects. Speed's commissions also include a statue of Buddy Holly and a larger-than-life bronze of John Wayne.

Artistic Commentary: "Grant Speed is a deeply sensitive individual whose artistic skills allow him to translate into bronze the heart and spirit of the West that nurtured him."⁴

Quote by Artist: "A good piece of art gets into the mood and feeling of what's going on."... "I'm always concerned that the idea will mean something to the viewer. I want to stir them inside. The ultimate thing is to stir some emotion in the viewer."⁵

Works in Gilcrease Collection: 2 bronzes.

Challenging the Leader, 1984, bronze, 5 x 6 in.

The Rough String, 1981, bronze, 32 in.

¹Diane Clarlone Simmons, "Grant Speed-Saddles to Sculptures," *Art West* (May-June 1983), pp. 38-47.

²Betty Harvey, "Grant Speed", *Artists of the Rockies and the Golden West*, (Spring 1976), pp. 34-39.

³Van Deventer, "M. J. Grant Speed, The 1994 Prix de West Winner," *Persimmon Hill*, (Summer, 1994), p. 21.

⁴Simmons, p. 38.

⁵Van Deventer, p. 25.

ERNEST SPYBUCK (1883-1949)

Mahthela

Biographical Information: Ernest Spybuck, Absentee Shawnee, was born in 1883 near Tecumseh, Indian Territory, on the Potawatomi-Shawnee Reservation. In 1910 ethnologist M. R. Harrington, after seeing some of Spybuck's paintings, commissioned him to paint several series for the Museum of the American Indian in New York.¹ Spybuck was a farmer, historical informant, and painter. "He is reported to have been a leader of the Peyote Religion among the Shawnee and possibly a member of the Midewiwin Society."² In 1937 it was said that he had never been out of the county of his birth. He died in 1949 at his home west of Shawnee.³

Art Education and Influences: Spybuck had no formal art training, but painted from the age of six. He attended the Shawnee Indian Boarding School where his teacher said he "would do nothing but draw and paint pictures in school."⁴ He also attended Sacred Heart Mission school in south-central Oklahoma.

Style and Characteristics: He is known for his somewhat primitive, realistic paintings of Shawnee life. "Spybuck's works incorporate detailed backgrounds replete with wagons, canvas tents, wooden frame houses and barns, and farm animals. The individual attire and adornment in his paintings of social dances and religious ceremonies reflect a mixture of traditional Indian dress and European clothing. These paintings are not romantic reminiscences of a past lifestyle, but were instead accurate reflections of the social and economic circumstances in which Spybuck and his contemporaries lived."⁵ "His use of a 'window' technique to show the activity inside the tepee and a smaller frame at the bottom right corner are important innovations that provide temporal dimension to the paintings."⁶

Subject Matter: He painted cowboys, horses, roundups, Indian dancers, traditional Indian ceremonies and peyote scenes.

Artistic Commentary: "Spybuck's paintings are very detailed and provide rich information on the ceremonial altar, attire of the participants, and ritual instruments. Additional elements of the material culture of Big Moon Peyotism can be gleaned from Spybuck's paintings. . . . Spybuck's paintings also capture specific events in the ceremony . . ."⁷

Works in Gilcrease Collection: 1 oil.

Cowboy Roping Horses, oil on canvas, 19¾ x 28 in.

¹Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 78

²Daniel C. Swan, *Peyote Religious Art: Symbols of Faith and Belief* (Jackson, MS: University Press of Mississippi, 1999), p.75.

³Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: Sir Publications, 1995), p. 524.

⁴Silberman, p. 78.

⁵Swan, p. 75.

⁶*Ibid*, p. 76.

⁷*Ibid*, pp. 75-76.

JOHN MIX STANLEY (1814-1872)

Biographical Information: Born in 1814 in New York state, John Mix Stanley was on the frontier of American settlement at birth and followed the shifting boundaries of civilization for a major portion of his life. His journeys westward were either in the employment of the US government as a topographical artist, or as an artist in the pursuit of new material. Stanley experimented with different media throughout his life. In 1843, he carried a daguerreotype camera to Oklahoma, probably the first to do so. Twice the federal government employed him as a topographical artist. He also investigated the new process of chromolithography in order to reproduce several of his paintings for wider circulation.¹ Stanley formed a gallery of 152 Indian portraits and scenes of Indian life. He toured the gallery for 5 years, and it met with critical success. He finally deposited it with the Smithsonian Institution in the early 1850's, hoping they would purchase it. Unfortunately, the gallery was destroyed by fire in 1865, and all but five of the paintings were lost. He died in Detroit in 1872.²

Art Education and Influences: He began his career as a sign and house painter. After a move to Detroit, an itinerant portrait painter named James Bowman influenced him. Later, he may have been influenced by such artists of the West as George Catlin, Karl Bodmer and Alfred Jacob Miller.³

Style and Characteristics: "No area of his work exhibits a simple stylistic progression, and characteristically, his work is uneven, extremely well drawn and composed paintings occurring contemporaneously with poorly conceived ones."⁴

Subject Matter: Sometime during the 1840's, Stanley decided to devote his energies to the creation of a gallery of Indian portraits and scenes of Indian life. He set up a studio first at Fort Gibson, and later at Tahlequah, OK. Here he painted portraits of Indians and various Peace Councils.⁵ Another group of some 10 portraits were made documenting prominent families, both Cherokee and white, who contributed significantly to Oklahoma's development.⁶ He created two panoramas, one based on his western travels and the other on the Civil War. He also did many topographical studies for the U.S. government.⁷

Artistic Commentary: Reviewers frequently invoked the name of George Catlin as a standard of comparison and with minor qualifications, Stanley's work was always judged superior to Catlin's. Although critics frequently admired Stanley's observation of realistic detail it was his artistic skills that in their minds, placed him above Catlin.⁸ "Ultimately Stanley developed to the point where he was not only a recognized artist of the West but was a welcomed participant in sophisticated art circles of the East which addressed the state of American art in general."⁹

Works in Gilcrease collection: 14 oils and a large collection of lithographs. All are western studies dated variously from 1844 to 1854 except one *Captain John Smith and Party*. Included are portraits of several members of the family of John Golden Ross brother-in-law of Chief John Ross. Also included in the Gilcrease collection is a self-portrait of the artist.

¹Julia Ann Schimmel, *John Mix Stanley and Imagery of the West in Nineteenth-Century American Art*. Doctoral dissertation (New York: New York University, 1983), p. 2.

²*Ibid*, p. 1.

³*Ibid*, pp. 15-17; 30-31.

⁴*Ibid*, p. 164.

⁵*Ibid*, pp. 34-37.

⁶*Ibid*, p. 52.

⁷*Ibid*, pp. 117-134.

⁸*Ibid*, pp. 55-56.

⁹*Ibid*, pp. 297.

Scouts in the Tetons. 24 x 34_ in.

Western Landscape with Buffalo. 1855. 26 x 36_ in.

Tepia Gatherers. 1853. 21 x 30½ in.

Game of Chance. 1853 ?, oil on canvas. 27½ x 38_ in.

The Buffalo Hunt. 40 x 62_ in.

View On The Milk River. 28¼ x 40½ in.

ROSS STEFAN (1934-1999)

Biographical Information: Ross Stefan was born June 13, 1934, in Milwaukee, WI. Because of Stefan's health problems, the family moved to southern Arizona in 1947 and later to Tucson. Ross experienced his first contact with horses in 1947 at the Seven Dash Guest Ranch where he learned of horse life and cattle ranching. In 1955 when Stefan was 21, he began painting full time and opened a gallery and studio in Tubac, AZ.¹ During the period of 1954 to 1959, Stefan bought and sold Tubac real estate, taught Sunday painting classes, and acted as tour guide.²

Art Education and Influences: As a youth he was an avid reader of western lore. Because of his father's advertising business in Milwaukee, Ross met many artists of the day. He credits Don Muller, cowboy artist and adopted son of Buffalo Bill, with having the strongest influence on him³. In Muller's studio he drew many western pictures in the form of comic books and sold them to his young friends for 10¢ apiece. His only formal art education was at the University of Arizona. A greater part of his development has resulted from self study and personal observation although he has been quick to profit from acquaintance with other artists.

Style and Characteristics: "Stefan's paintings possess clean, exciting and honest colors, and a composition in which the elements of light and dark, line and form, order and energy are held in poetic harmony. His impressionistic oils have a watercolor style and flow."⁴

Subject Matter: Stefan paints scenes, events, persons and anything to do with southwest life and history, past and present.

Artistic Commentary: "Stefan's paintings give the viewer a feeling of lightness and clarity, and at the same time convey a dynamic sense of happiness and pleasure."⁵ "He shows a remarkable penchant for capturing the feel of desert sunlight on adobe walls, the weathered faces of Indians and work-hardened cowhands, and he is equally adept at depicting horses."⁶

Quote by Artist: "One cannot know the mind and spirit of a working rancher, a Navajo medicine man, the Hopi or Spanish peoples without knowing them and their philosophies, religion and way of life."⁷ "You could say that this is my purpose: to paint remnants of a bygone era - as still found today - the Indian, the cowboy, their land."⁸

Works in Gilcrease collection: 11 oils.

Changing Outfits, 1962, oil, 30_ x 40 in.

Chuskai Country, 1962, oil, 30_ x 40 in.

The Drifters, 1969, oil, 24 x 30 in.

Listening to the Cottonwoods, 1967, oil, 24 x 30 in.

¹Dorothy Harmsen, *Harmsen's Western Americana*, (Flagstaff, AZ: Northland Press, 1971), p. 186.

²Ross Stefan, "A Teenager Goes To Town," *Artists of the Rockies and the Golden West* (Fall, 1979), pp. 89-90

³Harmsen, p. 186.

⁴Stefan, p. 89.

⁵*Ibid*, p. 89.

⁶Harmsen, p. 186.

⁷Stefan, p. 90.

⁸Harmsen, p.186

Meeting of the Clan, 1962, oil, 30_ x 40_ in.

Meeting at the Waterhole, 1962, oil, 20½ x 40 in.

Parked by the Kiva, 1967, oil, 20 x 30 in.

Sashaying Home, 1969, oil, 30 x 40 in.

Storm Brewing, 1969, oil, 24 x 30_ in.

Three Visitors, 1967, oil, 22 x 32 in.

Wrangling Ponies, oil, 24 x 30 in.

WILLARD STONE (1916-1985)

Biographical Information: Willard Stone, born February 29, 1916, was raised in rural Oktaha, OK. His mother, half Cherokee, had 6 children and was widowed when Willard was 1 year old. His dream of becoming a painter was shattered at age 13 when he lost part of his right hand from a dynamite cap explosion. He left school to hunt, fish, and work in the fields. His talent as a sculptor was discovered, however, first with clay, then wood. Thomas Gilcrease employed him as an artist-in-residence for three years beginning in 1946. He later worked as a designer for Ernest Wieman Iron Works. During World War II, he worked at Douglas Aircraft.¹ He worked various other jobs to support his wife and 10 children, carving when he could, even during car pool commutes. He was 45 when he again became a full time sculptor.

Art Education and Influences: His artistic talent was discovered at age 13 by the historian, Grant Foreman, who supported his art study at Bacone Indian School from 1935-40. His first teachers were Acee Blue Eagle and Woody Crumbo. Although painters, not sculptors, their sharing knowledge of draftsmanship, composition, and perspective, as well as Indian heritage, provided a solid foundation for Stone's sculpting. During his Gilcrease years, Gilcrease encouraged him to explore the "Indian point of view" and create his controversial pieces that "made people think."²

Style and Characteristics: Stone's sculpting incorporated the grain of the wood in his designs or in the anatomy of a figure. His stylized, highly polished sculptures typically conveyed an idea or spiritual quality. Stone's sculptures average 13" high and his favorite woods were cherry, walnut, sassafras, and cedar.³ Some of his work was in bronze.

Subject Matter: "Ideas came from all around him: from the natural world . . . from his Indian heritage; from his family." He created "vignettes of life both profound and humorous."⁴

Artistic Commentary: Although not known as well outside of Oklahoma, "sculpture by Stone is owned by private collectors in 38 states, France and Canada, and museums both here and abroad."⁵

Quote by Artist: "I try to get a piece [of sculpture] as smooth and simple as I can, expressing an idea with a limited amount of detail . . . First comes the thought, maybe politics, religion, current events, world affairs, or whatever it is I want to express. I turn it over in my mind until I tell a story in a piece of wood."⁶

Works in Gilcrease Collection: 54 wood sculptures, several color pencil and pen and ink sketches.

Gar-Fish, 1946, wood, 4 x 39 x 3½ in.

Our Atomic Baby, 1946, wood, 29¾ x 4¼ x 4¼ in.

The Mighty Colt, wood [no dimensions on card]

The Observer, 1946, 32 x 7½ x 7½ in.

¹Howard R. Lamar, *The New Encyclopedia of the American West* (New Haven: Yale University Press, 1998), p. 1080.

²Margaret W. Hamilton and Sophie I. Stone, *Willard Stone, Sculptor and Philosopher*, (Edmund, OK: Persimmon Publications, 1993), p. 14.

³"Willard Stone," *Southwest Art* (October 1991, p. 87).

⁴Hamilton and Stone, iii.

⁵*Willard Stone, Sculptor in Wood and Bronze*, [exhibition catalog] (Oklahoma City: Linda Stone Gallery, n.d.), [inside back cover].

⁶Hamilton and Stone, p. 45.

GEORGE HENRY STORY (1835-1923)

Biographical Information: George Henry Story was born in New Haven, CT, January 22, 1835. At the age of fifteen he was apprenticed to a woodcarver. After study in Europe he went to Portland, ME where he was awarded the state medal for art in 1859. He spent two years painting in Washington, DC, where he was one of the early portraitists of Abraham Lincoln. He spent one year in Cuba before settling in New York. He was elected an associate of the National Academy in 1875. He was curator at the Metropolitan Museum of Art and from 1889 to 1906, and acting director there in 1904 and 1905. He died in New York City in 1923.¹

Art Education and Influences: He studied in Europe and with Charles Hines and Louis Bail in New Haven.

Subject Matter: He was a portrait and genre painter.

Works in the Gilcrease Collection: 1 oil

The Scissors Grinder, oil on canvas

¹ www.famousamericans.net/georgehenrystory/

VIRGINIA A. STROUD (1950-)

Biographical Information: Virginia Stroud, a Cherokee-Creek, was adopted into a Kiowa family. She sold her first painting at the age of 13. In 1970 she was youngest Native American to win a first place award at the annual Indian Artists' Exhibition at Philbrook. The Indian Arts and Crafts Association named her "Indian artist of the Year" in 1992. In addition to her art achievements, she was Miss Cherokee Tribal Princess of 1969, Miss National Congress of American Indians in 1970, named "Youth of the Year" by the World Congress of Boy Scouts of America in 1970, and Miss Indian America in 1971. She lives in Durango, Colorado.

Art Education and Influences: She studied at Bacone College for two years and at the University of Oklahoma 1971-1975.

Style and Characteristics: Her art "depicts authentic events derived from the experiences and daily lives of her Native American ancestors . . . Stroud's style is remarkably innovative. It combines complex design with simplicity of execution."¹

Quote by Artist: "As an artist I touch the human chord that erases the multicultural boundaries and ask the viewer to look for the familiar and not the differences of humanity."²

Works in Gilcrease Collection: 1 tempera.

Ledger Painting, tempera, 19½ x 24¼ in.

¹Ralph Oliver, "Virginia A. Stroud: American Indian Artist" (Durango, CO: Toh-Atin Gallery, n.d.), n.p. (reprint included in docent training material for *Native American Invitational, Indigenous Women Artists*, Gilcrease Museum, 1997.)

²*Native American Invitational, Indigenous Women Artists*, [exhibition catalog] (Tulsa: Gilcrease Museum, 1997), n. p.

THEODORE SUINA (1918-)
Ku-Pe-Ru

Biographical Information: Theodore Suina, of Cochití Pueblo, was born in 1918. Suina began painting while recovering from a broken neck resulting from an accident. He served in the US Army for three and one-half years.

Art Education and Influences: After recovering from his accident, he attended the Indian School at Santa Fe, studying art under Mrs. Montoya and graduating in 1942. He used the GI Bill in 1950 to attend the Canyon School of the Arts in Santa Fe.¹

Style and Characteristics: Suina painted in tempera. A favorite color was a blue-gray which was used for both body color and for garments such as a woman's shawl. Most of his colors were of medium value with only occasional touches of brighter red, orange, or green. The color was flat with modeling suggested by heavy lines. His paintings are mostly semi-naturalistic. Dancers often are a unified group, seldom shown singly or in ordered files.² He sometimes used colored or textured paper for effect.

Subject Matter: Suina painted a multitude of subjects including everyday life of the village, animals, women grinding corn, and dances. Sometimes he painted children as Buffalo, Corn or Eagle Dancers.³

Works in Gilcrease Collection: 2 tempera, 1 silkscreen.

Buffalo Dance, tempera, 14 x 22¼ in. "The Buffalo Dancers portrayed by this artist are made more realistic by the addition of much shaggy hair suggestive of this animal, with great pieces of the stuff tied at the knee, ankle, and elbow; generally the irregular ends are long and flying in all directions. This feature has been greatly exaggerated at times by Ku-pe-ru, so much so, in fact, as to become a trait quite his own."⁴

Natachina Dancer, tempera, 14½ x 10¼ in.

¹Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (2nd ed.; Tucson: University of Arizona Press, 1973), pp. 141-142.

²*Ibid*, pp. 142-143.

³*Ibid*, pp. 142-143.

⁴*Ibid*, p. 143.

ALFRED SULLY (1820-1879)

Biographical Information: Alfred Sully was born in Philadelphia, May 22, 1820, the son of artist Thomas Sully. After graduating from West Point in 1841, he participated in the Seminole War in Florida and in the siege of Vera Cruz in 1847 during the Mexican War. He served in a number of frontier posts and was engaged in operations against the Cheyennes when the Civil War broke out. During the Civil War he rose to the rank of Brigadier General. After the War he returned to frontier duty as a major and rose to the rank of lieutenant colonel. He was in command of Fort Vancouver, WA, when he died there on April 27, 1879.¹

Art Education and Influences: He did not study art formally, but probably worked informally with his father Thomas Sully. He graduated from West Point in 1841.

Style and Characteristics: He was an amateur watercolorist noted for his views of western forts.

Subject Matter: He did a series of paintings and drawings of forts in Minnesota in the 1850s,² and resumed his paintings of forts after the Civil War.

Works in Gilcrease Collection: 4 oils, 8 watercolors, 2 pencils.

Fort Kearney, watercolor, 9 x 13 in. In 1838 Col. Stephen W. Kearney and Nathan Boone selected a site near Nebraska City on the Missouri River, and a military post was established there in 1846 but abandoned two years later in favor of one on the Platte. The fort was located on the Oregon Trail near Grand Island and was to provide protection to emigrants who might be en route. The fort remained in use until 1871. The land on which the fort sat was surveyed and offered to settlers in 1876.³

Fort Snelling, watercolor, 8x 11 in. Fort Snelling was established in 1819 by Col. Henry Leavenworth. It was situated at the junction of the Mississippi and Minnesota Rivers and was first called Fort Anthony. The name was changed to Fort Snelling in 1825 in honor of Col. Josiah Snelling who became its commandant in 1820. The fort was for 20 years the headquarters for Indian agent Maj. Lawrence Taliaferro. It served to protect the headquarters of the American Fur Company located at Mendota, the pioneer settlement of Minnesota. Never the scene of hostile demonstrations, it was abandoned in 1858 and reoccupied in 1861.⁴

¹Ezra J. Warner, *Generals in Blue: Lives of the Union Commanders* (Baton Rouge: Louisiana State University Press, 1964), pp. 488-489.

²George C. Groce and David H. Wallace, *The New York Historical Society's Dictionary of Artists in America, 1564- 1860* (New Haven: Yale University Press, 1957), p. 614.

³Wayne Andrews, ed., *Concise Dictionary of American History* (New York: Charles Scribner's Sons, 1962), p. 512.

⁴*Ibid*, p. 882.

THOMAS SULLY (1783-1872)

Biographical Information: Thomas Sully was born June 19, 1783, at Horncastle Lincolnshire, England, the youngest son of Matthew and Sarah Chester Sully, actors. Because both parents were actors and thus rather unsettled, the infant was placed with his maternal grandmother until the elder Sully obtained a permanent engagement in Edinburgh. In 1792, the entire family immigrated to Charleston, SC, at the urging of Matthew Sully's brother-in-law, Thomas Wade West, who managed theaters in VA and South Carolina. In 1793 and part of the following year Thomas was schooled in New York, but his mother's death in 1794 necessitated his joining the family in Richmond, VA. From Richmond, the Sully family moved to Norfolk, VA, and then back to Charleston, SC. Thomas appeared at least once in an acrobatic exhibition with his brothers. Settling down in Charleston, he worked for a short time in the office of an insurance broker. Anxious to become an artist like his brother Lawrence, he opened his own studio in Norfolk, VA in 1804. He moved to New York in 1806 and then on to Hartford, CT. In 1807, he settled permanently in Philadelphia, PA, which was at that time the art center of the country. Of his nine children, six survived infancy and all were either amateur or professional artists.¹

Art Education and Influences: He received his first lessons in painting from his brother-in-law Jean Belzons and his brother Lawrence. Although the older brother was an inspiration, he was not the first artistic mentor. Sully credited Charles Fraser, a classmate, with being the first person that ever took the pains to instruct him in the rudiments of the art. He began his independent career in 1801. After a year's study in London under Benjamin West (1809-10), he became the leading portrait painter of Philadelphia and held that position until his death.²

Style and Characteristics: Sully's graceful, flattering portraits are evidence of his popularity as an artist.³

Subject Matter: He was a prominent portrait painter in nineteenth century America.

Artistic Commentary: His portraits are fresh, sensual with a characteristic dramatic lighting which enhances the mood.⁴

Quote by Artist: "Resemblance is essential, but no fault will be found with the artist--at least by the sitter--if he improves the appearance."⁵

Works in Gilcrease Collection: 4 oils, 1 etching.

Charles Carroll of Carrollton. 1827. 81 x 51¼ in. Baltimore was one of the cities Sully frequented, and while there in the Spring of 1826 he received a request to paint Charles Carroll who, with John Adams and Thomas Jefferson, was one of the last three surviving signers of the *Declaration of Independence*. In the course of the painting of the portrait the other two men died on the same day July 4, 1826. Sully sketched the elderly statesman who was then in his eighties in Carroll's home over the course of four days. Sully returned to Philadelphia and began the first full length portrait from his sketches. The portrait was completed in 1827 and was priced at five hundred dollars and paid for by Carroll. It was probably commissioned by Carroll for a wedding present for his granddaughter.

¹Monroe H. Fabian, *Mr. Sully, Portrait Painter*, (Washington D. C.: Smithsonian Institute Press, 1983), pp. 10-11.

²Fabian, pp. 10-11.

³Fred Meyers, *Thomas Gilcrease and His National Treasure*, p.61.

⁴*Ibid*, p. 61.

⁵Alexander Eliot, *Three Hundred Years of American Painting* (New York: Time Inc., 1957), p. 49.

“The Carroll family immigrated to America in 1689 and soon became prominent in Maryland, a colony founded by Lord Baltimore as a haven for Catholics. Charles Carroll was educated by Jesuits in France and studied law in England. He returned to Maryland in 1765 to practice law and manage his estate. In 1773 he achieved distinction through a series of letters published in the *Maryland Gazette* that opposed the British government’s right of unauthorized taxation. As a Catholic, Carroll was disenfranchised and barred from political office. Yet he became increasingly active in the revolutionary effort and was elected a Maryland delegate to the Continental Congress in July 1776. From this time on Carroll took a prominent part in the Maryland Assembly and in the Continental Congress. In 1787 he supported the adoption of the Constitution of the United States.” [Sarah Erwin]

Alfred Sully. 11½ x 9 in.

Self Portrait. 8 x 6 in.

Mrs. Joseph Hopkinson. 1872. 30 x 25 in.

CARL SWEEZY (1881-1953)
Wattan (Black)

Biographical Information: Carl Sweezy, Arapaho, was born in 1881 on the Cheyenne-Arapaho Reservation, near Darlington, OK. He was the son of Hinan Ba Seth (Big Man). He spent his first fourteen years at the Mennonite Mission at Darlington, the site of the Cheyenne Arapaho Agency, and at the mission in Halstead, KS. Anthropologists James Mooney of the Smithsonian and George Dorsey of the Field Museum, employed him as an historical informant and recorder. In addition to his art, he worked as an Indian policeman, a farmer, dairyman, teacher, professional baseball player for two seasons at Enid, OK and a member of the all-Indian baseball team which toured the US. After 1920 he was a full time painter. He died May 28, 1953 in Lawton, OK.¹

Art Education and Influences: He had no formal art training. When he was 14, anthropologist James Mooney came to study the Cheyenne-Arapaho and needed an artist to help. Mooney had him restore the paint on old shields that had been dug up and to copy the designs. Mooney advised the young artist to “Paint Indian.”²

Style and Characteristics: “Sweezy’s work offers insight into the beginning of modern Indian painting. Most of his pictures have a documentary character and record both the old Plains Indian way and the new . . . Sweezy shows tribal brethren earnest and deliberate in their ceremonies, or paints them as stylized riders who hunt the buffalo before the backdrop of the endless prairie. Formally, his works rest on the development of contrasts in coloration and composition that manifests the pleasure of motion and the purity of colors.”³

Subject Matter: He painted scenes of everyday Indian life and religious ceremonies.

Artistic Commentary: Althea Bass wrote: “His dancers moved proudly, his warriors raced dangerously on their fine running horses; his old men, seated round the big drum, made the very canvas throb with rhythm and song. He was helping all people to understand the Arapaho way.”⁴ “Carl Sweezy ranks with Ernest Spybuck as one of the outstanding figures in the formative years of modern Native American painting.”⁵

Quote by Artist: Mooney advised Sweezy to “Keep on painting . . . Paint Indian.” Henceforth Sweezy painted in what he called the “Mooney Way.”⁶

Works in Gilcrease Collection: 18 tempera, 9 oils, 18 watercolors.

¹Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: Sir Publications, 1995), p. 537.

²Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 93.

³Roger Matuz, *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 548.

⁴Silberman, p. 93.

⁵Matuz, p. 548.

⁶*Ibid*, p. 548.

QUINCY TAHOMA (1920-1956)

Biographical Information: Quincy Tahoma was born on the Navajo Reservation in Tuba City, AZ, in 1920. During World War II he was a Navajo Code Talker. Aside from his painting, he was a shepherd. He worked briefly in Hollywood as a painter, and in the 1940s received several commissions for murals.

Art Education and Influences: Tahoma attended The Studio, Santa Fe Indian School from 1936-40 where he studied under Dorothy Dunn.¹

Style and Characteristics: “The delicacy of Tahoma’s presentation and the precision of his details demanded a disciplined approach. In spite of his short life, his paintings bore signs of intense refinement. Any distortion for the sake of emotional circumstances resulted from a thorough knowledge of anatomy and nature. Crude distortion was never an aspect of Tahoma’s portrayals. Rather, his love of nature reflected in images a more peaceful or intensified reaction to situations which demanded alterations of nature’s landscape.”²

Subject Matter: Early works featured mothers with children, shepherds with flocks, and Navajo horsemen.

Artistic Commentary: “Tahoma was not interested in the expression of beauty per se, but more in the power of influence of the expression. The visual appearance of life and nature was less important than his emotional reaction to life.”³

Works in Gilcrease Collection: 11 tempera, 1 ink.

His Last Stand, tempera, 14½ x 19 in.

In the Days of the Stage Coach, tempera, 23 x 20½ in.

The Last Buffalo Hunt, tempera, 19 x 36 in.

Mother and Child, tempera, 9¼ x 11½ in.

Navaho Woman and Child, tempera, 22 x 17 in.

On Market Day, tempera, 14½ x 23 in.

One Lazy Summer Day, tempera, 26¾ x 20_ in.

The Three Scouts, tempera, 18_ x 21_ in.

Turkey Hunt, tempera 19¼ x 23¾ in.

Watching Over Her Flock, tempera, 14½ x 11½ in.

Young Mother and Child, tempera, 20¾ x 15 in.

¹Roger Matuz, *St. James Guide to Native North American Artists* (Detroit: St. James Press, 1998), p. 552-54.

²Robert Henkes, *Native American Painters of the Twentieth Century: The Works of 61 Artists* (Jefferson, NC: McFarland & Company, Inc., 1995), p. 172.

³*Ibid*, p. 172.

ARTHUR FITZWILLIAM TAIT (1819-1905)

Biographical Information: Arthur F. Tait was born at Livesey Hall, England, in 1819, the son of a merchant. When Tait was twelve he moved to Manchester, England, where he found employment at Thomas Agnew's print store. It was there that he first learned methods of draftsmanship, lithography, and watercolor. He soon left that position to devote more time to learning art techniques, supporting himself by teaching drawing and working part time in an architectural firm. In 1850 he left England and emigrated to New York where he lived the rest of his life. His work became widely known through Currier & Ives lithographs. He was elected a member of the National Academy in 1858.¹

Art Education and Influences: Tait was mostly self taught, studying the works of George Catlin, William Ranney and Karl Bodmer among others. In 1852 he made his first trip to the Adirondacks which provided him an important source of inspiration.

Style and Characteristics: “. . . the artist romanticized and dramatized his scenes of outdoor action, he nonetheless appears to have been in some senses more of a realist than more highly regarded contemporaries such as Frederic Edwin Church. . . . [He] paints not dream but harsh reality as his city-bred hunter, seeking recreation, unexpectedly finds himself too close to nature.”²

Subject Matter: He painted the mountains, forests, and lakes, as well as the hunters, fishermen, and a wide variety of hunting dogs, gamebirds, and other wildlife. Tait popularized the view of the urban sportsman, the city people who hunted and fished on their vacations--not the hunters who sought food. He also painted a number of frontier scenes although he never traveled west of Chicago. His scenes of trappers and Indians portray them in conflict.

Artistic Commentary: “Tait shaped American perceptions of the frontier and its inhabitants. His was the most exotic and dramatic work produced by America's genre painters. The prairies blaze, the foes pursue, and the buffalo charge to their destruction. For Tait, the West was won by conflict and confrontation.”³

Works in Gilcrease Collection: 3 oils, 7 lithographs.

The Check, 1854, oil on canvas, 30 x 44 in.

October Sport, oil on canvas, 21 x 30 in.

Pinnated Grouse* or *Prairie Shooting, oil on canvas, 13½ x 21½ in.

¹Theodore E. Stebbins, *A New World: Masterpieces of American Painting 1760-1910* (Boston: Museum of Fine Arts, 1983), p. 275.

²*Ibid*, p. 275.

³Alan Axelrod, ed., *American Frontier Life* (Fort Worth: Amon Carter Museum, 1987), p. 20.

RUFINO TAMAYO (1899-1991)

Biographical Information: Rufino Tamayo was born in Oaxaca of Zapotec parents, but when they died, he moved to Mexico City to live with his aunt and uncle. His later still life paintings will echo the time he spent in his aunt's fruit market. During commercial school, he studied art in the evenings. He was appointed head of the ethnographic section of the National Archaeological Museum, but also taught art in elementary and rural open-air schools. After living in New York, he worked under Diego Rivera at what is now the National School of Fine Arts. Maria Izquierdo was his student, and they had a relationship for four years. After marrying he moved to New York in 1936. After 1949, he divided his time between Paris and Mexico.

Art Education and Influences: Fine Arts Academy of San Carlos.

Style and Characteristics: "Tamayo's imagery is intensely Mexican . . . and an ability to find the universal in the details of everyday life."¹ He is also considered a syntheist, who brings together ideas taken from many artists especially the French. His colors are very subtle, but it is his colors ". . . which make him instantly recognizable as Mexican."² His surfaces are richly worked creating an interesting texture. He uses folk motifs, but it is his contemporary Mexico, not the past.³ After 1951 his human forms become more grotesque and fanciful, and a sense of terror.⁴ "Tamayo was a master colorist, whose compositions, especially his early still lifes, evoked all the best characteristics of American modernism. Later in his career, after living for many years in the United States and France, he turned to the saturated colors and simpler compositions which are most readily identified with him."⁵

Subject Matter: ". . . allegorical treatments of Mexican history, still life, technology, cosmic and metaphysical reflections on destiny, love and sensuality, and the female form."⁶

Artistic Commentary: "The body of Tamayo's work in easel paintings, murals, and graphics makes his essential qualities evident: harmonious groupings of form, an ability to create compositions of great equilibrium, and a keen sensitivity to color all speak of an artist of great talent who has constantly refined his art."⁷ "Tamayo may be called the most important Mexican painter of the late 20th century."⁸

Quote by Artist: "Art is a way of expression that has to be understood by everybody, everywhere. It grows out of the earth, the texture of our lives and experiences."⁹

Works in Gilcrease Collection: 1 watercolor, 1 lithograph.

Vendor of Tomatoes (*Vendedora de Jitomates*), 1940, watercolor, 13½ x 16½.

¹Marcus B. Burke, *Mexican Art Masterpieces* (Hong Kong: Hugh Lauter Levin Associates, Inc., 1998), p. 106.

²Edward Lucie-Smith, *Latin American Art of the 20th Century* (London: Thames and Hudson Ltd., 1993), pp. 113.

³*Ibid*, p. 114.

⁴Shifre M. Goldman, *Contemporary Mexican Painting in a Time of Change* (Austin: University of Texas Press, 1977), p. 18.

⁵Clayton Kirking, "Mexicanidad-Modern Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), p. 23.

⁶Goldman, p. 16.

⁷*Ibid*, p. 16.

⁸Kirking, pp. 22-23.

⁹Burke, p. 106.

JULES TAVERNIER (1844-1889)

Biographical Information: Jules Tavernier was born in Paris in 1844. After fighting in the Franco-Prussian War he emigrated to New York, said to have been exiled as a Communist. The *New York Graphic* and *Harper's* employed him as an illustrator, and in 1873 *Harper's* teamed him with Paul Frenzeny for a sketching trip from New York to San Francisco. Included in their trek west was a cattle drive across Indian Territory. Tavernier arrived in San Francisco in 1874 and was elected to the Bohemian Club and became the "Bohemian of Bohemians."¹ "The sheriff was continually taking possession of his studio for nonpayment of debts, so his friends had to go through mysterious rites, give certain knocks on the door and be inspected through peep holes before they could get in."² In 1884 his friends collected money to send him to Hawaii to escape the sheriff. Once there he again sank into debt and was not permitted to leave the island. He died in Honolulu from acute alcoholism in 1889.

Art Education and Influences: Tavernier was the pupil of Félix Barries in Paris and exhibited in the Paris Salon from 1865-1870.

Subject Matter: Tavernier painted landscapes, portraits, and a number of Western scenes from his travels with Frenzeny. After he went to Hawaii, he painted many island scenes.

Works in Gilcrease Collection: 3 oils, 1 handcolored aquatint.

Indian Camp at Dawn, oil on canvas, 18¼ x 34 in. "In *Indian Camp*, the land seems to go on forever. There is no abrupt jump from foreground to distance, covered by bushes or trees or a canyon. The eye walks every step of the way from the stream at the bottom of the picture all the way across the sun-dappled grassland to the distant butte and even to the horizon. Within that astounding space, the Indians seem to have all the space and therefore all the time in the world. This proved to be a delusion but it must have been the basic assumption of Indian life right up to the moment the picture was painted."³ "*Indian Camp at Dawn* is in the tradition of American luminist painting. . . . the viewer is aware that the artist has visited the Indian world and has reported this experience with accuracy. The teepees and the Indians are painted with precision and objectivity and have a solidity and tangible reality. . . . The wide open spaces evoke a sense of the eternal. Dark clouds have gathered overhead--perhaps an omen that this ideal world will soon vanish forever."⁴

A Disputed Passage, 1876, 50 x 24 in.

Spring of the Hunter, 49½ x 23½ in.

¹Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1985), p. 478-479.

²Robert Taft, *Artists and Illustrators of the Old West 1850-1900* (New York: Charles Scribner's Sons, 1953), p. 114.

³Frank Getlein, *The Lure of the Great West* (Waukesha, WI: Country Beautiful, 1973), p. 328.

⁴Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 44.

HOWARD TERPNING (1927-)

Biographical Information: Howard Terpning was born in Oak Park, IL, in 1927. At the age of 15 he began spending his summers on a Colorado ranch, and it was there he learned to ride. After his older brother was killed in World War II, Howard enlisted in the Marine Corps. The war ended soon after his enlistment, but he spent a year in the China Theater.¹ During the Vietnam War, he was invited to participate in the Marine “Combat Art Program.” During his career as a freelance illustrator, he created covers for *Time*, *Readers Digest*, *Field and Stream* and several women’s magazines. He also designed movie posters for *Dr. Zhivago*, *The Sound of Music*, *Cleopatra*, and the re-release of *Gone With the Wind*. In 1977 he moved to Tucson, AZ and began his study and painting of the Plains Indians. Gilcrease hosted a retrospective of his work in *Rendezvous* 1985.

Art Education and Influences: After his military service, he had a two-year advertising art course at the Chicago Academy of Fine Arts and an additional six months of study at the American Academy of Art. For two years, he was an apprentice with Chicago illustrator Hadon Sundblom and then spent ten years with firms in Wisconsin and New York before becoming a free-lance illustrator.² His favorite Western painter is Frederic Remington and he also admires the work of Howard Pyle, N. C. Wyeth, and John Singer Sargent.

Style and Characteristics: Terpning paints with a limited palette comprised of thirteen colors plus white.³ He has said that he “likes old things . . . and paint[s] everything to have that ‘used’ kind of look.”⁴ The horses of the Indians are usually ragged in appearance and have few highlights. Artifacts are minimized in the paintings as Terpning felt that too much detail made the objects overpowering and lost the point of the work. He tried to capture the feeling in the eyes, faces and hands of his subjects.⁵

Subject Matter: Terpning focuses mostly on tribes of the Northern Plains--Blackfoot, Crow, Sioux, Cheyenne, Nez Perce and Apache -- but has also done some of Comanches. He paints both historical events and everyday occurrences.⁶ “He does not paint the contemporary Indian, but feels a close comradeship to the resourceful Plains Indians of long ago who inhabited the American West and lived in harmony with nature before the white man changed their world forever. He tells the story of their struggle to maintain a way of life that was cataclysmically changing before their eyes. Terpning is a storyteller.”⁷

Artistic Commentary: “Howard Terpning is an artist who has gained national recognition for the authenticity, craftsmanship and sensitivity of his Western paintings.”⁸ “. . . few other artists have endeared themselves so completely to fellow artists, art appreciators and art collectors. . . . His major paintings not only command the space around them in an exhibit, but also dominate the rooms where they finally hang in a collector’s home. They also have a remarkable capacity for living on in the memory of those who see them firsthand. It is this incredible staying power that contributes to the widespread notion that Terpning’s paintings are definitely museum quality.”⁹

¹Edward B. Lane, “Howard Terpning,” *Artists of the Rockies & Golden West* (Fall, 1982), pp. 82-89.

²Susan Hallsten McGarry, “Howard Terpning: Textures of Time,” *Southwest Art* (May 1985), p. 98.

³Lane, p. 86.

⁴McGarry, p. 107.

⁵*Ibid*, pp. 107-108.

⁶*Ibid*, p. 104.

⁷Lane, p. 88.

⁸*Ibid*, p. 88.

⁹McGarry, pp. 99-100.

Quote by Artist: “I’ve come to the conclusion that it’s O. K. for a painting to have emotional appeal. A historic painting must be accurate and believable, but it can also have the element of empathy. It’s difficult to move a viewer visually. So when someone responds emotionally to my painting, I feel I’ve really accomplished something.”¹⁰

Works in Gilcrease Collection: 1 oil.

Old Man of the Blackfoot, oil on canvas, 20 x 16 in.

¹⁰Lane, p. 86.

JEROME TIGER (1941-1967)

Kocha

Biographical Information: Jerome Tiger, of Creek/Seminole heritage, grew up in Eufaula OK, on the campgrounds that surrounded his grandfather's Indian Baptist Church. He attended school in Eufaula and Muskogee, OK, but dropped out and never finished high school. He was a boxer of exceptional ability, but many people feared that he would sustain an injury to his hands, and his art talent would be affected. His art career was short but meteoric. Between 1962 and 1967, when he died of an accidental gunshot wound, he had produced hundreds of paintings. The theme of his work was always the Native American, especially the Trail of Tears (Indian removal from the Southeastern United States). Both of the tribes of his heritage were affected by this Indian relocation to Oklahoma in the 1830s and 1840s.¹

Art Education and Influences: His formal training was very short. In 1962, he was accepted at Cleveland's Cooper Art School, but he "rebelled at the common confinement of art school training" and left the next year. He was the first student to be admitted without a high school diploma and its only Indian student.² He was influenced by Blackbear Bosin and Oscar Howe.

Style and Characteristics: His style depicted ". . . strong, windswept movement, conveyed in delicate lines executed with pale tempera hues, particularly a Wedgwood shade of blue that has come to be known as 'Tiger Blue.' His characters, often silhouetted against a sparse background, are tender, protective, and emotional. Family life was a primary theme, often graced with a touch of humor." He did most of his work with tempera paint on posterboard.

Subject Matter: Jerome Tiger's works reflect his Indian heritage. A common subject was the Trail of Tears. Arthur Silberman said, "Tiger's paintings are of his people. They are sensitive portraits of real people, dancing, pulling on a pair of boots, cooking, hanging up the wash, drinking, working, gathering socially--he himself loved to join in the fellowship of his friends."³

Artistic Commentary: "He had an innate feeling when his composition, color, and drawing were right. His works were never superficial; the depth of emotion was always evident."⁴ Jeanne Snodgrass King, then Curator of art at Philbrook said, "Jerome was an artist first and an Indian artist second. He was more involved in the composition, rhythm and design of a work than in tribal authenticity. . . ."⁵

Quote by Artist: Tiger was somewhat surprised and expressed disbelief about his talent. In 1964, he said about entering three Indian art shows, "I have placed in two of them. I just found out I could paint Indian art only a year ago."⁶

Works in Gilcrease Collection: 2 tempera, 9 watercolor, 1 pencil.

The Four Moons. 15 x 11 in.

Stickballer. 1966. 6¾ x 5 in.

Snow Tragedy. 1966. 8¼ x 5 in.

Father and Sons. 1966. 9¼ x 6¾ in.

Roughing It Up. 1967. 11½ x 7½ in.

Boy With Dog. 1966. 4 x 7¼ in.

Stomp Dance. 1966. 5¼ x 7¼ in.

The Teacher. 1966. 6 x 4 in.

¹Peggy Tiger and Molly Babcock, *The Life and Art of Jerome Tiger: War to Peace Death to Life* (Norman, OK: University of Oklahoma Press, 1980), liner notes.

²*Ibid*, p. 116.

³*Ibid*, p. 233.

⁴*Ibid*, p. vi.

⁵M. J. VanDeventer, "A Life Remembered," *Southwest Art* (December 1986), p. 63.

⁶*Ibid*, p. 63

JOSE RAY TOLEDO (1915-1994)

Shobah Woonhon (Morning Star)

Biographical Information: Jose Ray Toledo was born June 28, 1915, at Jémez Pueblo, NM. His father, Ortiz Toledo, was chief of the Jémez Arrow Society, a warrior lodge, and the first Jémez Indian to own a modern general store in Jémez Pueblo. Toledo taught art for many years at the Santa Fe and Albuquerque Indian Schools and worked for the United States Public Health Service before retiring to Jémez to paint. Toledo died April 1, 1994.¹

Art Education and Training: He was first inspired by an uncle who used to sketch on the walls with charcoal. His cousin was Velino Herrera, of Zía Pueblo, a well established painter. Toledo attended the Albuquerque Indian School, and the University of New Mexico where he received both a B.A. and an M. A., although he later said that he “had the feeling that had I not received formal training, I would probably have been more satisfied with what I can do, I would have developed my skill sooner. . . .”²

Style and Characteristics: “Many small conventional elements linger in his paintings, but there is also a great deal of activity even in religious scenes. Often there is no background, just flat figures against a plain sheet of paper. In some paintings there is great attention to minutiae. Good, rich coloring appears in his work.”³ His paintings show “an interesting change through the years, from dominantly conventional and generally schematic treatment, to well developed and realistic dance figure style, to a last phase where the dance figure is again--but differently--conventional and highly stylistic in treatment.”⁴

Subject Matter: Toledo followed traditional Rio Grande subject matter in many of his paintings, namely, single or group dance figures and village scenes.

Artistic Commentary: “Jose Ray Toledo finds his inspiration in the rituals of the Jemez Pueblo where he lives and in the ceremonies of the neighboring pueblos. Through his paintings, Toledo gives visible expression to the spirituality of the Indian people.”⁵

Quote by Artist: “What I want now is just to paint what I feel I should paint because there seems to be an inner drive that comes from deep within . . . usually my inspiration comes from what the Indian people do that relates to the spiritual. If they are doing a serious dance that has spiritual meaning, I know it is a desire that comes from their soul and they look different and they act differently. This is what I want to record. That’s all I seem to care for.”

Works in Gilcrease Collection: 3 tempera.

¹Jeanne O. Snodgrass, *American Indian Painters: A Biographical Dictionary* (New York: Museum of the American Indian, 1968), p. 192.

²Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 90.

³Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (Tucson: The University of Arizona Press, 1957), p. 73.

⁴*Ibid*, p. 74.

⁵Patricia Janis Broder, *Great Paintings of the Old American West* (New York: Abbeville Press, 1979), p. 156.

Pueblo Ceremonial (Shalako), watercolor, 25¼ x 19¾ in. “The Shalako Dance, a winter dance at the Zuni Pueblo performed from sundown until sunrise, is one of the most colorful Pueblo ceremonies. The night of the Shalako Dance and the following day are the culmination of the forty-nine-day reenactment of the story of the Emergence (arrival on the earth) and Migrations (search for their sacred home) of the Zuni people. During the Shalako ceremony the spirit of the Dead returns to the pueblo to be honored.

“The Shalako Dance is an important prayer ritual for the health, happiness, fertility, and long life of the Zuni people, and the propagation and regeneration of plants and animals. The nocturnal dance is a blessing for houses built or remodeled at the pueblo that year. There are usually eight houses--six Shalako houses, a Longhorn house (for the Council of the Gods) and the Koyemshi (Mudheads) house.

“On the following day, the Shalakos compete in races that depict the Shalakos delivering messages and prayers, which ask for rain. If a Shalako falls, it is an omen that a bad year will follow. After the Shalakos depart, the young Zuni men try to catch the giant spirits, a ritual enacted to ensure success in hunting deer.

“Shalakos are ten-foot-tall Rain Spirits, and they are messengers for Zuni prayers. . . . The Shalako is a rain-making and life-giving spirit, and the eagle feathered headdress signifies the power of flight, for flight enables the prayers of the Zuni to reach their intended destination. The Shalakos have flat turquoise faces and long birdlike beaks. They wear elaborate jewelry and a double tier of Hopi kilts supported on hoops. The kilts are decorated with water scrolls, lightening bolts, terraced clouds, and other rain symbols. The Shalakos dance like giant birds, clacking their beaks and making whistling sounds.”⁶

Feather Dance, tempera on paper, 19¾ x 25¼ in. *Feather Dance* is an elaboration on the typical linear composition that positions figures in a single line along the horizontal plane. The addition of counterpoint – the second line of the very tall Shalakos – shows Toledo's ability as a draftsman and designer as well as his great strength as a colorist. Slightly lifted ends of necklaces and knee bands subtly express motion and add dynamism to an otherwise quiet composition. [Anne Morand]

⁶Broder, p. 156.

TOUSSOWASKET [NOLL COLIN DERRIKSAN] (1940-)
Interior Salish/Okanagan

Biographical Information: Toussowasket [Noll Colin Derriksan] was born August 10, 1940, in British Columbia, Canada. He is an artist but also an entrepreneur in real estate in West Bank, British Columbia. He is also a leader in his community and his Nation. He has served as Chairman of the Board of the West Bank Indian Band, President of the Indian Arts and Crafts Society of British Columbia for 17 years and Director of the National Indian Arts and Crafts Corporation. He also served several terms as Grand Chief of the West Bank First Nation and Grand Chief of the Union of British Columbia Indian Chiefs. He is an avid classic car collector and he is a collector of Native and contemporary art. He enjoys spending time with his wife and son as well as fly-fishing, golf, cooking and reading.¹Mr. Derriksan's work is in many state collections in the United States and in private collections around the world, including, of course, Canada.²

Art Education and Influences: He is self-taught.

Style and Characteristics: Toussowasket's style is classified as modernist, embracing stylized animals with designs that symbolize native culture.

Subject Matter: His native heritage, especially artistic subjects are from Native stories.

Quote by Artist: "Since before People, the Animals were here and had Language, different personalities, and were the 'People.' I portray this with a whimsical touch, and try to show their different characters. Animals spoiled everything: they lost speech, and People came to be, as it is now."³

Works in Gilcrease Collection: 2 serigraphs

Tadpole Group, 1980, serigraph

The Four Directions, 1978, serigraph on paper; matted and framed, embossed with a copy of the 1978 Okanagan Native dollar, signed, dated and numbered; created for the 1978 Okanagan Art Series. It features a central coyote with four beavers around it.

¹N. C. Derriksan and Son Enterprises: www.nederriksan.co/company/managementteam.php; see also Worth Point: www.worthpoint.com/worthopedia/toussowasket-the-four-directions-21-100-native

² An artist file for this artist is held in the Smithsonian Libraries, Washington, D.C.: www.library.si.edu/libraries/american-art-portrait-gallery/.

³ E-mail message from the artist to Ruth D. Weston, 23 October, 2015.

EDWARD TROYE (1808-1874)

Biographical Information: Born in Switzerland in 1808, Edward Troye came to the New World in 1828 at the age of 20. In the West Indies, where he first resided, he was connected with a sugar plantation and employed his leisure time in sketching and painting. Ill health required him to move to Philadelphia where he joined the art department of *Sartain's Magazine* as an animal painter. He later moved to the American South where he became a well known and much sought-after painter of thoroughbred horses.¹

Art Education and Influences. He was the son of Jean Baptiste de Troy, an artist of note who is represented in the Louvre. All his children were educated in the arts and several received great distinction in their particular fields. He served as a professor of drawing and French at Spring Hill College, outside Mobile, AL, from 1849-1855.

Style and Characteristics: Since photography did not become commercial until after his death, Troye's portraits are the truest delineations of the forbearers of the great racers of American turf and have historic as well as artistic value.² In his Western travels he gained knowledge of the Indians and from his experiences among them sprang the inspiration for the remarkably vivid and faithful portrayals he made of different types of natives.

Subject Matter: He was a famous painter of American blood horses.

Artistic Commentary: He was styled the "Landseer of America."³

Quote by Artist. After going to Lexington, KY, he announced that he would paint "the noblest of animals, the horse."⁴

Works in Gilcrease Collection: 1 oil.

Cherokee Woman. 31 x 25 in.

¹David S. Bundy, *Painting in the South: 1564-1980*, (Richmond, VA: Virginia Museum of Fine Arts, 1983), p. 227.

²Mantle Fielding, ed. Glenn Opitz, *Dictionary of American Painters, Sculptors, and Engravers*, (New York: Apollo Books, 1945), p. 945.

³*Ibid*, 945.

⁴Bundy, p. 227.

JOHN TRUMBULL (1756-1843)

Biographical Information: John Trumbull was born in Lebanon, CT, in 1756 the son of the Governor of Connecticut. In early childhood he sustained damage to his left eye resulting in near loss of its sight. He was an officer in the Continental Army 1775-77, spending some time as aide-de-camp to General Washington. When he was studying in London, he was imprisoned in reprisal for the hanging of British spy Major André. After returning to America he became a contractor for army supplies and painted portraits and landscapes. In 1790 he published a broadside listing 14 historical subjects he hoped to paint and then traveled up and down the east coast doing studies and sketches of the signers of the *Declaration of Independence*. Of the 47 signers, 36 posed for Trumbull. In 1794 he accompanied John Jay as secretary on a mission to London to settle the Jay Treaty, and then traveled to France during the French Revolution. When the War of 1812 broke out he was again in London, but as Americans then became unpopular he ran into debt and was forced to return home. In 1817 he was commissioned to paint four life-size paintings for the Capitol rotunda. In his later years he wrote his *Autobiography*. In 1832 he gave his history paintings to Yale College and they became part of the nation's first college art museum. He died in November 1843 in New York.

Art Education and Influences: He attended Master Tisdale's School until 1772, transferred to Harvard, and graduated in 1773 (age 17) the youngest member of his class. At Harvard he was influenced by the works of Hogarth, Piranese and Copley. He was accepted as a pupil by Benjamin West in 1780; attended the Royal Academy School in London, went to Paris and met and was influenced by artists Jacques-Louis David, Mme, Vigée-Lebrun and other French artists.¹

Style and Characteristics: He was an admirer of the work of Rubens and used some of his devices such as diagonal lines, swirling flags and clouds of smoke to increase the effect of violent conflict.² In his portraits "corporal realities were rendered with knowledge and skill in the conventional manner of the day. He used few accessories; formal composition played but little part. The likenesses satisfied his sitters--in those innocent bygone days when ignorance of photographic exactitude was bliss."³

Subject Matter: Trumbull painted large history paintings, oil sketches for history paintings, small portraits, and life-sized portraits, especially full-lengths. His paintings for the Capitol in Washington have been frequently reproduced in American history texts. He completed between 250 and 300 reliable representations of the principal figures and events of the Revolution.

Artistic Commentary: "Trumbull was well qualified to be the history painter for the new American nation. Throughout his life he was devoted to his country, and he always represented himself as the 'patriot artist.' . . . Trumbull's American history paintings serve today as he always hoped they would, as the primary images for 'those illustrious scenes.'"⁴

Quote by Artist: "No one can doubt the utility of art when devoted as it ought to be, to the Service of Religion, Morality and Patriotism."⁵

¹Theodore Sizer, *The Works of Colonel John Trumbull: Artist of the American Revolution* (New Haven: Yale University Press, 1967), pp. 6-8.

²David Barquist, "John Trumbull's American History Paintings," *Art & Antiques* (November-December 1982), p. 68.

³Sizer, p. 3.

⁴Barquist, p. 71.

⁵*Ibid*, p. 67.

Works in the Gilcrease Collection: 1 oil, 1 litho, 3 engravings. The archival collection includes a book containing two letters written and signed by John Trumbull. Also in the book is a chart indicating the colors used in Trumbull's painting *Our Saviour Receiving Little Children*, and seven proofs of an engraving of the painting *Surrender of Cornwallis*, and two dinner invitations.

Charles Wilkes, ca. 1810-15, oil on canvas, 30 x 25 in. Charles Wilkes (ca 1764-1833) was a close friend of Trumbull's. He was President of the Bank of New York, a member and supporter of the American Academy of Fine Arts and served as treasurer of the New York Historical Society.

MONROE TSATOKE (1904-1937)

Tsa To Kee (Hunting Horse)

Biographical Information: Monroe Tsatoke, Kiowa, was born September 19, 1904, near Saddle Mountain, OK. He was the son of Tsa To Kee, Kiowa scout for General Custer. His grandmother was a white captive. Tsatoke lived in Red Rock, OK, and was a farmer, singer, and fancy war dancer. For many years he was chief singer at Kiowa dances. While seriously ill with tuberculosis, he joined the Native American Church. He died of tuberculosis on February 3, 1937.¹

Art Education and Influences: Tsatoke was one of the “Kiowa Five” artists. See “Kiowa Artists” article.

Style and Characteristics: “Tsatoke was a traditional painter, and the approach of the traditional movement was the placement of the subject matter (positive element) onto a negative background which had no meaning, symbolic or otherwise. The surface upon which the image was painted was never consciously considered an integral part of the painting. The negative environment remained negative in order to focus totally upon the subject.”² See also “Kiowa Artists” article.

Subject Matter: He painted a series of paintings which expressed his religious experiences as a member of the Native American Church.

Quote by Artist: Monroe Tsatoke’s prayer, Peyote Ritual: “. . . as each bead is part of your design, help me to know thy will, thy design for me. Make me humble enough to understand this, to do thy design in each little particle, in the right way.”³

Works in Gilcrease Collection: 65 tempera, 6 oils, 1 watercolor, 1 lithograph.

Papoose Burden, tempera, 9½ x 4½ in.

Flute Player, tempera, 11_ x 7¼ in.

¹Patrick D. Lester, *The Biographical Dictionary of Native American Painters* (Tulsa: Sir Publications, 1995), p. 572.

²Robert Henkes, *Native American Painters of the Twentieth Century: The Works of 61 Artists* (Jefferson, NC: McFarland & Company, Inc., 1995), p. 183.

³Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 103.

ANDREW VAN TSINAJINNIE (1918-2000)

Yazzie Bahe (Little Grey)

Biographical Information: Andy Van Tsinajinnie (or Tsihnaajinnie), Navajo, was born November 19, 1918, at Rough Rock, AZ. He has been a serious painter since shortly after leaving school. During World War II he served with the Army Air Force in the South Pacific and Asian Theaters. He worked as an illustrator at the Navajo Agency, Window Rock, AZ, and maintained his studio in Scottsdale, AZ. A musician, he was a member of the Navajo Salt River Band, in Scottsdale, and the Navajo Tribal Band, Window Rock, AZ.

Art Education and Influences: Tsinajinnie attended the Fort Apache (AZ) Indian School and graduated from the Santa Fe Indian School in 1936.¹

Style and Characteristics: “He has handled all manner of media such as pen and ink, scratchboard, watercolor, tempera and oil. His palette has changed many times--soft colors, gradations of pinks and purples and contrasting colors. Sometimes he renders exquisitely fine details, at other times his images are near sketches.”² He is well known for his “color periods”-- blue, pink, etc.

Subject Matter: His subjects were the “rugged beauty of Navajoland, the ceremonies, the homely occupations, the hunts and races, and the Navajo men and women whom he has recreated as his very own special conception.”³

Artistic Commentary: “When at his best, Tsinajinnie paints with splendid originality and inspiration.”⁴

Works in Gilcrease Collection: 3 tempera.

Ye Be Chi Dance, tempera on paper, 13 x 20 in. “Navajo ceremonial life is portrayed in paintings such as *Ye Be Chi Dance*, but he is also known for his views of domestic life. His palette is intense, and has varied throughout his career. A good draftsman, he renders his figures and details of the composition with care and precision. His exceptional design sense is obvious in the intertwined colors of the fire, which complement the sinuous figures of the dancers.” [Anne Morand]

Antelopes, tempera, 14½ x 19½ in.

Two Navajo Men At Camp Fire, tempera, 15_ x 22¼ in.

¹Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, 1968), p. 198.

²Arthur Silberman, *100 Years of Native American Painting* (Oklahoma City: The Oklahoma Museum of Art, 1978), p. 99.

³*Ibid*, p. 99.

⁴*Ibid*, p. 99.

KYRATE TUVABOEMA (1914-1942)

Biographical Information: Kyrate Tuvaboema, Hopi, was born in 1914 in Old Oraibi, AZ. He contracted tuberculosis shortly after leaving school and spent the most of the remainder of his life in a sanatorium. He died January 1, 1942.

Art Education and Influences: He attended Oraibi Day School, and studied in Albuquerque and Santa Fe.¹

Style and Characteristics: “In the late 1930s he was producing kachina figures that were tall and lean, but with good detail and color in costume, mask and paraphernalia. . . . Attempted modeling was poor but his draftsmanship was precise.” He portrayed “rather strange proportions in the human body.”²

Subject Matter: primarily kachinas

Artistic Commentary: “His works . . . painted with elegance and great accuracy in costume, are colorful and detailed. Subtle modeling of the figure and blending of color are Hopi traits that he perfected in *Hair Kachina*. Paintings such as this one are not only aesthetic works of great visual impact, but important cultural documents.” [Anne Morand]

Works in Gilcrease Collection: 3 tempera.

Hair Kachina, tempera, 20 x 14¾ in.

¹Jeanne O. Snodgrass, comp., *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, 1968), p. 200.

²Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (2nd ed.; Tucson: The University of Arizona Press, 1973), p. 265.

TOM TWO ARROWS [THOMAS J. DORSEY] (1920-1993)
Ga Hes Ka (Two Arrows), Delaware (Lenni-Lenape)

Biographical Information: Two Arrows was born on February 2, 1920, in Albany, New York, on the Onondaga Reservation, New York, son of Mary and Ira Dorsey. He was adopted by the Onondaga, an Iroquois tribe.¹ He is a member of the Onondaga Wolf Clan and False Face Society. During World War II, he served in the Army Air Force in the China-Burma-India Theater ; he also taught art at the Armed Forces Institute, Calcutta, India.² He was an illustrator, decorator, designer, dancer, display specialist, lecturer, teacher, musician, museum curator and painter.³ He died October 28, 1993, at the Veterans Administration Medical Center in Albany.⁴

Art Education and Influences: He studied painting techniques for eight years under Herbert Steinke, at the Albany (New York) Institution of History and Art.⁵

Style and Characteristics: He worked in tempera because of its earthy quality and with an established palette in which “red and black, the religious color combination of the Eastern Indians, is most used”.⁶ He also executed works in acrylic and watercolor. Recognized as an authority on Indian legends and designs, Two Arrows used traditional Woodlands designs and symbols in paintings, jewelry and textiles.⁷

Subject Matter: In addition to painting, his “talents range from creating Indian garments, hand-carving, silverwork, musical instruments, jewelry and beadwork.”⁸

Artistic Commentary: His painting style is “a savvy blend of elements from Native American arts and modernist abstraction, features bright, decorative colors and compositions based on patterning and symmetry.”⁹

Quote by Artist: “The use of authentic design motifs is essential, of course; but it is equally important to use them intelligently, with full awareness of their symbolic significance. I feel, too, that the Indian artist is not being fully creative if he merely copies or compiles these motifs in decorative form. Designs can be analyzed, separated into their symbolically significant parts and reassembled according to the originality, taste and purpose of the artist. If we are to have a developing art instead of a static, backward-looking one, we must feel free to use the same artistic ingenuity that helped to form that art...”¹⁰

Works in Gilcrease Collection: 1 tempera

Night Hunting, tempera on paperboard

¹Roberta Bernsein, *Albany Institute of History and Art: 200 Years of Collecting*, Eds. Tammis K. Groft & Mary Alice Mackay (Albany: SUNY Press/Albany Institute of History and Art, 1998).

²Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), 151-52.

³Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 578.

⁴*Albany Times Union* Obituaries 30 October 1993; qtd. www.engagingnews.us/select/Thomas-J-Dorsey.html.

⁵Snodgrass, *Ibid.*

⁶*Ibid.*

⁷Lester, *Ibid.*

⁸*Ibid.*

⁹Bernstein, *Ibid.*

¹⁰Two Arrows, qtd. in Snodgrass, *Ibid.*

WALTER UFER (1876-1936)

Biographical Information: Walter Ufer was born July 22, 1876, in Huckeswagen, Germany, and immigrated with his parents to Louisville, KY, in 1880. In 1893 he returned to Germany and apprenticed with a lithography company in Hamburg, later attending the Royal Applied Art School in Dresden. After three years, he returned home and worked for two years for the *Louisville Courier* art department before moving to Chicago. Other jobs included advertising manager of Armour and Company in Chicago and instructor on the Smith School faculty. In 1911 he and his wife, artist Mary Monrad Fredericksen Ufer, studied and painted abroad for two years. Upon return, many prominent Chicago citizens who admired his work sponsored a trip for him to paint the American West in New Mexico. After a few years, he made Taos his permanent home. He was elected to membership in the Taos Society of Artists in 1917. In August 1936, he suffered an attack of appendicitis and died.

Art Education and Influences: Attended Royal Applied Art School in Dresden, and Smith School, an affiliate of the Academe Julian and the Royal Academy of Munich. By 1920, he had won recognition as one of America's outstanding artists.

Style and Characteristics: Ufer was a master draftsman and his early New Mexico paintings showed an emphasis on linear design and ornamental details. After years in Taos, he worked in a bold free style, using rich, heavy pigment. His palette varied little during his later years. His colors were desert gold, sage green, sky blue, and shadow purple.

Subject Matter: Principle motif was the American Indian living in a tricultural world. "I paint the Indian as he is." Paintings show him praying in church, working as a servant, posing as artist's models, digging in the garden, angling for trout, etc.¹

Artistic Commentary: "In his western scenes he is vividly and picturesquely American, somewhat primitively American, with the spirit of the Aborigines. He conveys to us an enjoyment of the sunlight and the air and the freedom of the desert and the mountains such as the Indians themselves must feel."²

Quote by the Artist: "I choose my motifs and take my models to my motifs. I design the painting there. I do not make small sketches of my models flat but put my full vitality and enthusiasm into the one and original painting. Studio work dulls the mind and the artist's palette. I do not use the camera. I know nothing of photography. A large painting must have the same strength and freshness that a small sketch has and to make a large painting you must go at it just the same way as if you were making a small one . . . I paint one motif only once and drop it seeking another."³ "I paint the Indian as he is. In the garden digging--in the field working--riding amongst the sage--meeting his woman in the desert--angling for trout--in meditation."⁴

Works in Gilcrease Collection: 2 oils.

Hunger. 1919. 50½ x 50¼ in. "*Hunger* probably represents the only instance in which Ufer used symbolism to incorporate social meaning in a painting. Ufer intended it as a statement on the Great War and its destructive effect on Western civilization and religion. He imagined the crucifix in the picture, an image of outworn traditions represented by a 'dead carved thing [which] really can not give relief to

¹Patricia Janis Broder, *Taos, A Painter's Dream* (New York Graphic Society: Little, Brown and Company, 1980), pp. 211-29.

²*Ibid*, p. 217.

³Mary Carroll Nelson, *The Legendary Artists of Taos* (New York: Watson-Guption Publication, 1980), p.78.

⁴Dean A. Porter, et. al., *Taos Artists and Their Patrons, 1898-1950* (Notre Dame, IN: The Snite Museum of Art, University of Notre Dame, 1999), p. 93.

anything living,' shaken loose from the adobe wall by the reverberations of cannon. *Hunger* refers to the physical hunger caused by the war, and to mankind's mental or spiritual hunger for a new order. Although Ufer wrote that the painting, in spite of its use of Indian models meant to be Penitentes, 'has nothing to do with Indian life' but 'means the world at large,' his theme obviously gains resonance from its use of the symbols of primitive belief and cultural discord embodied in the image of the Penitentes."⁵

⁵Stephen L. Good, "Seven Paintings by Walter Ufer," *Artists of the Rockies and the Golden West* (Winter 1984), pp. 50-51.

JOHN VANDERLYN (1775-1852)

Biographical Information: John Vanderlyn was born October 15, 1775, in Kingston N.Y., the son of sign painter Nicholas Vanderlyn and grandson of limner Pieter Vanderlyn. Early in his career he became acquainted with Aaron Burr who provided financial assistance until 1804 and arranged for him to study briefly with Gilbert Stuart.¹ His painting *Marius Amidst the Ruins of Carthage* won a medal from Napoleon in 1808, making him immediately famous. He returned to New York in 1815 and exhibited his nude *Ariadne*, but the painting shocked his staid countrymen who denounced the picture as an example of European depravity. With borrowed money he leased a corner of City Hall Park in New York in 1819 and erected a rotunda to display his detailed perspective drawings of Versailles, but few people came to admire, and the city canceled his lease in 1829.² Hoping to become a painter of historical subjects, he competed with rival John Trumbull for commissions for the rotunda of the US Capitol. His popularity waned and he died in poverty.³

Art Education and Influences: He studied first with Archibald Robertson and then with Gilbert Stuart. With the help of Aaron Burr, Vanderlyn studied Paris at the Ecole des Beaux-Arts with history painter and portraitist Francois-André Vincent from 1796-1801, the first American artist to do so.⁴ After returning briefly to America he went to Rome where he became a friend of Washington Allston. His work was influenced by the neoclassicism of Jacques Louis David.⁵

Style and Characteristics: Vanderlyn painted in the French neoclassical style. In some of his historical paintings he used an “enamel-like surface polish, which disguises evidence of brushstroke, and the painstaking realism of salient details. . . .”⁶ He sometimes arranged his main figures in a “frieze like arrangement of the main figures close to the picture plane and in a line parallel to it.”⁷

Subject Matter: He painted many historical subjects including the 1837 Congressional commission of the *Landing Of Columbus* for the capitol. He was also one of the earliest painters to do several views of Niagra Falls. He painted portraits of many American notables such as Andrew Jackson, Aaron Burr, George Clinton and Robert Livingston.

Artistic Commentary: “He sought to demonstrate that ancient virtues could be perceived in contemporary events rendered realistically rather than recast within an allegorical framework. Within the context of contemporary politics, Vanderlyn applauded the triumph of innocent republicanism over corrupt monarchism.”⁸

Quote by Artist: Vanderlyn said he wanted only to “to gain a reputation, which is all I am persuaded a real artist should aspire to. I have long since discovered that painting is not the way to wealth--though this discovery has not caused a regret that I have followed my walk.”⁹

¹Robert Wilson Torchia, *American Paintings of the Nineteenth Century, Part II* (Washington: National Gallery of Art, 1998), p. 209.

²Alexander Eliot, *Three Hundred Years of American Painting* (New York: Time Incorporated, 1957), pp. 44-45.

³Joseph G. E. Hopkins, ed., *Concise Dictionary of American Biography* (New York: Charles Scribner's Sons, 1964), p. 1104.

⁴Torchia, p. 209.

⁵Eliot, p. 44.

⁶William Townsend Oedel, *John Vanderlyn: French Neoclassicism and the Search for an American Art*, diss., University of Delaware, 1981, p. 227.

⁷*Ibid*, p. 229.

⁸*Ibid*, pp. 226-27.

⁹Oedel, p. 291.

Works in Gilcrease Collection: 1 oil.

Washington and Lafayette at the Battle of Brandywine (1777), oil on canvas, 36 x 50 in. “The Battle of Brandywine Creek on September 11, 1777, was an American defeat which allowed the British to occupy Philadelphia. The Continental Congress was forced to relocate to Lancaster, PA. The capture of the ‘rebel capital’ proved of no strategic value and did not bring an end to the war. In the Battle of Brandywine Creek almost 1000 Continental troops were killed or wounded. In early October General Washington attacked British troops at Germantown and was again defeated, with even greater casualties. Washington then established a winter encampment at Valley Forge.

“The Marquis de Lafayette joined Washington’s army in 1777. He soon proved himself a brave and capable officer, whom Americans were willing to follow into battle. Before the end of the year, Washington provided him a small independent command.” [Sarah Erwin]

ROMANDO VIGIL (1902-1978)

Tse-Ye-Mu

Biographical Information: Romando Vigil was born in San Ildefonso Pueblo in 1902. He was living in California in 1960.¹

Style and Characteristics: “His treatment was basically stylized, but he demonstrated more than once that he was capable of breaking away from his traditional style. . . . Often his work is very neatly executed; characteristically there are no background or foreground lines. His coloring is usually very good, though seldom rich.”²

Subject Matter: He painted mostly native dance figures.

Artistic Commentary: “Withal, Tse-Ye-Mu’s work reflects simplicity and dignity of line and mass; thus his painting becomes effective for murals.”³

Works in Gilcrease Collection: 2 tempera, 2 watercolor.

Buffalo Dance, tempera, 19½ x 12¾ in.

Corn Dance, tempera, 23¾ x 19 in. “Vigil is known for his groups of native dance figures, such as *Corn Dance*. The figures are stylized, with subtle differences in details of clothing and accessories. Neatly executed in simple, but effective color, the rather stiff dancers are animated by lifted feet and arms. By disarranging the line of figures into a zig-zag, Vigil gives the perception of the up-and-down movement of the dance. One figure in the far left differs in orientation and dress, and it, with the abstract designs along the top, further enlivens the composition.” [Anne Morand]

Corn Harvest, tempera, 7 x 12 in.

Serpent Design, watercolor, 16 x 22 in.

¹Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (2nd ed.; Tucson: The University of Arizona Press, 1973), p. 105.

²*Ibid*, p. 105.

³*Ibid*, p. 106.

JAMES WALKER (1819-1889)

Biographical Information: James Walker was born in England June 3, 1819. He came to America as a child and lived in New York City much of his life. In early 1840, Walker went to Tampico, Mexico, where he took charge of the drawing and art department of the Mexican Military College. After his arrest at the outbreak of the Mexican War, friends helped him escape. He joined the US troops and served as an interpreter for Gen. Winfield Scott at which time he sketched many battle scenes including that of Mexico City. At the end of that war, he set up his studio in New York. He lived in Washington DC while he was painting a battle scene, *The Battle of Chapultepec*. He also served as a staff artist for the Union Army during the Civil War. In the 1870s Walker had a studio in San Francisco, and in 1884 he moved to California where he stayed until his death. Walker was fluent in Spanish and had influential friends among the Spanish speaking ranchers. He died in Watsonville, CA, at the home of a brother in 1889.

Art Education and Influences: Although an English immigrant to New York City, Walker made frequent visits to California where he observed the vaqueros at work.¹

Subject Matter: Walker's early subject matter concentrated on battle scenes; he later did depictions of California ranch scenes. His paintings of the *vaqueros* show an attention to detail regarding the costumes, techniques, and equipment.

Artistic Commentary: Henry Tuckerman commented that "among the most successful as regards accuracy and spirit are the paintings of Mr. Walker."²

Works in Gilcrease Collection: 5 oils, 1 engraving.

Vaqueros in the Horse Corral, 1877, oil, 24¼ x 40 in.

Vaqueros Lassoing a Bear, 1877, oil, 30 x 50 in. "The vaqueros chose elaborate garb and accouterments. . . . Their chaparajos were of cut leather studded with silver, and silver adorned their horses' trappings. Saltillos, or Mexican blankets, rolled up behind the saddles, lent further flair to the well-trained mounts. Topped with a flat sombrero and heeled with taloned spurs, the vaquero cut a dashing figure complemented by his deft talent for riding and roping."³

Wild Horses, 1877, oil, 14 x 24 in.

Hunting on the Plains, 1881, oil, 14 x 24 in.

The Battle of Buena Vista, oil, 23½ x 38½ in.

¹Jeanne Van Nostrand, *The First Hundred Years of Painting in California* (San Francisco: John Howell-Books, 1980), p. 129.

²Peter Hassrick, *The Way West: Art of Frontier America* (New York: Harry N. Abrams, Inc., 1977), p. 146.

³*Ibid*, p. 146.

WILLIAM AIKEN WALKER (1838-1921)

Biographical Information: William Aiken Walker was born in Charleston, SC in 1838. He entered the Confederate Army at age 22, and in recognition of his artistic skills was assigned to draw maps and illustrations of Charleston and other sites in the preparation of defense plans. After the Civil War he set up studios in Baltimore, and later in other cities, but spent most of each year traveling. Stopping at length in resorts in North Carolina and Florida, he spent a leisurely and transient life as a professional artist/painter for more than 30 years.

Art Education and Influences: Walker had no known art training, but by age 11 he exhibited an oil painting at the first annual fair of the South Carolina Institute. Several local artists in Charleston offered instruction and it is possible he studied with one of them.¹

Style and Characteristics: "In most of these paintings, Walker divides the picture plane into three parallel settings. Behind a strongly defined foreground, often inhabited by workmen and overseers, one looks into a field of cotton with additional workers. At the rear of the picture plane, there are often minute outbuildings, and the occasional steamboat, a highly desirable element."² With his studied accuracy and slightly idealized characters and their work clothes he has carried forward mementos of the Old South even after the war. And so, he provides us with important period images of America. In that way, together with his attention to detail, he can be described as characteristically an American objective realist, and as such, predictably, many of his images were picked up and published by Currier & Ives.

Subject Matter: "Walker is best known for small scale paintings of scenes showing blacks pursuing everyday activities around their simple cabins, or at work in the fields, and for his paintings of individuals in their work clothes."³ He is the first American artist to have made depiction of Southern blacks a speciality.⁴ Much later he turned to a small collection of naturalist paintings and a period of about ten years specializing in landscapes.

Artistic Commentary: A contemporary critic wrote, "Mr. Walker's compositions are homely, everyday scenes, seemingly uninteresting and often repulsive. They are vigorous, however, beautiful and full of interest to the stranger. The works of this artist are fine exemplifications of the art of treating homely subjects artistically. Here the painter has so modified or idealized his work so as to give chaste and strongly picturesque effect, and yet retain all its forcible naturalness. This is art! This is Genius! It raises the artist above the level of a mere copyist. He selects his themes from the lowly walks and elevates them, portraying only the better side, without losing the realistic effect."⁵

Works in Gilcrease Collection: 4 oils.

A Cotton Plantation on the Mississippi, 1883, oil, 20 x 30 in. Although one is tempted to see this as a painting of slaves, it was actually a painting long after the end of the Civil War. The life of the black worker had changed little as in this observation by a visitor to a Virginia plantation in 1885: "The negroes are still the chief laborers in the fields and artisans in the workshops; and; except that they are no longer chattels that can be sold at will, their lives move in the same grooves as under the old order of things. Their occupations and amusements are the same. As yet there has been no increase in the physical

¹Cynthia Siebels, *The Sunny South: The Life and Art of William Aiken Walker* (Spartanburg, SC: Saraland Press, 1995), p. 9.

²Estill Curtis Pennington, *A Southern Collection* (Augusta, GA: Morris Communications Corporation, 1992), p. 48.

³Jessie J. Poesch, "Growth and Development of the Old South: 1830-1900," in *Painting in the South 1564-1980* (Richmond: Virginia Museum, 1983), p. 97.

⁴Siebels, p. 83.

⁵*Ibid*, p. 114.

comforts of their situation . . . but this is the first period of transformation, when it is difficult to detect and to follow the modifications that are really taking place.”⁶

The Levee - New Orleans, n.d., oil, 17 x 29 in.

[Black Man Carrying Basket of Cotton], n.d., oil, 7 x 4¼ in.

[Black Men and Women in Cotton Field], n.d., oil, 7 x 4¼ in.

⁶Siebels, p. 98.

KAY WALKINGSTICK (1935-)

Biographical Information: Kay Walkingstick was born in Syracuse, NY, in 1935 of a Cherokee father and non-native mother. In addition to her painting she has taught art at a number of institutions of higher education including Cornell, Ohio State University, and State University of New York. She is the only Native American Artist to be included in H. W. Janson's *History of Art* (1995). She is currently associate professor of art at Cornell University.

Art Education and Influences: She received her BFA from Beaver College, Glenside, PA, in 1959 and her MFA in painting from Pratt Institute in Brooklyn in 1975.

Style and Characteristics: She employs "a symbolist imagery using schematic figures, landscape elements and abstract forms derived from nature."¹

Artistic Commentary: "Walkingstick's paintings are informed by Native American views about land and space, time and place. . . . Embedded within the abstracted layers of scraped paint or smudged charcoal are symbols whose meanings are unclear. Possibly they are iconographic signs or visual references to the four cardinal directions and the whole of creation. Frequently this central image is geometrically centered in the non-objective panel or related to the canvas as a whole."²

Quote by Artist: [My paintings are] "not so much pictures of things as they are thoughts and ideas about things in relationship to existence." "I love to paint. I love the feel of paint. I like manipulating paint."³

Works in Gilcrease Collection:

For John Ridge, oil.

¹David Ebony, "Kay Walkingstick at June Kelly - New York." *Art in America*, April 2003, online at: www.findarticles.com/p/articles/mi_m1248/is_r_91/ai_99554594

²Roger Matuz. *St. James Guide to Native North American Artists*. (Detroit: St. James Press, 1998), pp. 612-613.

³Eiteljorg Museum, "Distinguished Artist: Kay WalkingStock (Cherokee) Painter," online at www.eiteljorg.org/ejm/ef_kwalkingstick.html

EDMUND F. WARD (1892-1976)

Biographical Information: Edmund Franklin Ward was born in White Plains, NY. His “golden” period as an illustrator of the American West was [the turn of the century] when his research and his imagination had him roaming the frontier as a prairie child, cowboy, farmer, hunter, cavalryman, gunman, and marshal all within the confines of his studio at 33½ Court Street in White Plains.¹

Art Education and Influences: The “desire to make pictures” took over Ward when he graduated from White Plains High School. He got a job as a “water boy on the railroad” to cover his art school tuition. He enrolled in Edward Dufner’s morning antique class at Art Students League in New York. He won first prize and moved up to Bridgemoor’s life and Fogarty’s illustration classes. He was a classmate of Norman Rockwell and later shared a room-studio with him.²

Style and Characteristics: A friend told him “you can smell the stink of your rogues and villains.”³ He was an illustrator - his vehicle was one part stand oil, two parts damas, three parts turp. He called it “my 123 vehicle.” His peers said his work was as good as Wyeths.⁴

Subject Matter: He produced illustrations, covered wagon scenes, Western scenes, ads for the army in World War I and II. Did the stamp design for the White Plains commemoration of 1776. He did landscapes, figures, and portraits.⁵

Artistic Commentary: For one decade, the 1920s, his illustrations were as good as anyone’s. When money looks for American Art for investment Ed Ward is high on the list.⁶

Quote by Artist: *Enter the Law* was considered so powerful that it found its way into a choice spot in the Gilcrease Institute. The curator cited his initials as E. C. When they finally located Ward and asked him about the painting, he replied “I am particularly pleased that this canvas entered your collection on its own feet - artist unknown.”⁷

Works in Gilcrease Collection: 1 oil.

Enter the Law, oil, 1924, 28½ x 35½ in.

¹Peggy and Harold Samuels, “Edmund Ward and How He Got that Way,” *Southwest Art* (Dec., 1981), p. 105.

²*Ibid*, p. 106.

³*Ibid*, p. 106.

⁴*Ibid*, p. 109.

⁵*Ibid*, p. 109.

⁶*Ibid*, p. 109.

⁷*Ibid*, p. 105.

FREDERICK WAUGH (1861-1940)

Biographical Information: Frederick Judd Waugh was born in Bordentown, NJ, in 1861, the son of portrait painter Samuel B. Waugh. He lived in Europe from 1892 to 1907 where he worked as an illustrator for *Graphic* and London papers.¹ He lived briefly on the island of Sark in the English Channel before returning to America, eventually settling in Provincetown on Cape Cod. The National Academy elected him to their ranks in 1909. He died in Provincetown on September 12, 1940.²

Art Education and Influences: Waugh attended the Pennsylvania Academy of Fine Arts where he studied with Thomas Eakins, Jerome Ferris, and Thomas Anshutz. He also studied at the Académie Julien in Paris.³

Style and Characteristics: He strove for complete naturalism through direct observation of light, winds, and water. Design and composition remained an integral part of his paintings.⁴

Subject Matter: He is most noted for his seascapes although he continued to paint landscapes.

Artistic Commentary: "Frederick Waugh is considered the foremost marine painter of the twentieth century."⁵

Works in Gilcrease Collection: 1 oil.

***The Eternal Sea*,** oil on canvas, 48 x 72 in.

¹Glenn B. Opitz, ed., *Mantle Fielding's Dictionary of American Painters Sculptors & Engravers* (Poughkeepsie, NY: Apollo, 1985), p. 986.

²*Frederick J. Waugh 1861-1940*, [exhibition catalog] (New York: Kennedy Galleries, 1978), p. 1.

³Opitz, p. 986.

⁴*Ibid*, p. 1.

⁵*Ibid*, p. 1.

BENJAMIN WEST (1738-1820)

Biographical Information: Benjamin West was born in Springfield, PA, on October 10, 1738. He grew up in a Quaker community, but does not seem to have been a member of the Society of Friends.¹ In 1760 he sailed for Italy where he worked for three years. He traveled through Paris and on to England where his American fiancée joined him. They were married and he never returned to his homeland. He was president of the Royal Academy and historical painter to George III, teacher and example to three generations of American artists. At his death, he was the most prominent artist in the English speaking world. However, his reputation, among young artists and critics, plummeted before his death.

Art Education and Influences: His early education was slim. His wife said, “he was so devoted to drawing while a child and youth that every other part of his education was neglected.”² About 1756 Reverend William Smith, the first provost of what became the University of Pennsylvania, invited him to study with him and provided him with the rudiments of a classical education especially designed for his needs as an artist. While in Italy he learned by copying paintings of Titian and Correggio. His exposure to Renaissance and Baroque paintings there set the course that his art was to follow for the rest of his life. His Italian education was primarily art-historical. He acknowledged his inability to draw and his study of anatomy seems to have come from drawing from antique statues and the human figure.³

Style and Characteristics: For all his largest pictures, he painted oil sketches and to his contemporaries the superiority of these sketches to the large finished paintings seems to have been universally apparent. “The consequences was that the original spirit evaporated long before the completion of the great tame painting.”⁴ West, among other artists, was influenced by Salvator Rosa’s obsession with awe, terror, and horror.⁵

Subject Matter: His subjects were historical, mythological, Homeric, Renaissance and modern literature, Biblical, Genre, landscape, animals, and portraits. He painted sixty pictures for George III. In 1801, three years after the invention of lithography, West became the first artist of significance to produce a work in the new medium.

Artistic Commentary: West’s art was described as “fundamental eclecticism” with the most extraordinary flexibility and receptiveness to new developments.⁶ Virtually every young American who could manage to cross the Atlantic became West’s pupil.⁷ In 1767 C. W. Peale reported West was using “a Different Manner from Common Oil Paintings which gives great luster & strength to the colouring--a method of art no Painter here Else knows anything of.”⁸ Upon seeing West’s painting *Death of General Wolfe*, Sir Joshua Reynolds withdrew his earlier objections and said, “I foresee that this picture will not only become one of the most popular, but occasion a revolution in the art.”⁹

¹Helmut Von Erffa and Allen Staley, *The Paintings of Benjamin West* (New Haven: Yale University Press, 1986), p. 2

²*Ibid*, p. 2

³*Ibid*, p. 20.

⁴*Ibid*, p. 101.

⁵*Ibid*, p. 79.

⁶*Ibid*, p. 125.

⁷*Ibid*, p. 152.

⁸*Ibid*, p. 134.

⁹*Ibid*, p. 62.

Quote by Artist: West advised the younger Constable, “always remember, sir, that light and shadow never stand still.”¹⁰ After visiting Paris in 1802 West expressed his lack of sympathy for contemporary art saying the French “paint Statues and their whole practice seemed to qualify them for executing everything that relates to ornament.”¹¹ In 1807 West pronounced Rembrandt’s *Woman Taken in Adultery* “in its way the finest piece of art in the world.”¹² He examined the picture and learned a new technique.

Works in Gilcrease Collection: 2 oils, 2 lithographs, 1 mezzotint, 1 engraving.

Penn’s Treaty with the Indians, oil, 75 x 108 in. “This painting, started about 1809, is an unfinished second version of a work that Benjamin West had done earlier. The earlier work is in Philadelphia.” [Sarah Erwin]

This scene depicts the signing of the Treaty of Shackamaxon, traditionally known as the “Great Treaty.” “Much doubt still remains about the details. There is no doubt, however, that William Penn met the Indians in 1682 at Shackamaxon (now Kensington), the chief village of the Delawares, and entered into negotiations with them for friendly relations and good feeling. On June 23, 1683, several agreements were signed with the Indian chiefs granting to Penn and his heirs land in southeastern Pennsylvania. All of these were duly witnessed by both whites and Indians. The leading representative of the Indians was Tammanen (Tammany). No valid reason exists for rejecting the traditional story of Penn’s meeting the Indians seated under a large elm. This event has been made familiar by Benjamin West’s painting and Voltaire’s allusion as ‘the only treaty never sworn to and never broken.’ Penn described the seating arrangements of a meeting with the Indians in a letter to the Free Society of Traders written on August 16, 1683.”¹³

¹⁰*Ibid*, p. 122.

¹¹*Ibid*, p. 130.

¹²*Ibid*, p. 135.

¹³Wayne Andrews, ed., *Concise Dictionary of American History* (New York: Charles Scribner’s Sons, 1961), p. 864.

DICK WEST (1912-1996)

Wapah Nahyah

Biographical Information: Walter Richard West, Cheyenne, was born near Darlington, OK, September 8, 1912. During World War II he served in the US Navy. From 1947 to 1970 he taught art at Bacone College. After his retirement from Bacone, he was Director of Art at Haskell Indian Nations University from 1970 to 1972, and from 1972 to 1977 served as its Chairman of the Division of Humanities. After Haskell he devoted himself full-time to art. He died May 3, 1996.

Art Education and Influences: West attended Concho Indian School in Concho, OK, from 1917-1927. From there he went to Haskell Indian School 1931-36, and received his AA from Bacone College in 1938 where he studied under Acee Blue Eagle. He was the first Native American student to earn a BFA from the University of Oklahoma, and, after his military service, returned to earn the MFA in 1950. He did additional study at the University of Redlands, the University of Tulsa, Northeastern State University, and Kansas University.¹

Style and Characteristics: “Using an illustrative narrative style and careful details, West depicted historical social and religious activities of the Cheyenne as well as contemporary scenes. . . . [He added] “vibrancy, fluidity, and new dimensions to the traditional (or flat style) of Indian painting.”²

Subject Matter: He painted scenes of Cheyenne life and religious scenes. A deeply spiritual man, he painted a series of religious paintings depicting a Universal Christ as a Plains Indian.

Artistic Commentary: “Perhaps no other American Indian artist was as well known, respected, and even beloved as Dick West, as a painter and teacher. He was extremely well known for his traditional paintings that paid particular attention to cultural authenticity regarding the lifeways of his Cheyenne people, in addition to his superb sense of color and craftsmanship.”³

Works in Gilcrease Collection: 18 oils, 3 tempera.

Cheyenne Warrior, tempera, 20 x 16 in.

Man and Woman, tempera, 12¾ x 9 in.

Hunter Returning With Kill, tempera, 12½ x 18½ in.

¹Roger Matuz, ed., *St. James Guide to Native American Artists* (Detroit: St. James Press, 1998), p. 617-19.

²*Ibid*, p. 619.

³*Ibid*, p. 619.

JAMES McNEILL WHISTLER (1834-1903)

Biographical Information: James McNeill Whistler was born in Lowell, MA, in 1834. From the age of 9, until he was 14, he lived in St. Petersburg, Russia, where his father worked as an engineer for the Czar. At age 15, he returned to New England; he followed his father's footsteps and entered West Point, where he mastered the medium of watercolor and excelled at draftsmanship and French. Following his dismissal from the Academy in 1854, he entered the office of the Coast Survey and, after a time, went to Paris to study. In 1859, he chose to live in London, deemed to be welcoming to new art.¹ Whistler was a self-doubter; he destroyed much of his work so that what remains is only a fraction of what he produced. He died in 1903.

Art Education and Influences: While he lived in St. Petersburg, Whistler took drawing lessons at the Imperial Academy of Fine Arts. On visits to London, he attended lectures at the Royal Academy and poured over the Rembrandt etchings in his brother-in-law's collection. At West Point, a collection of prints after Renaissance masters, as well as contemporary prints after artists such as J. M. W. Turner, were available for study and copying by students. He acquired a thorough knowledge of etching techniques which formed the basis of his later development as an artist.² In Paris, he studied under Charles Glegre, a Swiss neo-classical painter.³

Style and Characteristics: Whistler's "nocturnes", which he described as an arrangement of line, form and color, are at the heart of his enterprise; he invented the medium, a runny mixture applied to canvas placed on the floor and taken out to the garden to dry. In 1850, in Venice, he produced 50 prints, 100 pastels and 7 or 8 paintings, declared to be among his most innovative work, along with etchings which broke new ground. His study of the effect of changing light on the same scene was to inspire his close friend, Claude Monet, to paint grain stacks and cathedral fronts from the same vantage point at different times of the day.

Subject Matter: He took to heart the advice of his brother-in-law, Frances S. Haden, to paint from nature, although his skill in portraiture led to many commissions.

Artistic Commentary: In a scathing review of Whistler's *Nocturne in Black and Gold. The Falling Rocket*, art critic John Ruskin wrote, "I have seen, and heard, much of cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." It was over this sentence that Whistler sued Ruskin for libel and won. The two men held opposing views of what is art; in court Whistler pleaded for "art for art's sake." He tried, during the trial, not to refer to his paintings as pictures at all but as "arrangements, symphonies, nocturnes, moonlight effects," or-most revealing of all--"a problem that I attempt to resolve." A "picture" implies a view, a work of art that gives information about the real world, not a work that could sustain itself through its own artistic devices.

Quote by Artist: "Art should be independent of all clap-trap--should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like."

Works in Gilcrease Collection: 1 oil, 1 watercolor, 1 lithograph.

¹Richard Dormant and Margaret F. MacDonald, et. al, *James McNeill Whistler* (London: Tate Gallery Publications, 1994), p. 13.

²*Ibid*, p. 13.

³*Ibid*, pp. 13-22.

Nocturne: The Solent, 1866, oil on canvas, 20 x 37 in. “The title was attached to it only in 1947 on the basis of an entry in Whistler’s diary of his journey to Chile in which he notes that he sailed on the RMS Solent to South America. . . .on his arrival he gave two completed seascapes to a ship’s purser to bring back to England. He never saw them again and assumed they had been lost at sea, which explains why this exceptionally important canvas was not exhibited during his lifetime. This painting represents the first intimation of the Nocturnes of the 1870s. The intense blue tonality and the twilight atmosphere--when watery reflections of the yellow riding lights find an echo in the two lights on the sliver of shoreline--create a mood of perfect tranquillity. Whistler drags a loaded brush in wavy parallel strokes horizontally across the foreground with a ‘wristy’ motion to create an effect of constant rippling flux.”⁴

⁴Dorment, pp. 116-117.

THOMAS WORTHINGTON WHITTREDGE (1820-1910)

Biographical Information: Thomas Worthington Whittredge was born in Springfield, Ohio in 1820 the son of a farmer. At 17 he went to Cincinnati where he worked as a sign and house painter while studying art. He began painting landscapes at 23, and in 1849 went to Europe to study. While there he became friends with Albert Bierstadt and Emanuel Leutze. He later served as the model for Leutze's *Washington Crossing the Delaware*. Upon his return he established his studio in New York. He made his first trip west in 1865 and his paintings of the plains greatly influenced the development and maturity of his painting style. He was an important artist of the Hudson River School. He died in 1910.¹

Art Education and Influences: He studied in Dusseldorf with Andreas Achenbach and Carl Lessing. He also studied in Rome with a group of artists that included Frederick Church.²

Style and Characteristics: "His artwork incorporates the topographical style of the Hudson River School, with the use of light and color typical of the French Barbizon School and Impressionists." "The use of color and light in his landscapes is often referred to as a style that anticipated the forthcoming work of French Impressionists."³

Subject Matter: Although he painted some early portraits, he was principally a landscape painter. He painted mostly eastern landscapes, but also did some paintings of the Great Plains.

Artistic Commentary: "Whittredge's mood is not refined, ghost-haunted melancholy. His setting is wild: a pitted road, a superannuated stone wall, scraggly fields, and beyond, barren dunes receding to a gray ocean. Chickens, not witches, cackle; a healthy family, haying with cheerful strength, makes the old also new."⁴

Quote by Artist: "I had never see the plains or anything like them. They impressed me deeply. I cared more for them than for the mountains, and very few of my western pictures have been produced from sketches made in the mountains, but rather from those made on the plains with the mountains in the distance."⁵

Works in Gilcrease Collection: 2 oils

Hiawatha, oil on canvas

Crow's Nest, West Virginia, oil on canvas

¹ Peggy and Harold Samuels, *Encyclopedia of Artists of the American West* ([Edison, NJ]: Castle, 1976), pp. 526-527.

² www.askart.com

³ www.askart.com

⁴ James Thomas Flexner, *History of American Painting, Volume Three: That Wilder Image* (New York, Dover Publications, Inc., 1970), p. 226.

⁵ www.askart.com

OLAF WIEGHORST (1899-1988)

Biographical Information: Olaf Wieghorst was born in Jutland, Denmark, on April 30, 1899. His father started training him as an acrobat at four years old, and at nine he was performing professionally at the Tivoli Theatre in Copenhagen. As a teenager, he became a trickrider with the famous Schumann circus. He began drawing while a toddler and sold his first painting by age twelve.¹ He came to New York New Year's Eve 1918. In 1919 he joined the US Cavalry then stationed along the Mexican border in Texas. Discharged in 1922 he went to New Mexico and worked as a cowboy on the Cunningham Ranch. In 1924 he returned to New York and joined the New York Police Force Mounted Division. In 1944, he retired from the Police Force and moved to El Cajon, CA.² In 1974 he was recognized by the Queen of Denmark for artistic achievement.³ He died April 27, 1988. In 1992 he was posthumously inducted into the "Hall of Great Westerners" in recognition of his lifetime achievement in Western art.⁴

Art Education and Influences: He learned the rudiments of painting from his father Karl, but is essentially a self-trained artist.⁵ Growing up his primary inspiration came from Remington prints, cowboy novels about Buffalo Bill, and attending an American cowboy circus.⁶

Style and Characteristics: Wieghorst is known as a realistic painter; his delineations of the horse, the cowboy, the grandeur of desert and mountain are famous for their authenticity and realism. Yet, there is a certain amount of impressionism. His great canvasses, rich in detail and tonality and superb composition, still leave something for the viewer to ponder.⁷ Ginger Renner compares Wieghorst to Charlie Russell because of the superb quality of his landscapes.⁸ He became noted for his accurate, moving paintings of horses and his faithful interpretations of the Western landscape.⁹

Subject Matter: He painted horses, Western scenes, and cowboys. His intention was to record faithfully a way of life. His paintings salute the early West.¹⁰

Artistic Commentary: At precisely the right time, his superb paintings formed a bridge between the old and the new school of Western art.¹¹ The "leading man" in Wieghorst's Western dramas was unquestionably the horse. Martin E. Petersen says "He offered the poetic and romantic appeal of the Western scene, but he focused on the hard work of the cowboy in the more true-to-life or understated moments. Where cowboy and Indian interact, they are treated without grimness or frustration, but with dignity and mutual respect. Wieghorst's paintings salute the early West. They are not fanfare, but rather a two-dimensional encore to a youthful West growing up with fresh, clean air and wide open spaces, sparsely peopled by and adventurous few who fortunately could not foresee the future."¹²

¹"Olaf Wieghorst," *Artists of the Rockies & the Golden West*, Fall, 1976), p 36.

²Vivian A. Paladin, "The Durable Dane," *Art West*, Volume III, Issue 2, pp. 38-41.

³Jan Jennings, "Olaf Wieghorst," *Southwest Art* (February 1989), p.50.

⁴M. J. Van Deventer, "The Art of Olaf Wieghorst," *Persimmon Hill* (Winter 1993), pp. 39, 40.

⁵Martin Peterson, "Partner's On Life's Trail," in *Wieghorst, Dean of Western Painters*, [Exhibition Catalogue], Fred A. Myers & Jeanne Snodgrass King, eds. (Tulsa: Thomas Gilcrease Museum Association, 1983), p. 11.

⁶Jennings, p. 51.

⁷Paladin, p. 37.

⁸Ginger Renner, "Wieghorst, Russell & the West," in *Wieghorst, Dean of Western Painters*, [Exhibition Catalogue], Fred A. Myers & Jeanne Snodgrass King, eds. (Tulsa: Thomas Gilcrease Museum Association, 1983), p. 10

⁹Van Deventer, p. 40

¹⁰Jennings, p. 52.

¹¹Paladin, p. 43.

¹²Jennings, p. 52.

Quote by artist: “Most of my canvases are based on personal observation. My desire and endeavor has been to depict the West as I know it. I have often felt that my goal is an impossible one. But if I can succeed in putting a tiny fraction of nature’s wonders on canvas and into people’s homes. . . .if my paintings add some enjoyment and pleasure to people, and dignity and warmth to their homes, then I will be content that my effort has not been in vain. When the time comes for me to put away my palette and unsaddle my pony for the last time, I hope that my canvases will in some small measure add to the historical recording of an era: the cow pony, the cowboy, and the Great American West.”¹³

Works in the Gilcrease collection: 1 oil.

Riders of the Western Range. oil, 17 x 14 in.

Sidelight: Wieghorst appeared in the John Wayne movie *El Dorado* as Swede, the gunsmith. Howard Hawks, producer-director of *El Dorado*, commissioned Olaf to do fourteen paintings to appear behind the film titles of the movie.

¹³Van Deventer, p. 41.

GUY C. WIGGINS (1883-1962)

Biographical Information: Guy C. Wiggins was born in Brooklyn in 1883 the son of artist Carleton Wiggins. He achieved early recognition as an artist when at the age of 20 he was the youngest American to have his work accepted into the permanent collection of the Metropolitan Museum of Art. He painted his first New York City scene in 1912 from the window of a Manhattan office skyscraper. He was elected Associate member of the National Academy of Design in 1916 and a full Academician in 1919. He established a summer home in Old Lyme CT around 1920 and became a member of a group of Old Lyme painters who were developing their own version of French Impressionism. In 1937 he moved to Essex, CT, and established the Guy Wiggins Art School. He traveled widely throughout the United States painting scenes of Montana, Massachusetts, and Connecticut. He died in Florida in 1962.¹

Art Education and Influences: He first studied with his father, a landscape painter. He then attended Brooklyn Polytechnic Institute studying architecture, before moving on to study painting at the National Academy of Design under William Merritt Chase and Robert Henri. He also traveled abroad and was influenced by the French impressionists.²

Style and Characteristics: His style “was based on French impressionism but influenced by Childe Hassam and other American impressionists of the Ten.”

Subject Matter: He was best known for his New York City snow scenes and Connecticut landscapes.

Artistic Commentary: “Adrienne L. Walt said of Wiggins that ‘his resolution was to constantly emphasize color, elevating it above all else and achieving luminosity through it . . .’”

Works in Gilcrease Collection: several oils

Hills of Lyme, oil on canvas

Church at Old Lyme Connecticut, oil on canvas

Fifth Avenue at the Library, oil on canvas

Washington Statue, oil on canvas

Washington Arch From Fifth Avenue and Eight Street, oil on canvas

¹Roughton Galleries Biography, www.crgalleries.com

²Biography submitted by Owen Gallery to www.askart.com

ROBERT D. WILKIE (1828-1903)

Biographical Information: Robert Wilkie was born in Halifax, Nova Scotia and began his artistic career there about 1849. He moved to Boston by 1856. His works appeared in *Gleason's Pictorial Drawing Room Companion* and in *Frank Leslie's Illustrated Weekly*. He later worked for Boston lithographer Louis Prang. He made a number of painting trips to the White and Adirondack Mountains and taught painting in Boston. He died in 1903 at the home of his son in Swampscott, MA.¹

Art Education and Influences: Sources do not mention his art training.

Subject Matter: He painted landscape, genre, still life, and birds. He also painted over 100 watercolor scenes from Dickens' novels.

Works in Gilcrease Collection: 1 oil.

Prairie Fire. 26 x 34.

¹George C. Groce and David H. Wallace, *The New York Historical Society's Dictionary of Artists in America 1564-1860*, (New Haven: Yale University Press, 1957), p. 686.

DAVID EMMETT WILLIAMS (1933-1985)

Tosque (Apache Man)

Biographical Information: David Emmett Williams, Kiowa-Tonkawa-Apache, was born August 20, 1933, in Lawton, OK. His mother was a Kiowa and a descendant of the Kiowa war chief Satanka.¹ Although he had painted as a child, he didn't begin painting seriously until he was 26. Before losing his eyesight in 1981 as a result of diabetes, he had completed more than 2,000 works.² In addition to his painting he was a factory worker, traditional dancer, leather designer and singer. He died in 1985 in Tulsa, OK.

Art Education and Training: Williams attended Bacone College 1960-62.

Quote by Artist: "I picked [painting] up along with my heritage. When I was a boy I saw my elders painting, so I picked up a brush. It all came very easy to me. . . . I think I've given a little beauty to the art world and I appreciate the people and friends who are so kind to me."³

Works in Gilcrease Collection: 1 gouache

Medicine Maker Tosque Apache Man, gouache, 29 x 20 in.

¹Jeanne O. Snodgrass, comp., *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, 1968), p. 221.

²"Exhibit Benefits Ex-Artist," *The Tulsa Tribune*, October 22, 1982, n.p.

³*Tulsa Tribune*

CHARLES BANKS WILSON (1918-)

Biographical Information: Charles Banks Wilson was born in Springdale, AR, on August 6, 1918. He grew up in Miami, OK, where he participated in drama, sports, and music in addition to drawing. He visited the Indian villages and camps set up for festivals, dances, and pow wows and sketched scenes and painted portraits of Indian chiefs and dancers.¹ After returning from the Chicago Institute of Art he set up a studio over his father's paint store in Miami. Ottawa County, in northeastern Oklahoma, is home to 13 Indian tribes² which provided him a ready supply of willing models who gathered in his hall or across the street at the bus station. He set up the art department at Northern Oklahoma A. & M. and taught there for many years. He illustrated nearly 30 books over two decades.³ His home and studio are now in Fayetteville, AR.

Art Education and Influences: He entered the Chicago Institute of Art in the fall of 1936 and was immediately put in advanced classes.⁴ It was here that he discovered and learned lithography which became his chief interest. Sales of his Indian paintings financed his education.⁵

Style and Characteristics: He works in watercolor, oils, pencil, lithograph, and egg tempura. The same subject may be done in oil and lithography with either medium being done first. Humor is also a trademark of his style. "Regionalism is art that speaks to people because it emphasizes the humanity of the man, woman or child giving color, form and kind of visual poetry to what Wilson terms 'familiar paths'"⁶

Subject Matter: He records the family and social life of the Indians through paintings and drawings. Wilson has produced more works depicting Will Rogers than any other artist.⁷ In the murals in the state capitol of Oklahoma and the mural at the Jackson Hole Lodge, Grand Teton National Park he shows his knowledge and understanding of history. Many of his works portray rural scenes with careful attention to detail.

Artistic Commentary: In 1946 the National Museum in Washington, DC, held a one-man show for Wilson.⁸ He was chosen to do the portraits of Will Rogers, Senator Bob Kerr, Sequoyah, and Jim Thorpe and the four murals depicting Discovery and Exploration, Frontier Trade, Indian Immigration and Settlement for the state capitol in Oklahoma. "He is instantly recognized by the curators of the nation's 10 finest museums as a perfectionist who has become one of the most prolific artists of our time." Thomas Hart Benton described Wilson as "America's finest artist-historian."⁹

Quote by Artist: "An artist is important as he records his time and place, and I have tried to do that."¹⁰ "Art does not lead but reflects."¹¹ "An artist should know something about almost everything and be able to represent almost anything. . . . I worked at it harder than necessary just to please myself."¹²

¹Charles Banks Wilson, *Search for the Purebloods* (Norman: University of Oklahoma Press, 1983), p. 1.

²David C. Hunt, *The Lithographs of Charles Banks Wilson* (Norman: University of Oklahoma Press, 1989), p. 5

³*Ibid*, p. 9.

⁴*Ibid*, p. 5.

⁵Wilson, p. 1.

⁶Charles Cagle, *An Oklahoma Portrait, Charles Banks Wilson* (Tulsa, OK: Thomas Gilcrease Museum Association Publishers, 1989), p. 4.

⁷Carter, Joe, *Will Rogers Brochure*, Will Rogers Memorial Commission, Will Rogers Heritage Trust, Inc., 1979(?).

⁸Wilson, p. 8.

⁹Wilson, p. 2.

¹⁰Wilson, p. ix.

¹¹Hunt, p. 3.

¹²Cagle, p. 36.

Works in Gilcrease Collection: 12 oils, 1 watercolor, 1 tempera, 1 acrylic, 14 lithographs.

Portrait of Thomas Gilcrease. (acrylic). 1958. 40 x 32.

Green Corn Ceremony of the Senecas, oil, 19½ x 39_ in.

Green Corn Ceremony of the Senecas-Dividing the Offering, oil, 19 ½ x 38_ in.

Study of Jim Thorpe, oil, 15¾ x 9 in.

Study of Will Rogers, oil, 15¼ x 7½ in.

James C. Webber, Delaware Chief, oil, 36 x 23 in.

Oklahoma Melody. 1943, oil, 14 x 11 in.

Montana Grandson, 1942, oil, 13 x 19 in.

Shawnee Ribbon Bets, 1948 oil, 20 x 28 in.

Pow Wow Afternoon, 1947, oil, 22 x 26 in.

Pow Wow Afternoon, oil, 14 x 11 in. “The patterns of the tents dominated the campgrounds, canvas tents replacing the tipis of long ago. Few activities were scheduled in the heat of the day. Dancers lazed about, old men traded songs, and women cooked; many campers, not just the young, headed for the swimming hole on the river nearby.”¹³

Ceremonial - Some Come Just to Watch, 2001, oil, “Wilson’s engaging composition reveals three tiers of figures. The first and most distant figures are those participating in the dance, in the shadows of the structure. The next tier is comprised of interested onlookers, adults seated on benches that surround the shelter. Finally are the figures in the foreground, children and dogs, who a with any community gathering, are joyfully orbiting the main event. The composition is distinctive also in Wilson’s use of the rusty, corrugated roof as the weighty aspect, while the airy sides of the building open to the distance behind. In more traditional compositions, the solid element would be in the center, with perhaps a cloud-filled sky above, By this reversal, Wilson has created a more intimate space, inviting the viewer to be a part of the event.”¹⁴

Quapaw Powwow, oil.

¹³Hunt, p. 98.

¹⁴Anne Morand, *Gilcrease Museum Association Members Newsletter*, July/August 2002, p. 6.

CARL FERDINAND WIMAR (1828-1862)

Biographical Information: Born in Sieberg, Germany, Wimar came to St. Louis with his parents in 1843. He was fifteen years old. Romantic German notions of the West that he learned in the fatherland colored Wimar's vision of frontier. Carl Wimar had a brief but productive career. In 1862, he died of tuberculosis.

Art Education and Influences: In St. Louis he was an apprentice to A. C. Welgus where he learned to do house signs, coach painting, gilding, and lettering. Next, he studied under Leon Pomarede. They went on sketching trips to develop material for a panorama. Five thousand feet of canvas opened in St. Louis in 1879. These scenes would be influential in his later paintings of Missouri River landscape. In fall 1852, he returned to Germany to study history painting in Dusseldorf. There Emanuel Leutze influenced him.

Style and Characteristics: He painted prairie fires, Indian Encampments, war dances. Charlie Russell admired Wimar's gorgeous red sunsets and silvery moonlit rivers, an opalescent glow can be seen in many of his paintings.¹

Subject Matter: Wimar's scenes of Indian Life and dramatic portrayals of the conflict between Native Americans and pioneers helped establish many of the myths of the American West that prevail today. He was frequently referred to as the "Indian Painter." He looked Indian with wavy long black hair. He even wore buckskins and liked to play the part.

Artistic Commentary: Carl Wimar viewed the Great West as a paradoxical mixture of realistic experience and a mythical expression.

Works in Gilcrease Collection: 9 oils, 1 lithograph. Archival collection includes 8 original letters written in German by Carl Wimar.

Attack on the Emigrant Train, oil, 37 x 52 in.

Buffalo Crossing the Platte, 1859, oil, 16 x 30 in.

Buffalo Hunt, 1861, oil, 22 x 33 in.

Buffalo. 1861, oil, 11 x 16 in.

Indian Campfire by Moonlight, oil, 12 x 14 in.

Portrait of Mandan Man, oil, 25 x 28 in.

Indian Encampment on Big Bend of Missouri River, 1860, oil on canvas, 25 x 49 in. "Wimar spent the night at this spot on the Great Missouri. As an artist he substituted a group of Indians and dramatic lighting to create a metaphor for the passing of an era. He sketched the grand vista that lay before him. In the finished painting Wimar put middle ground, the level plain between the river and the Channels into deep shadow, as well as the pine covered ravine to the left. These areas contrast with the reddish-yellow glow of a broad sky illumined by the setting sun on the horizon. Foreground--A group of Plains Indians have tethered their horses for the night and gather around the light of an evening fire. Beyond grazing horses a lone sentry seated at the edge of a hill, gazes out across the landscape. A mounted warrior arrives at the scene, while another bundled in a striped Capote and carrying a long feathered lance, has already dismounted and hurries to join the others around the fire."²

¹Peter H. Hassrick, *Treasures of the Old West: Paintings and Sculpture from the Thomas Gilcrease Institute of American History and Art*, (Tulsa: Thomas Gilcrease Museum Association, 1994), p. 104

²Rick Stewart, Joseph Ketner and Angela Miller, *Carl Wimar, Chronicler of Missouri River Frontier*, (Fort Worth: Amon Carter, 1991), p. 153.

WAYNE E. WOLFE (1945-)

Biographical Information: Wayne E. Wolfe was born 1945 in Kansas City, MO. His father Byron Wolfe was a commercial artist. Wayne attended the University of Kansas majoring in journalism. After a term in the army, he held various jobs ranging from selling time for a radio station to supervising publications for the Chamber of Commerce.¹

Art Education and Influences: He had no formal art training. In December 1973, short of cash, he did some paintings for Christmas presents and the recipients were impressed. Inspired by their response, he started painting from photographs and sold his paintings at sidewalk art shows. He began corresponding with Bob Lougheed an artist whom he met at an art show at the Shriver Gallery then located in Kansas City, MO. Lougheed invited him to join an informal gathering of artists to paint a church on location in Golden, NM. Wolfe later moved to Santa Fe where he received instructions from Lougheed and Tom Lovell and other accomplished artists living in the area. He learned to paint landscapes from life.²

Style and Characteristics: Realistic landscape painter of western mountains and scenes.³

Subject Matter: Representational landscape painter of western mountains.⁴

Quote by Artist: "When you paint from nature you find about a million things to depict, more than you could ever invent in the studio. Mother Nature does 90 percent of the work for you. All you have to do is move a little real estate in designing pictures and you come up with some crackerjacks."⁵

Works in Gilcrease collection: 1 oil.

Big Country, oil, 1990.

¹Nancy Ellis, "Wayne E. Wolfe," *Western Art Digest*, May/June, 1986, p. 102

²*Ibid*, p. 103

³Peggy & Harold Samuels, *Contemporary Western Artists* (n.p.: Southwest Art Publishing, 1982), p. 584

⁴*Ibid*, p. 584.

⁵*Ibid*, p. 584.

CARL WOODRING (1920-1985)

Wasaba Shinga

(Little Bear)

Biographical Information: Carl Woodring, of Osage ancestry, was born in Arkansas City, KS and reared in Pawhuska, OK. After completing his education he worked as an architectural engineer in Tulsa. He began painting in 1956 at the urging of his friend Acee Blue Eagle who tutored him. Aside from his painting he worked some in sculpting. In the Philbrook American Indian Annual in 1960 he won more prizes than any artist ever had in the show. He was also an Osage dancer of some note. He died June 23, 1985 in Charlotte, NC.

Art Education and Influences: He was mostly selftaught, but was also tutored by Acee Blue Eagle.

Style and Characteristics: "For organization he relies mainly upon juxtaposition of darks and lights, balancing areas of well modulated color. While Woodring's compositions are taking on an appearance which might be superficially construed as completely contemporary, they retain basic pre-modern elements and techniques which authenticate them as Indian."¹ He prefers to work with tempera.

Subject Matter: "He paints traditional Indian scenes, purely abstract themes, decorative designs, and murals."²

¹Dorothy Dunn, *American Indian Painting of The Southwest and Plains Areas*. (Santa Fe: University of New Mexico Press, 1968), p. 354.

²Bill Harmon, "Artist," *Oklahoma's Orbit*, Sunday June 9, 1963, p. 8-9.

GEORGE HAND WRIGHT (1872-1951)

Biographical Information: George Hand Wright was born August 6, 1872 in Fox Chase ,PA. In 1929 he was living in New York City. He was one of the founders of the artists' colony of Westport, CT. As an illustrator, he was a weekly contributor to the *Saturday Evening Post*. He died in March 14, 1951 in Westport, CT.¹

Art Education and Influences: He studied in Philadelphia at the Pennsylvania Academy of Fine Arts and the Spring Garden Institute.²

Subject matter: Genre Painting.

Works in Gilcrease Collection: 1 oil.

Going To and From the Seashore, oil, 25½ x 41¼.

¹www.askart.com

²Glenn Opitz, ed., Mantle Fielding's, Dictionary of American Painters, Sculptors and Engravers (Poughkespie, NY: Apollo Books, 1984), p.1032.

N. C. WYETH (1882-1945)

Biographical Information: Newell Convers Wyeth was born on October 22, 1882, in Needham, MA. Wyeth's father, a farmer, was opposed to art, but at the urgings of his wife, he consented to let Wyeth attend drafting school, which he thought more practical than art. From there, Wyeth moved on to art schools. Even before he graduated from Pyle's school, he was rarely without a commission, but his place as an illustrator was firmly established when he did the drawings for *Treasure Island*. He married and established a home in Chadds Ford, PA. From his five children and their spouses, he established a dynasty of artists that is without equal.¹ Around 1909, he stopped painting the West, saying it appealed only to the boy in him and turned to Colonial America, Medieval England, and the Bible. Especially the last ten years of his life, he tried to become a fine art painter rather than an illustrator by trying endless styles, but he never felt he was successful. He was also a writer of short stories and an art teacher. October 19, 1945, exactly 45 years after he boarded a train to Wilmington to see Pyle, he and his grandson were killed at an ungarded railway crossing two miles from his home in Chadds Ford.

Art Education and Influences: Wyeth attended two art schools before studying with W. C. Reed, a successful illustrator, who stressed the importance of painting from memory. However, the teacher and illustrator who influenced him the most was Howard Pyle (George Rogers Clark on His Way to Kaskaskia, in the Gilcrease collection.) Pyle took no more than twenty students and charged only for supplies and a share of the studio rental. Wyeth's natural talent flourished under the demanding standards of Pyle. By the time he graduated, Wyeth was financially independent. Pyle thought Wyeth should go West which proved to be another mayor influence, especially on his early work.²

Style and Characteristics: Beyond realism describes Wyeth because he captures emotions and actions so well.³ He draws exceptionally well and works well in all media. Preferring oil on a large canvas, he was an energetic painter, who often finished an illustration in one day. His paintings often show dramatic lighting effects and an interesting point of view. He also preferred to work from memory and seemed to have an innate sense of composition. His last works are stylistically inconsistent because he was striving to be a fine art painter and tried most of the "isms" in art.⁴

Subject Matter: Producing over 4,000 drawings, paintings, and murals, Wyeth's subject matter is endless. Douglas Allen uses the following groupings in his table of contents: N.C.'s West, The Indian in His Solitude, Brandywine Country, Religious Painting, The Classics, From Blackbeard to St. Nick, Commercial Art, Murals, Lunettes, and the Triptych, and Easel Painting.⁵

Artistic Commentary: Gene Harris, curator at Brandywine Museum, states: "His technical ability was enormous; he was in thorough command of his media, oil on canvas, and painted with gusto reflecting his strong personality. His landscapes and still-lives are often wonderful works that reflect his abiding passion for the land and simple things intensely observed and rendered."⁶

¹Susan Hallsten McGarry and Charles R. Anderson, "An American Vision: Three Generations of Wyeth Art, *Southwest Art*, October, 1987, pp. 57-63.

²Douglas Allen and Douglas Allen, Jr., *N. C. Wyeth: The Collected, Paintings, Illustrations and Murals* (New York: Crown Publishers, Inc., 1972), p.

³McGarry, p. 57.

⁴Gene Harris, *N. C. Wyeth's Wild West* (Chadds Ford, PA: Brandywine River Museum, 1990), p. ?.

⁵Allen, Table of Contents.

⁶Harris, p.12.

Quote by Artist: "Every illustration or painting, I have made has been done from the imagination or the memory. However, I have constantly studied from the figure, from animals, and from landscape, and have especially stressed the training of my memory."⁷

Works in the Gilcrease Collection: 4 oils.

The James Gang, oil on canvas, 25 x 42. In this painting, Wyeth establishes an interesting comparison between the horses and the men. The color of the three horses, black, brown, and white, is duplicated in the clothing of the three men. Each corresponding pair, man and horse, are looking in the same direction. The horses are unbridled and relaxed while the men are holding guns and tense. The horses are in the sunny open area while the men are among the dark trees. Even if the viewer knows nothing about the James brothers, it is obvious these men are being hunted.

The Water Burial, 1906, oil on canvas, 24 x 38. There is no record that Native Americans practiced water burial. The ones pictured are a composite of Woodland and Plains.

Song of the Eagle That Mates With the Storm, 1916, oil on canvas, 40 x 32. This painting illustrated the poem, "The Wild Woman's Lullaby," by Constance Lindsay Skinner, printed in Scribners, December, 1916.

⁷Allen, p. 174.

ALFREDO ZALCE (1908-2003)

Biographical Information: Alfredo Zalce was born in Patzcuaro, Mexico, in 1908. Both his parents were photographers and encouraged his artistic abilities. In his 75-year career he pursued almost every aesthetic media—painting, printmaking, sculpting and jewelry making.

Art Education and Influences: Zalce attended the Escuela Nacional de Bellas Artes which taught traditional art, but Zalce developed his own artistic regional style. He established a painting school in Taxco and while working for the Mexican Secretariat of Public Education he began painting al fresco murals for public schools. He grew up during the violent Mexican revolution and his murals and prints often depicted the changes and struggles taking place during his lifetime. He joined other artists, including Leopoldo Mendez, Pablo O'Higgins and Fernando Gamboa to form the League of Revolutionary Writers and Artists. He was a contemporary of Diego Rivera, Freda Kahlo, Jose Clemente Orozco, and shared their political beliefs.

Style and Characteristics: Zalce was one of Mexico's great mural painters. One of his best-known murals is in the Governor's palace in Morelia -- a dramatic scene of heroes of the war that freed Mexico from Spain. A number of smaller murals line the hallways where people stand in line. "Alfredo said he wanted the people to have something to think about when they were bored."¹ Although his work is considered to be in the School of Mexican expressionism, he allowed himself to break away from prescribed schools of thought. Zalce sought out artists and groups with political agendas and made his linoleum and woodcut prints in a small shop in Mexico City.

Subject Matter: Zalce's heritage and cultural identity allowed him to accurately depict the political scene of Mexico during his lifetime and illustrated the corruption and injustice of the government and the conditions in his country.² His murals emphasized the history of Mexico.

Artistic Commentary: Zalce "believed that by making art about the people he was making art for the people, and that, through art, he could awaken them to the political realities that surrounded them"³

Works in Gilcrease Collection: 1 oil, 1 watercolor, 1 pastel

Mercado de Flores, oil painting

Rocks and Leaves, watercolor painting

Janitzio Island, Lake Parzcuaro, pastel drawing

¹Blanchard, Speer and Teders, "The Art of Alfredo Zalce", *The Grapevine Newsletter*, December 2007, Vol. XXX, No. 12

²Kelly Finegan, "The Art of Alfredo Zalce", *Journal of Gilcrease Museum*, Vol. XV, 2, p. 43

³Finegan, p. 45

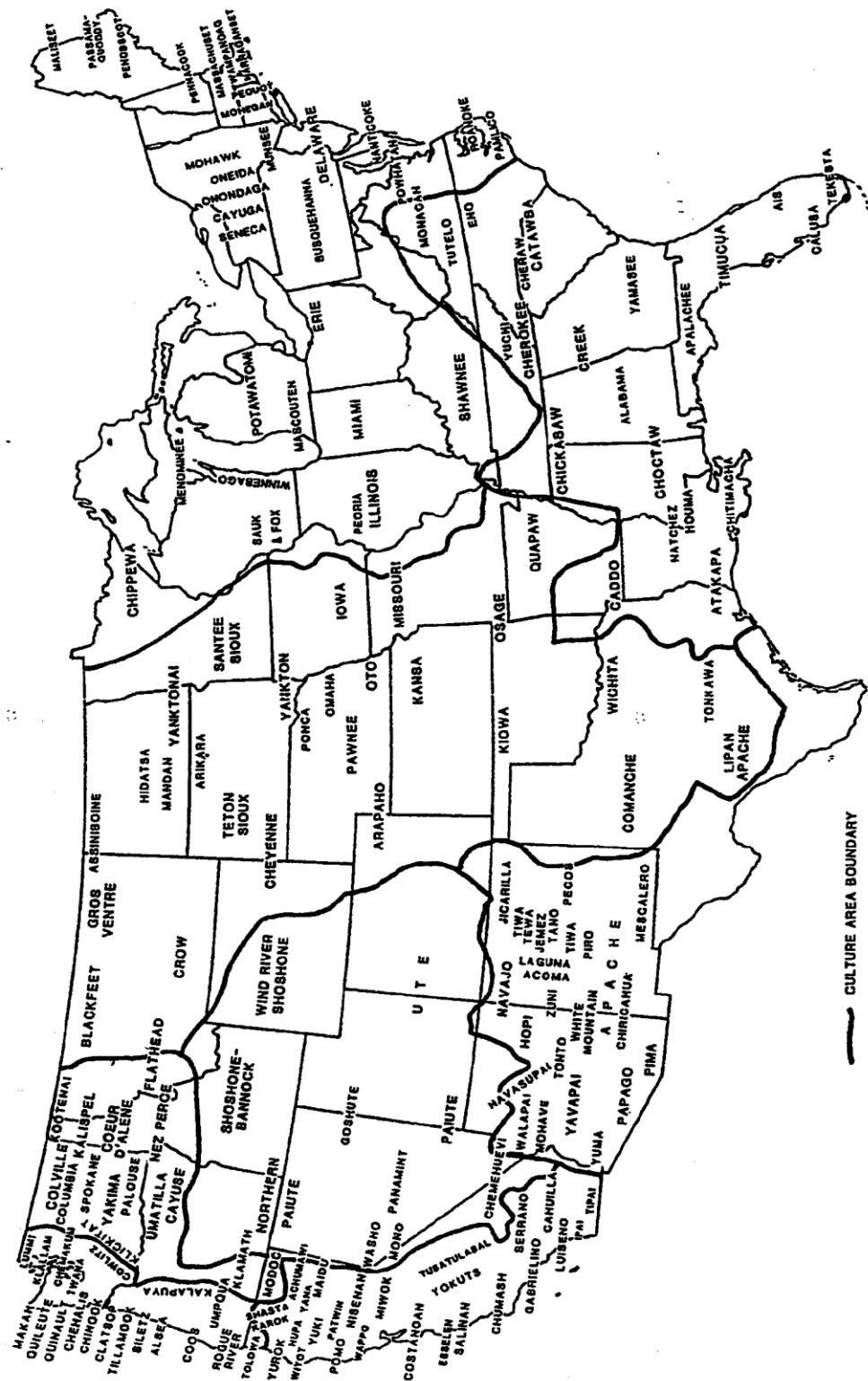
APPENDICES

APPENDIX A: Maps A:1 – A:10

APPENDIX B: Glossary B:1 – B:12

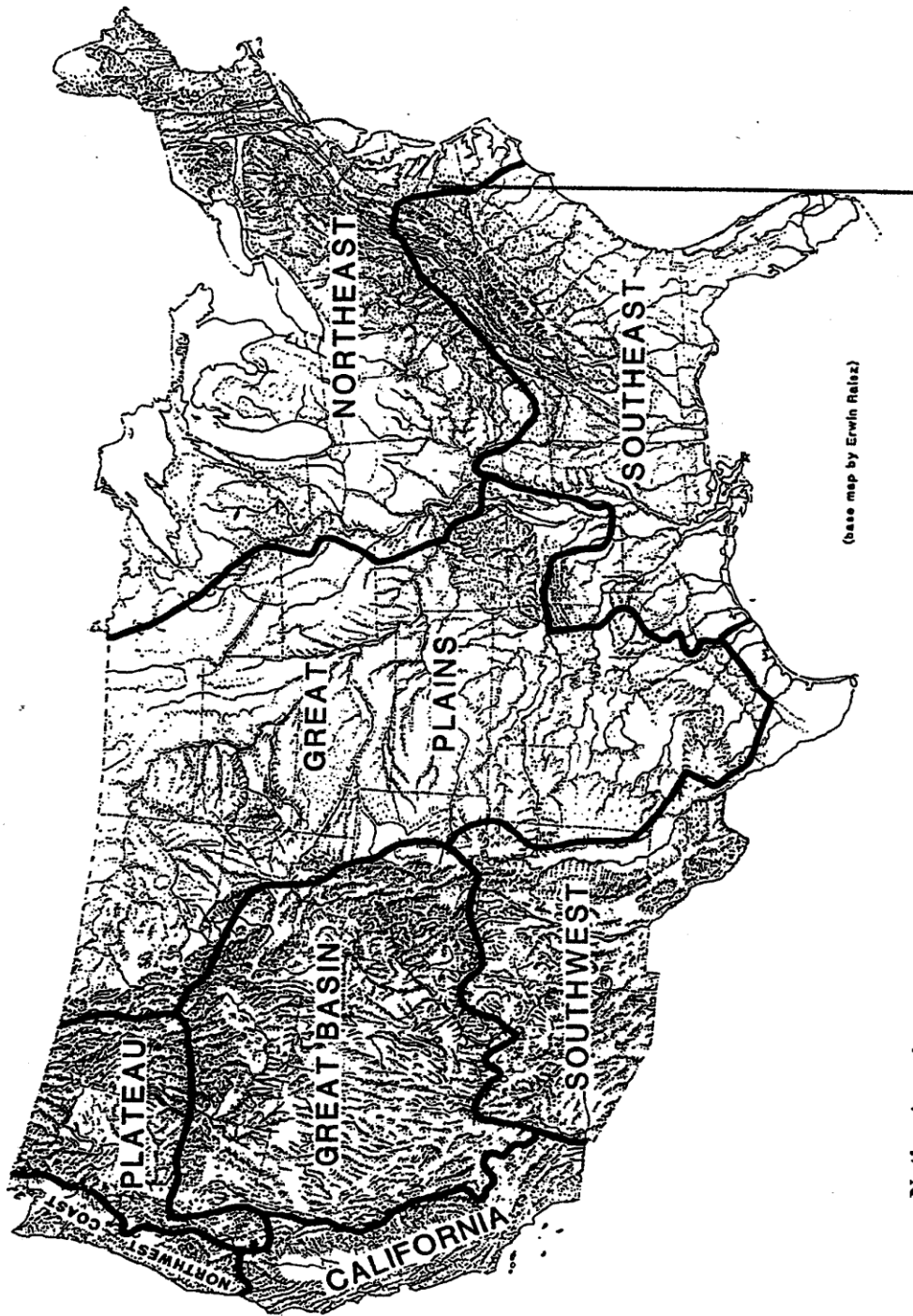
APPENDIX C: Chronology C:1 – C:13

APPENDIX D: Revisions List – D:1



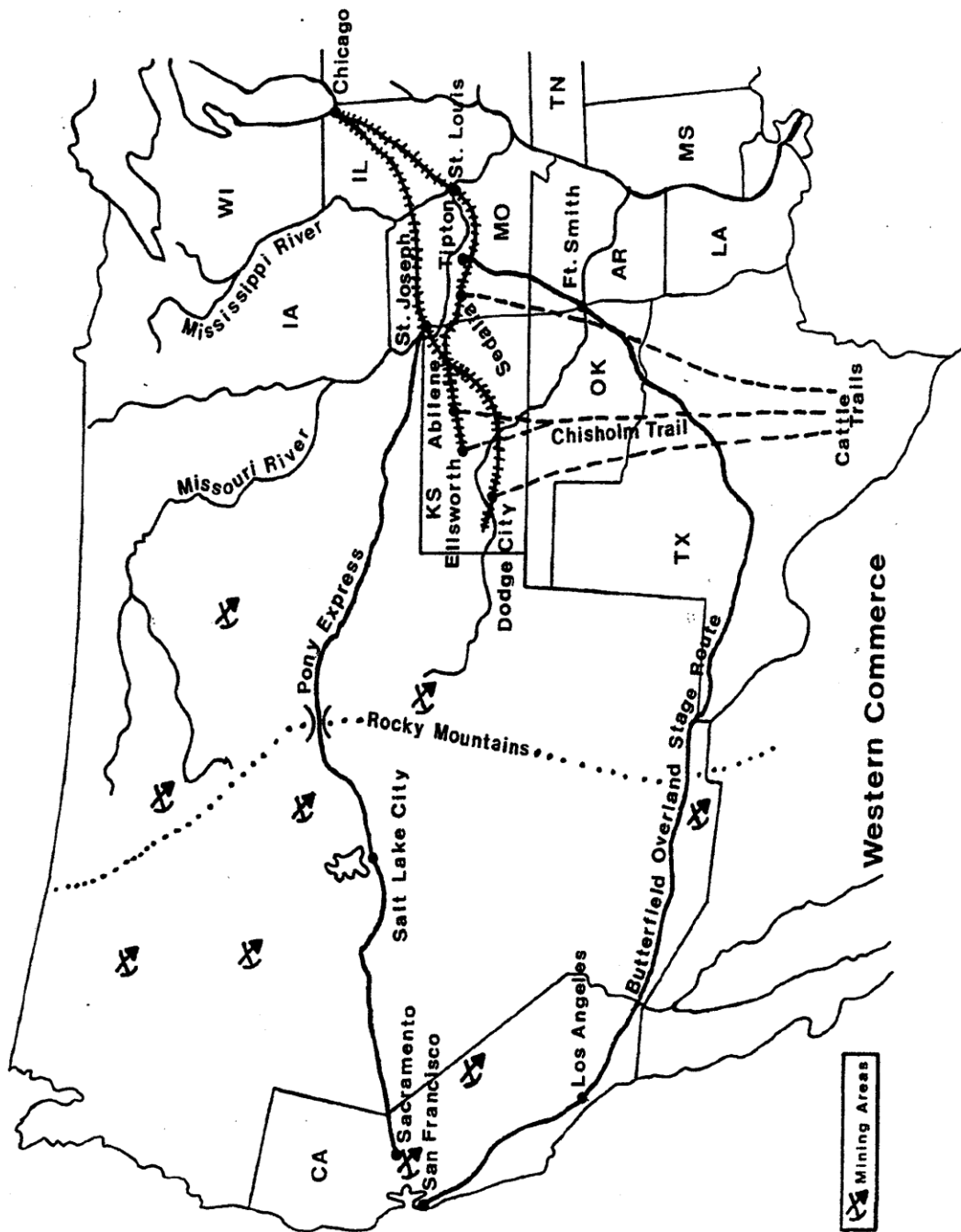
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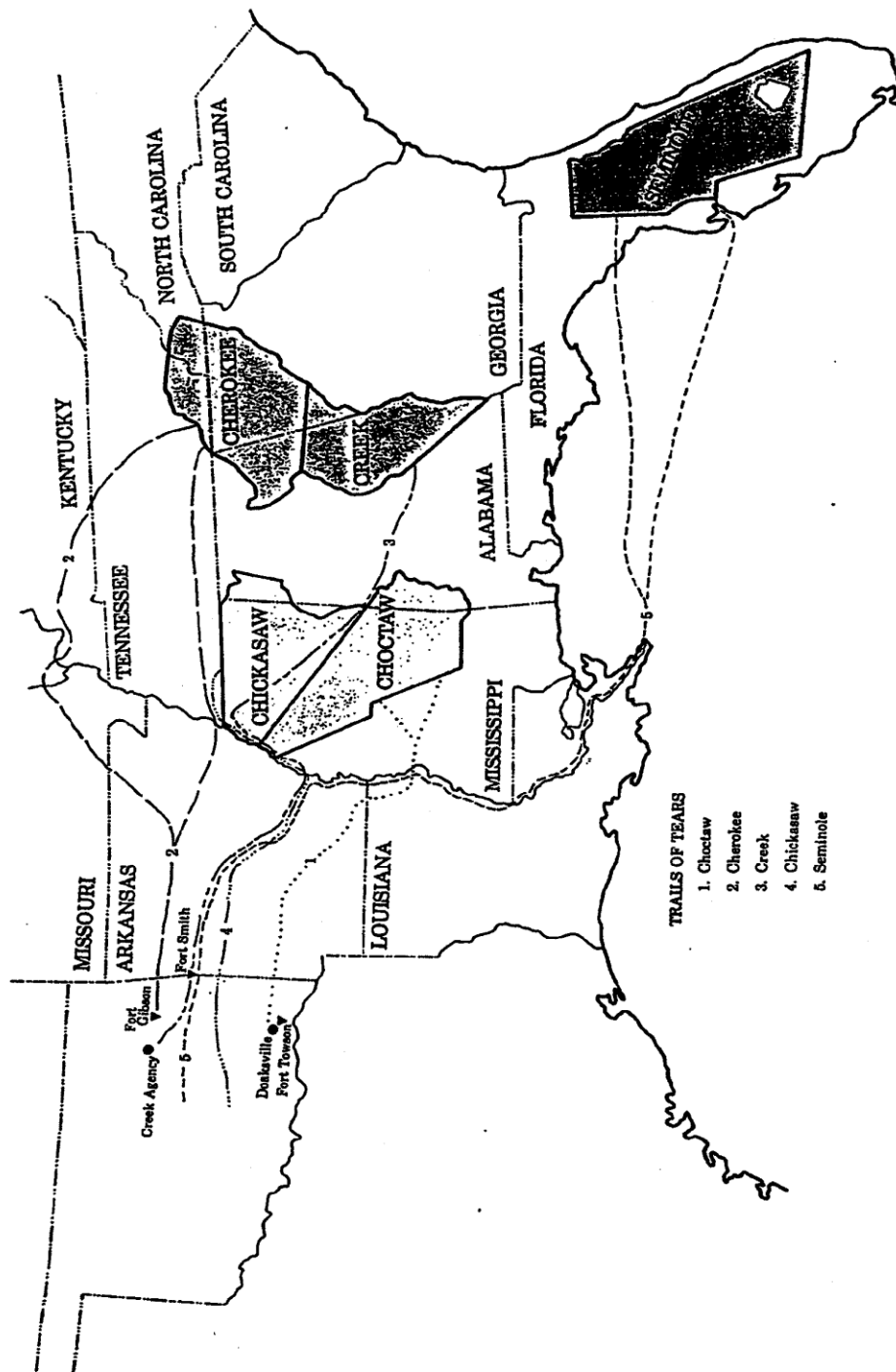
Tribal Locations



(base map by Erwin Raisz)

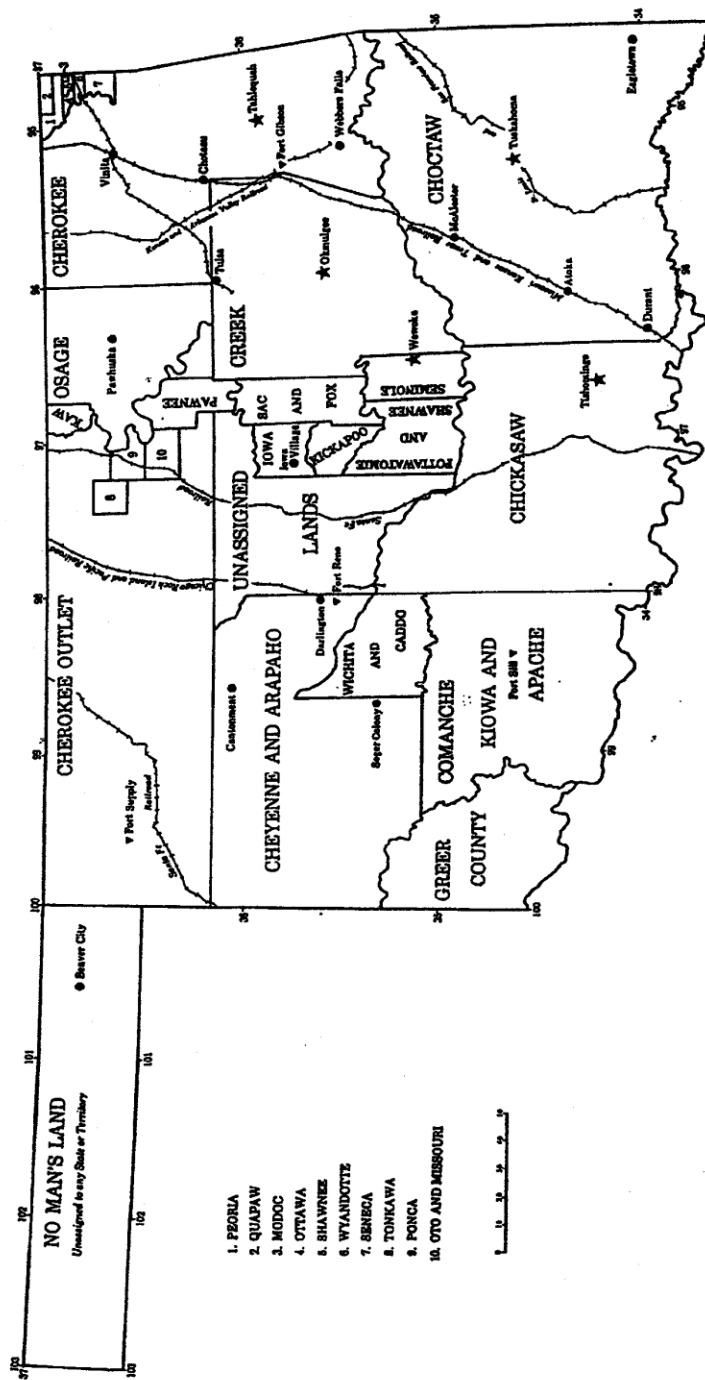
Native American Culture Areas



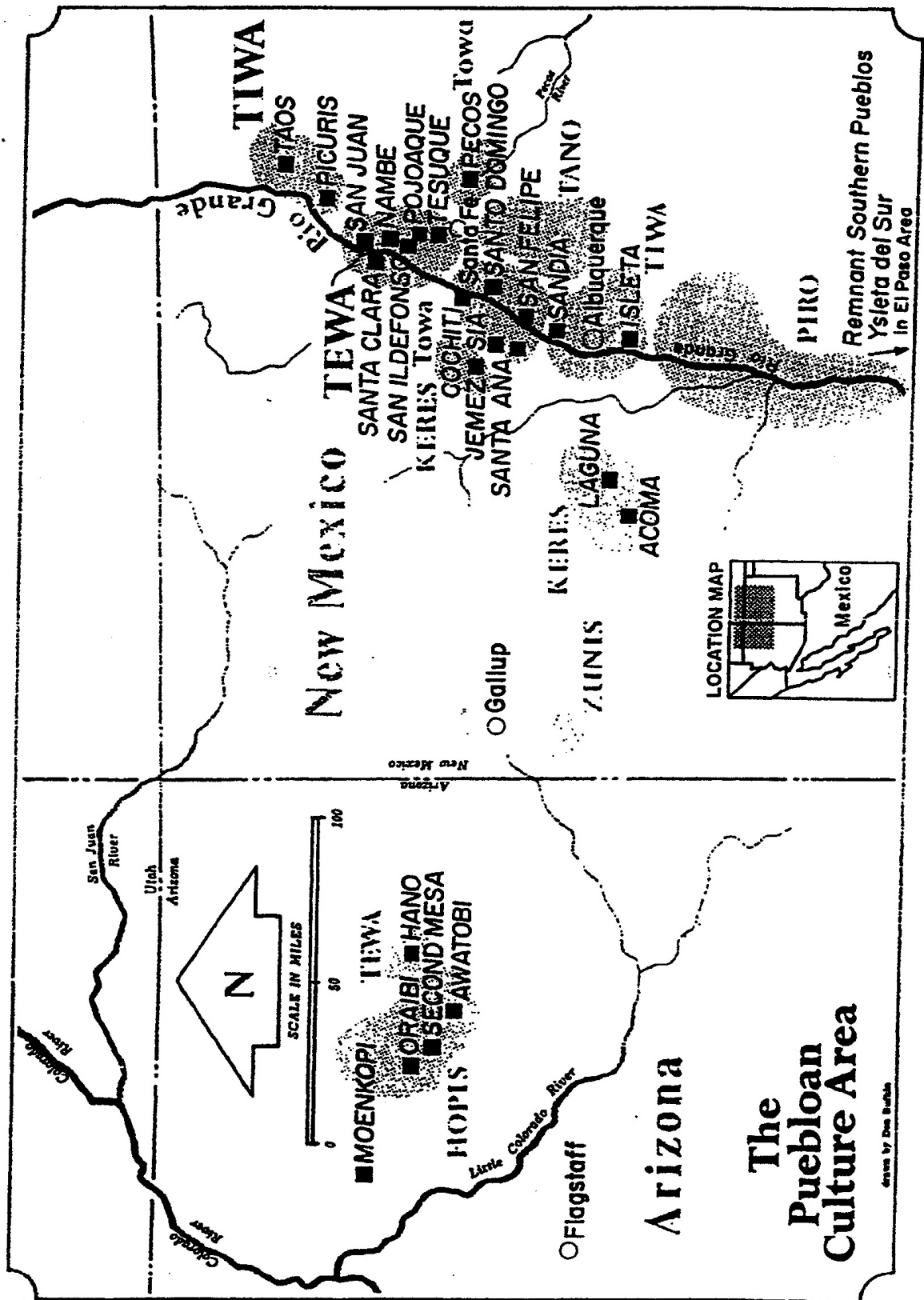


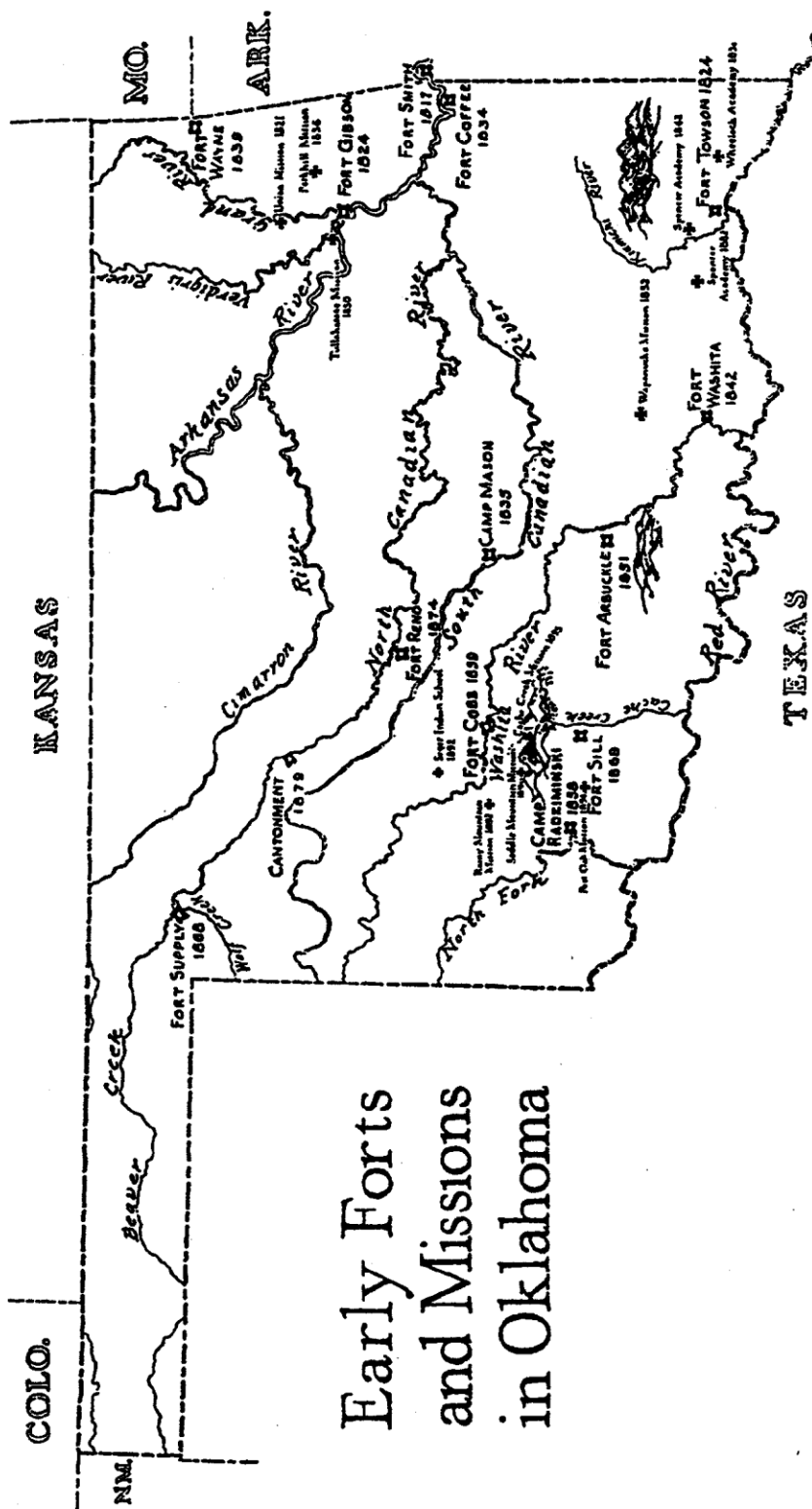
- TRAILS OF TEARS**
1. Choctaw
 2. Cherokee
 3. Creek
 4. Chickasaw
 5. Seminole

REMOVAL OF THE FIVE TRIBES
© 1976 by the University of Oklahoma Press



INDIAN TERRITORY, 1866-1869
© 1976 by the University of Oklahoma Press





Early Forts and Missions in Oklahoma

GLOSSARY

Abstraction A style of art, especially nonrepresentational, stressing formal relationships.

Acculturation Process of intercultural borrowing between diverse peoples resulting in blended cultural patterns.

Acoma Word that means "People of the white rock" and the name of their pueblo which was visited by Coronado in 1540. They are known for their pottery.

Acrylic Paints Colors based on synthetic resins; these colors are thinned with water, but when dry, the resin particles form a tough, flexible film that is impervious to water.

Advancing Color Any warm, strong or hot color that appears to come forward such as red.

Alla Prima A painting completed at one sitting giving the impression of strength and spontaneity.

Allegorical Painting Narrative art in symbolic form. It refers to a secondary meaning conveyed by symbols and allusions sometimes difficult to understand.

American Tonalism (1880-1915) Like the Impressionists, the tonalist is primarily interested in expressing mood of light and atmosphere in nature. They preferred to paint quiet times of day and seasons when there is a limited scale of colors.

Amulet Object worn to ward off evil.

Anasazi Navajo word meaning "the ancient ones," who are considered to be the ancestors of Pueblo people. For unknown reasons, they left their cliff dwellings in late 13th century.

Animalier Animal sculptor.

Anthropology Study of man.

Applique Decoration or ornamentation created by addition of clay fillets to surface of vessel before first firing.

Aqueous Paint containing water. Aqueous paints are watercolor, casein, tempera, and acrylic.

Archaeology Study of man in the past.

Archaic Cultural stage in the Americas before the introduction of agriculture.

Artifact Objects produced or shaped by human workmanship.

Atelier French term for an artist's studio or workshop.

Atlatl Aztec word meaning spear-thrower. Atlatls are throwing sticks that have a handle on one end and on the other a spur that fits into the pit or cup drilled into the basal end of a dart shaft. When the dart is thrown, the atlatl remains in the hand.

Awl Pointed tool for marking surfaces or piercing small holes. Native Americans made awls from bone.

Backstrap Loom A portable loom or telar de cintura used mostly by Mexican women. Named for the strap that is fitted around the woman's waist.

B. P. Denotes before present time, 1950 is the date used for present time.

Bannerstone Stone objects, referred to as bannerstones, boatstones, or atlatl weights, were attached to the distal end of the atlatl shaft to increase the force with which the spear was thrown.

Barbizon School Artists who transformed Western landscape painting, they were among the first to recognize and capture the changing colors of the seasons and the effects light playing on the landscape. The forest of Fontainebleau was the subject of many works.

Baroque A style of painting, sculpture, and architecture born in Rome-characterized by excessive light/shade, rich ornamentation, emotionalism, illusion and an increased use of color.

Basal Grinding The smoothing of the butt edges of stone points to prevent cutting of the binding

used in hafting.

Bas-relief Sculpture or carving in which the image is raised a few inches from a flat background to give a three-dimensional effect. French meaning low relief

Bighorn Bison Now-extinct mammal larger than and with longer horns than existing buffalo.

Binder A vehicle that holds pigment to form paint.

Bitumen Once used with paints, but it dries slowly causing cracking, bleeds through other colors and tends to darken and become opaque with age.

Blackware Beginning in early 20th century, New Mexico Pueblo Indians developed a distinctive black-on-black technique of pottery making.

Bloom A white or cloudy surface of aged varnish films caused by the presence of cracks that defuse light.

Blush Another white appearance in old paintings. May be caused by moisture. It is often confused with bloom.

Booger Mask Carved mask with exaggerated, often comical features; made by the Cherokees and worn in the Booger Dance during which tribal enemies are ridiculed. The name comes from the same European root as "bogeyman."

Bravura A term meaning bravery or skill, used to describe technical virtuosity, often implying daring and vigorous brushwork.

Brushwork A general term for the style in which paint is applied; it is regarded as an important aspect of the artist's *handwriting*.

Buckskin Softened deerskin. To make it pliable, the plains Indians rubbed it with a mixture of softened brains and liver.

Buffalo Soldier Term used for black soldiers in the post-Civil War period.

Bull Boat A boat with little draft and made of bull buffalo hides and a few willow poles as a frame. Usually round in shape, it could be pulled or paddled and steered with poles.

Bultos Religious carving, usually done in the round.

Bunkie Term first used by soldiers during Plains Indian wars. It means bunkmate or "buddy." Also spelled *bunkey*.

Burnish To polish and to give a rich, glowing sheen to ceramic objects by rubbing the surface with a stone, piece of wood, or bone before firing.

CAA Cowboy Artist of America founded in 1965.

Capote Coat made from a blanket worn by mountain men. Usually hooded, buttoned or closed with a belt.

Carbon 14 Dating A small but definite amount of the radioactive isotope C 14 is found in all living things. On death, it disintegrates at a know rate. Since the remaining C14 in any specimen can be measured, any organic material, such as textiles, burnt bone, etc. can be dated. A carbon date is given as B.P.

Card In weaving, to comb and straighten thread-like hairs of fiber.

Cartoon A preparatory design, drawing or painting.

Catlinite A soft, orange-red stone named after George Catlin. It was used to carve pipes and other objects.

Charniso Yellow colored shrub that grows in semi-arid areas of the Southwest.

Chert An impure flint.

Chiaroscuro (bright/dark) The dramatic use of light and shade and the contrast between them to create the illusion of depth and space.

Chromolithography Technique of making multicolor lithographs by using a different stone or plate for each color.

Cinco de Mayo Celebration of Mexico's victory over France in 1862

Cochineal Tiny insects that live on cactus. The females are boiled to make red dye.

Composition Organization or grouping of the different parts of a work of art to achieve a unified whole.. **Counting Coup** To show bravery, usually by touching the enemy with hand or coup stick; however, another must witness deed. Entitled the warrior to wear an eagle feather in his hair; but without coup, he couldn't speak in council.

Cradle Board Native American baby's cradle usually made of leather with an extension of wood or reed to protect the head. Designs varied from tribe to tribe.

Cubism Movement in modern art that emphasized the geometrical depiction of natural forms.

Culture The way in which the members of a human group live, think, act, create, and manufacture tools and products.

Diffusion The transference of elements of culture from one society to another.

Diptych A painting or altarpiece consisting of two parts.

Dog Soldiers Military society of the Southern Cheyenne.

Dry Brush A painting technique, dragging a very dry brush (little paint) over the surface leaving a soft, broken tone. Also called scumbling.

Earspools or Earplugs Round disks or spool-shaped ornaments inserted through a hole in the earlobe.

Earth Pigments The pigments originate as minerals, ores, or sedimentary deposits. Examples: yellow ochre, sienna, burnt sienna, umber, burnt umber, iron oxide, etc.

Egg Tempera Powdered color mixed with egg yolk thinned with water. The most common paint used for easel paintings until the late 15th century.

Engraving To create a line or image by incision on wood or metal. The printing of an engraving is a mechanical operation.

Etching Consists of drawing with a fine steel point or needle on a soot-blackened metal plate which has been coated with a ground of acid-resisting wax or varnish. The plate is subsequently immersed in an acid bath, which bites out or etches the exposed lines.

Ethnic Art Produced by members of tribal societies primarily for the use of members of other groups. Forms and decorations tend to be a mixture of native traditions and foreign expectations.

Ethnology Deals chiefly with the comparative and analytical study of cultures.

Expressionism A manner of art in which forms derived from nature are distorted or exaggerated. Colors are intensified for emotion or expressive purpose.

Eyedazzler Navajo weaving style begun in last quarter of 19th century, largely as a result of the influence of the serrated-diamond style of Rio Grande/Salttillo weaving and the introduction of multiple colors of bright synthetic dyes.

False Face Mask worn by members of the False Face Society of the Iroquois, representing a legendary being. They are carved from a living tree and are believed to give the wearer healing powers. The False Face Dance is performed to heal the sick.

Filigree Delicate and intricate ornamental surface work made with fine twisted wire.

Flaked Stone Tool A tool or weapon made by the process of *flaking*, the removal of chips of stone usually from chunks of flint, chert, or obsidian. In *percussion-flaking*, the chips are removed by striking with a tool, usually a flaker of stone, bone, or wood. In *pressure-flaking*, the chips are removed by applying pressure with a softer tool, usually of bone or antler.

Fluted Groove or channel, particularly of a Paleo-Indian projectile point.

Fresco Painting on fresh plaster with color pigments dissolved in water.

Frieze An ornamental band that runs around a building usually on the exterior and often sculpted in bas-relief.

Genre A painting depicting happenings of everyday life.

Gesso A fine plaster often used to prime a canvas so that the surface is ready to be painted. It imparts a distinctly characteristic quality to colors painted over it.

Ghost Dance Associated with the Paiute prophet, Wovoka (Jack Wilson); in a vision he was given songs and dances that would return the land to the Native Americans, renew the dwindling buffalo herds, and make the white people disappear. Adopted by the Sioux, their dances led to white hysteria and the perhaps the massacre at Wounded Knee.

Ghost Shirt Lakota addition in 1890 to the Ghost Dance. The shirt was believed to protect the wearer from danger, even bullets.

Glaze To apply a semi-transparent color to a painted surface or color to modify effect. In pottery, a coating on ceramic that may add color or be clear and also prevents the clay from absorbing water.

Glyph Pictorial symbol used like writing in Mesoamerica since Olmec times.

Gorget Armor ornament worn over the chest and perforated for attaching to clothing or suspending on a cord or chain.

Gouche Opaque watercolors mixed with chalk or a preparation of gum. Easily handled it produces a mat finish and bright color effects.

Green Corn Dance Important annual ceremony of Creeks, Cherokees, and other Southern tribes. Lasting 8 days, the ceremony was a time of renewing the spirit and making new possessions. (Also *green corn ceremony, feast, or festival.*)

Grisaille A painting in shades of gray. Usually a value study.

Ground The prepared painting surface of gesso.

Gum Arabic A natural gum obtained from various species of acacia native to North America and North Africa. It is traditionally the binder used in making water color paints.

Gum Tragacanth A binding agent.

Historic Refers to the time when man left written records.

Hogan Eight sided home of the Navajo, door always faces East.

Hoop & Stick Game Universal Native American game played in many different ways.

Hudson River School (1820s-1880s) A name applied later; it may be regarded as the first American movement. They specialized in the grandeur of landscape, and they were pioneers in showing America's vast, natural and unspoiled beauty.

Hue The name of a color.

Huipil Blouse made of two woven rectangles and often embroidered.

Icon A symbolic image.

Impasto Particularly thick or heavy application of paint showing marks of brush, palette knife, or other tool of application. It is suited only to oils and certain forms of acrylic. VanGogh is an example of an impasto painter.

Impressionism Paintings that depict objects by means of dabs or strokes of primary unmixed colors in order to simulate actual reflected light and the eye blends at a distance.

Incising Method of pottery decoration, achieved by using a pointed instrument to cut or scratch lines on the surface of a ceramic, wood, stone, or metal vessel.

Indian Mainstream Art Produced by artist who happen to be Indian; sometimes relates to their ancestry, but the style does not.

Inkle Loom A very narrow loom usually made of wood.

Kachina A spirit, a masked dancer, or a doll representing the spirit associated with the Hopi, Zuni, and other Pueblo religions. Now, the dolls are also made for tourists.

Keelboat The primary transportation in the early 19th Century. Named for its heavy timber keel and unlike the flatboat could go upstream by sailing, poling, bushwhacking (pulling on bushes and trees) or towing by men on shore (cordelling)

Kinnikinnick Smoking tobacco used by Indians that was made of tobacco and other ingredients. Since it was often used in ceremonies, it was an important trade item.

Kiva Underground circular chamber of Pueblo Indians used by men only. Kivas are entered by a ladder and used for social, political, and religious gatherings.

Koshare Among Pueblo Indians, a clown figure at ceremonies.

Labret Ornamental plug worn in the lower lip.

Lance Weapon with a long shaft and a sharp point of stone or steel intended for ramming into an animal, not throwing. A thrown weapon is a spear.

Limners In American usage, it refers to those untrained early American portraitists in the 1600/1700s who lacked technical competence, but possessed a strong sense of observation and imagination.

Lithic Stone.

Lithography A method of printing from a prepared flat stone or metal or plastic plate. A drawing is made on the stone or plate with a greasy crayon and then washed with water. When ink is applied it sticks to the greasy drawing but runs off the wet surface allowing a print to be made of the drawing. The artist then covers the plate with a sheet of paper and runs both through a press under light pressure.

Long Walk The relocation of Navajos in 1864 from eastern Arizona and western New Mexico to a reservation at Bosque Redondo near Fort Sumner in eastern New Mexico. Hundreds of tribal members died during and after the march.

Lost Wax A process of casting metal, in which an object begins as a wax model. The model is covered with clay or some other material and allowed to dry. The mold is heated to melt and remove the wax model. Liquid metal is poured into the mold and spun or vented to prevent air bubbles. After cooling, the mold is opened, and the piece is cleaned and polished.

Luminism An effect obtained when light is visible through an outer layer of paint. Artists portrayed landscapes realistically, but with a heavenly, glowing effect: notions of transcendence, timelessness, and tranquility were evoked.

Maguey Common name of agave whose fibers were used by Indians for weaving and by whites to make slender ropes for fancy rope tricks. The maguey also yields liquors known as mescal and pulque.

Mahl Stick (also maul stick) A rigid cane or wooden rod with a rounded pod at one end. It is used to steady the hand while painting. It is held in the free hand with the padded tip resting on the canvas or other support.

Mammoth Extinct Pleistocene elephant with very long tusks that curve upward. The woolly mammoth was one variety.

Manifest Destiny The belief in divine sanction for territorial expansion of America.

Mano In the Southwest, a stone used to grind grain. (*Metate* is the bed stone.) In Spanish, it means *hand*.

Manta Dress of the Pueblo women.

Masks For centuries, cultures have created masks that represent animals, spirits, and other beings in rituals involving myth, mystery, and magic.

Mastodon Extinct species related to elephants with long teeth, differing from mammoths by their molar teeth. They were browsing animals, living in forested as well as grassland regions, hunted by Paleo-Indians.

Matte A dull non-reflective surface.

Medicine Bundle A Native American's sacred bundle usually made of animal skin containing sacred objects such as feathers, stones, etc. It could be for an entire tribe, and a keeper was assigned for its safekeeping, a sacred responsibility.

Medium or Media Material used by the artist to create a work of art: paint, pencil, wood, clay, etc.

Metate Large flat stone with a trough like basin for grinding corn and other grains. The grain is put into the basin and ground with the *mano*.

Metis A person who has a Canadian (French, Scottish, or British) father and a Native American mother.

Middle Distance The portion of a pictorial representation that lies between the foreground and background, also called middle ground.

Modeling In painting and drawing, the depiction of three-dimensional form by means of light and shadow.

Monochromatic Variations of a color, having various values or intensities of that color.

Mordant A chemical added to the dyestuff and water to help make the color stay.

Morada A building, meeting place of the Penitentes.

Motif A unit of design formed by combination of elements.

Mural A very large painting usually done on a wall or ceiling.

Nahautl The language of the Aztec Indian people who are from southern and central Mexico.

N.A. or N.A.D. National Academy of Design. Founded in New York in 1828. Only thirty-five artists at one time; honor to be chosen.

Native American Church The Native American Christian church centered on the Peyote ritual. Its adherents believe the ceremony helps to transcend the problems of adjustment in the white world. The ceremony is supervised by a priest known as the road man because he advocates the good, red road.

Naturalism Accurate and objective rendering rather than stylizing or applying intellectual and extraneous consideration, often used interchangeably with realism.

Neoclassicism Paintings, sculpture, and architecture based upon a revival of interest in classical concepts.

Obsidian Black volcanic glass used by Native Americans for arrow and spear points and found mainly from the Rockies west; it was a trade item to Eastern Native Americans.

Ocher Ferruginous clay or earth ranging from yellow to brown, used as a pigment. Red ocher (hematite) is very often used for ceremonial purposes.

Oeuvre A substantial body of work or lifework of an artist.

O-Kee-Pa Ceremony A four day ceremony that involved personal torture. Warriors were suspended by sticks that pierced the skin on their chests. Buffalo skulls were tied to them for added weight.

Olla A Spanish term used in the Southwest for a wide mouthed water jar.

Painterly An approach to form the opposite of linear. Painterly artists see in terms of areas of mass, light, and shade.

Palette A thin and usually oval or oblong board or tablet with a thumb hole at one end. Used by painters for holding and mixing colors.

Pan Indianism A movement among Indians to recognize common causes, beliefs, problems, etc. In art, it means a style than is not of any specific tribe.

Parfleche Rawhide, usually buffalo, with the hair off.

Parfleche Bag Usually made from buffalo rawhide and used for storage. It may be box or envelop in shape usually decorated with geometrical designs.

Patina Colored pigments applied to a sculptured surface.

Peace Medal Token of friendship given to Native American chiefs on important occasions such as signing treaties.

Pemmican Universal preserved food of Native Americans who lived on buffalo that was made from buffalo, jerked, pounded fine, and mixed with marrow fat and often dried berries.

Penitente Member of a Southwest Catholic sect that believes in self-flagellation and even a form of crucifixion as a path to salvation.

Pentimento The presence or emergence of earlier images, forms, or strokes that have been changed and painted over.

Petroglyph Engraving or painting images on pebbles, stones or rocks was a common art form in prehistoric years.

Peyote Spineless cactus that yields a hallucinogenic button.

Pictograph (picture writing) Ancient Native American painting on a rock wall or other surface, that shows gods, men, animals or religious symbols in a simple and stylized way.

Pigment A dry coloring matter of mineral, vegetable or animal origin in a form of a more or less fine powder possessing a specific color. **Pit House** These houses were usually built in shallow pits with a narrow passageway or ramp descending from the ground level. Built of poles and possibly covered with mats and reeds, then plastered with mud.

Plains Area generally between the Mississippi River and the Rocky Mountains, extending from southern Canada to northern Mexico.

Plains Indians Those Native American people who resided on the plains from ancient times and those who were forced onto the plains beginning around 1760 by the pressures of settlement, commerce, and war.

Plein-air Painting A painting executed outside as opposed to inside in a studio.

Polychromatic Using many colors.

Popol Vuh Sacred book of the Quiche Maya of highland Guatemala. The original was lost, but a Spanish translation is in the Newberry Library in Chicago.

Possibles Sack Bag carried by mountain men in which they kept belongings.

Potlatch Giveaway ceremony of principally the Tlingit, Haida, and other Northwest Coast Native Americans and considered part of their religious rites.

Potshard Fragment of broken pottery.

Prehistory The study of cultures before they had developed written records.

Projectile Point The point of any weapon such as a spear, harpoon, dart, arrow, or lance.

Pueblo Communal adobe, stone building, or group of buildings of the Native American of the Southwest.

Pulque Drink made from the fermented, milky juice of the maguey plant. In Aztec times only the elderly could drink it, and drunkenness was punished harshly.

Quetzal Tropical bird of Guatemala whose long, brilliant green tail feathers were highly prized and worn in headdresses and costumes.

Quetzalcoatl The feathered or plumed serpent god, one of the most widely venerated gods of Post-classic Mesoamerica.

Quillwork Method Native Americans used to decorate clothing and other items. Preceded the use of beads as decoration. Mostly done by women, the porcupine quills were softened, flatten (often with their teeth), dyed with vegetable dyes, and laced onto their clothing. Geometrical designs were mostly used.

Quiver Case for carrying arrows.

Rawhide Dehaired and cleaned hide. It is as flexible and workable as cloth when wet, but becomes hard and stiff when dry.

Reata Cowboy's rope of braided rawhide, usually 40 to 80 feet long.

Red River Cart Freight cart used along the Red River of the North in the mid-19th century. The one-piece wheels were cut from tree trunks, rarely greased, and could be heard from a long distance. With the wheels removed, the cart could be paddled across rivers and lakes.

Rendezvous Yearly prearranged meeting of the trappers, traders, and Native Americans during the years of 1825-1937.

Repousse Process of "pushing out" a design from the backside of a thin sheet of metal.

Retablo Painted or carved panel depicting a religious image.

Retreating Color A color that appears to recede or cool colors like blue. In general cool, devalued and neutral colors tend to retreat.

Ribbonwork Patchwork or applique in which silk ribbons are sewn in strips on a dress.

Romanticism Often called a rebellion against an overemphasis on reason in the arts. It stressed the essential goodness of human beings. Celebrates nature rather than civilization and values emotion and imagination over reason.

Sacred Bundle Collection of objects contained in a wrapper or bag, possessing protective powers and personal meaning to owner.

Sand Casting Process of making a mold of damp sand from the original model, then inserting a core and pouring a molten metal into the mold.

Sand Painting Religious ritual of primarily Navajos. Traditional designs are made from colored sand, powdered minerals, charcoal, pollen, cornmeal, leaves and flowers that are gathered in a ritualistic way. The painter works under the direction of the singer. The ritual often lasts for days and the painting is destroyed at end of the ceremony. It is also called dry *painting*.

Santo Religious image made by the Native Americans of Arizona, New Mexico and Mexico following the Spanish conquest. Used both in churches and homes. They were intensely venerated.

Scraper Stone implement used to remove fat from the under side of a skin, to smooth wood, to scrape leather, etc.

Seed Beads Small, multicolored, European glass beads.

Seven Cities Probably Zuni pueblos that were believed by the Spanish to be ancient cities of legendary wealth.

Sgraffito. (skra fē'tō) a method of producing a design on ceramics, murals, etc. by incising the outer coating of slip or glaze to reveal a ground of a different color

Shade Color produced by mixing a hue with black.

Shaman Religious practitioner or medicine man believed to be the human link between the living and the unseen world of gods, spirits, and ancestors, or the manifestations of natural forces.

Silkscreen or Serigraphy A stencil method of printmaking in which an image is imposed on a screen of silk or other fine mesh, with blank areas coated with an impermeable substance, and ink is forced through the mesh onto the printing surface.

Sipapu Southwest Native American's name for the small, circular pit in the floors of the early pit houses and later the kiva. The Native Americans believed that their original ancestors came up into the world through the sipapu.

Sketch Rough drawing of a composition or part of a composition which is made to work out problems of scale, composition, lighting, etc.

Slip Liquid clay used as a covering on ceramics, often adding color to the vessel. It is also used to attach other pieces of clay and to cast clay pieces from a mold.

Stelae (plural for stele) Columnar stone monuments erected and carved with records of historic or religious events.

Still Life A representation chiefly of inanimate objects, such as a painting of a bowl of fruit.

Stone Boiling Method of cooking by dropping hot stones or clay balls into a basket or container filled with a liquid and the things to be cooked.

Stroud Woolen cloth from England manufactured for trade with Indians.

Sun Dance Annual renewal ceremony among Plains Indians, and some Plateau and Great Basin Indians in which a vow was fulfilled to a sun deity. Lasting 8 to 12 days, the rituals involved drumming, singing, dancing and self-torture.

Support The support for the art work, paper, canvas, panels, etc.

Surrealism Fantastic or incongruous imagery in art or literature by means of unnatural juxtapositions and combinations.

Tint A hue mixed with white.

Thunderbird Powerful mythic bird of the upperworld.

Totem Pole Wooden post, carved and painted with a series of figures and symbols, having meaning with regard to tribal history and legends. Some totem poles stand alone; others are structural parts of a plank house. Northwest Coast Indians carved totem poles from cedar. Some Eastern tribes erected smaller poles for use in medicine lodges.

Trade Beads Beads widely used in bartering. Usually associated with glass beads imported after the arrival of Columbus.

Trail of Tears Forced removal and journey of the Cherokee from homelands in the East to Indian Territory in the winter of 1839, during freezing temperatures and snow. During the two trips, one earlier, about 4,000 Cherokees died, a quarter of those relocated.

Travois Vehicle for hauling belongings. The ends of two lodge poles are tied to a horse and the other ends are allowed to drag on the ground; the belongings are strapped between the two poles. Since there were no roads, it was practical on such rough terrain.

Tribal Art Produced by members of tribal societies primarily for their own or fellow members' use.

Tribe A social group comprised of numerous families, clans or generations.

Trompe l'oeil (deceives the eye). A painting in which the surface appears three-dimensional - an illusion of reality.

Turban Prestigious headgear of otter fur worn in the Great Lakes region.

Umiaq Open Eskimo boat which consists of a wooden frame covered with skins; used for transportation of goods and passengers.

Vaquero Hispanic cowboy. The American cowboys borrowed much of their gear, techniques and lore from them.

Value Relative lightness or darkness of a color.

Vision A desired emotional experience for members of most plains tribes. The normal procedure was to find solitude, fast and thirst for four or five days and to ask the Great Spirit humbly and earnestly to provide a revelation.

Voyageur French-Canadian boatman hired to paddle a canoe. **Wampum** Beads of polished shell, strung in strands, belts or sashes. Used by Native Americans of the North for money, ceremonial pledges or ornaments.

Warp Threads that go up and down on the loom. (vertical)

Weft Threads that go from left to right on a loom. (horizontal)

Werejaguar Olmec figure known for its puffy face with square jaws and a mouth with flaring, snarling upper lip with down turned corners and toothless gums.

Whorl Clay or wooden end on the spindle that holds the thread in place and acts as a pulley.

Wedding Vase Tall, double-necked pot with the two necks joined by a handle. Made by Hopis, it was never part of a traditional marriage ceremony.

White Buffalo Cream-colored buffalo believed to be sacred by most Plains tribes. The hide was tanned especially well and made a gift to the sun. They were not albinos since their eyes were of normal color.

Wickiup Brush hut used by Western Native Americans principally those who were not tipi dwellers and who lived mostly in the desert Southwest.

Winter Count Native American pictographic history which was painted on hide. Each symbol represents what happened in one year. Winter counts are important as art objects and historical records.

Woodcut A print made by cutting a design in side-grain of a block of wood. The ink is transferred from the raised surfaces to paper.

Yei Religious figures depicted in sand paintings and rugs.

APPENDIX C

CHRONOLOGY - TIMELINE

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
50000-20000BC	First migrants from Asia reach the Americas. They bring fire and dogs.	
10000-9000 BC	Clovis hunters roam in search of bison, mammoth and other game. Ingenious hunter develops the atlatl.	Clovis points, Mammoth tooth, atlatl
9000-8000 BC	Folsom people flourish.	Folsom points
5000 BC	- People across the continent begin making baskets for use in gathering, processing and storing foodstuffs. - Cochise culture develops in the desert southwest.	
4000 BC	First circular monument is built by the Moundbuilders on the lower Mississippi. (Watson Brake near Monroe, Louisiana.)	
3372 BC	Earliest date of the Mayan Calendar, on which all later Mayan dates were based.	
2500 BC	- In Peru there is evidence that cotton was cultivated. - Olmec culture in highlands of Mexico uses irrigation and terracing in agricultural techniques. - Clay is used to reinforce baskets and pottery develops. More sophisticated tools are being developed.	
1500 BC	- Olitec villages cultivate maize, chiles, squash and avacados. - Elaborate complex of mounds and structures built at Poverty Point, Louisiana.	
750-500 BC	Temple mounds built in the Ohio Valley by the Adena Hopewell peoples.	
450 BC	Monte Alban becomes capital and ceremonial center for Zapotec culture.	
100 BC	The Adams Hopewell peoples built the Great Serpent Mound near (now) Locust Grove, Ohio. It is a huge raised effigy of an undulating serpent, 1,254 feet long (4 football fields) and 20 feet high. Its meaning is unknown. Other great Mississippi Culture mounds are at (now) Etowah, Georgia; Moundville, Alabama; and Spiro, Oklahoma.	
AD 1	- City of Teotihuacan (Mexico City) rose to prominence as a great urban center in the Mexico Basin. It lasted more than 700 years. - Hohokam inhabited sites along the Salt River in (now) Arizona. Their sophisticated irrigation system is the basis of modern day Phoenix.	
100	People from MesoAmerica migrated north and established residence in the Four Corners region of the Colorado Plateau. These are the Hohokam, Mogollon, and Anasazi peoples.	Pottery of the period
150	Pyramid of the Sun completed in Teotihuacan.	
350	Snaketown (in now Pinal County, AZ) is developing into a major Hohokam site.	
600	First settlers believed to have moved into the Red River sit of Spiro (now Oklahoma) where they built magnificent ceremonial pyramid mounds.	Artifacts from Spiro Mounds
800-1050	- Mimbres culture emerges from the Mogollon culture of the Southwest. - Anasazi culture culminates in highly developed Chaco Civilization. - Athabaskan peoples from Alaska migrated into the pacific Northwest and as far as the Southwest. These were the ancestors of the Navajo and Apache.	

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
900-1250	Mississippian culture reaches its peak at Cahokia, near East St. Louis.	
919	Roof beams cut for construction of Pueblo Bonita at Chaco Canyon, NM. Built over a 150 year period, it is considered the highest expression of Native American architecture.	
1000	- Norsemen, led by Leif Ericson, land on the coast of North America, possibly near Nova Scotia or New England. - Mimbres peoples begin to disappear.	
1100-1200	The Great or Classic Pueblo period	
1168	Toltec capital of Tula is destroyed	
1200	Apachean people arrive in South West	
1200-1500	Pueblo people establish villages along the Rio Grande and its tributaries, apparently abandoning Mesa Verde, Chaco Canyon and other secular and spiritual centers.	
1325	Traditional date for the founding of the Aztec city of Tenochtitlan in the valley of Mexico at the “place of the cactus in the rock.”	
1400	- The population of the Mississippi River system (Mound builders) begins to decline. - The Aztec city-state of Tenochtitlan is the dominant urban area of the central Mexico basin.	
1419-1434	Various expeditions are sent by Prince Henry (the Navigator) south along the coast of Africa to find a water route to the Indies. Joao Diaz rounded the Cape Bojador, opening West Africa to the gold and slave trade.	
1483-1486	Christopher Columbus, an Italian sailor, presents request to Ferdinand and Isabella of Spain for financing of an expedition to travel west in search of a route to the Indies. His petitions are rejected.	
1492-1493	CHRISTOPHER COLUMBUS makes voyages to the Western Hemisphere.	Bernaldez Manuscript of 1560 containing an account of Columbus' voyages.
1497	JOHN CABOT reaches east coast. of North America	
1499	AMERIGO VESPUCCI explores coast of South America	
1500-1512	- Europeans begin fishing expeditions to North American coast - Catholic church lays claims to new lands. - MONTEZUMA II ascends throne in Tenochtitlán. - Huron and Iroquois begin trading with French fishermen along St. Lawrence River	Two letters written by Diego Columbus, 1512 and 1519.
1513	- PONCE DE LEÓN lands on coast of Florida. - VASCO NÚ_EZ DE BALBOA crosses Isthmas of Panama and claims Pacific Ocean for Spain.	
1519	HERNÁN CORTÉZ lands on coast of Mexico with 500 soldiers.CORTÉZ brings with him the first horses	A 1521 decree signed by Hernan Cortez
1528-36	- CABEZA DE VACA, his black slave ESTEVAN, and other survivors of a shipwreck make their way from Texas to Mexico with exaggerated stories of gold. 1535 JACQUES CARTIER discovers St. Lawrence estuary.Inca chief ATAHUALPA put to death by Governor FRANCISCO PIZARRO after payment of more than \$15 million in gold for his ransom. - Micmac Indians establish friendly relations with explorer JACQUES CARTIER.	Collection of Hispanic documents from 16 th -18 th Centuries.
1539-1542	- First printing press in Western Hemisphere - Mexico 1539 - HERNANDO DE SOTO lands in Florida with 600 men and 213 horses. He makes his way west into eastern Oklahoma. After DESOTO's death, the expedition continues on to	Juan de Zumarraga: <i>Doctrina Christiana</i> (1543-44)

Appendix C:2

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
	eastern Mexico. • 1540 VÁSQUEZ DE CORONADO begins his quest for the Seven Cities of Cibola. He sees the Grand Canyon, captures the Zuni pueblos and Hopi pueblos, sees Acoma and Taos, visits Oklahoma, Kansas, and Texas, returning to Mexico in 1542. • 542 JUAN RODRÍGUEZ CABRILLO sails up the California coast and claims it for Spain.	Thomas Moran: <i>Acoma</i>
1544	• Silver is discovered in Peru. • First African slaves imported to work silver mines in Peru.	
1562	• French Huguenots led by JEAN RIBAUT land on the Carolina coast. • French Huguenot explorer JACQUES LE MOYNE draws South Carolina Indians at Fort Caroline	
1565	• Spanish establish first permanent settlement in future U. S. at St. Augustine, Florida.	
1570	• Spanish Jesuits establish a mission in Maryland on Chesapeake Bay.	
1576-78	• English authorize MARTIN FROBISHER to search for a Northwest Passage across America to Asia. He travels to the Arctic, Hudson Bay, and Baffin Bay. • FRANCIS DRAKE circumnavigates the globe.	
1579	• FRANCIS DRAKE on the <i>Golden Hind</i> sails into Drake's Bay (San Francisco) and claims the region for England.	
1584	• SIR WALTER RALEIGH funds an expedition to America. Their landing point is named Virginia for Elizabeth, the Virgin Queen. • Beaver hats have become popular in Europe.	
1585	• SIR WALTER RALEIGH funds another expedition to establish a colony in America. They choose a bad site with hostile inhabitants and return to England in 1586. With the colony are artist JOHN WHITE and scientist THOMAS HARRIOT. • HARRIOT records scientific descriptions of "The First Plantation in Virginia," and WHITE makes first illustrations of North American Indians later engraved by THEODORE DEBRY.	Theodore De Bry's <i>Grand Voyages, 1590-</i> A set of wooden house panels with copies of illustrations from De Bry's <i>Voyages</i>
1587	• SIR WALTER RALEIGH funds a third attempt to colonize. Deputy Governor JOHN WHITE, with 150 settlers chooses Roanoke Island. White returns to England for supplies shortly thereafter, and delayed by the arrival of the Spanish Armada in the English Channel, does not return to the colony until 1591. No trace of the inhabitants is found. • VIRGINIA DARE, granddaughter of JOHN WHITE, is the first English child born in America.	
1590-98	• Spanish led by JUAN DE O_ATE, invade the Southwest. They establish a colony at San Juan de los Caballeros at the Tewa village of Ohke (north of present day Espanola, New Mexico.)	
1598-99	• Acoma Pueblo Indians resist submission to Spanish rule. In the siege 800 Indians are killed. The Spanish commander O_ATE was later tried for excessive cruelty.	
1600	• English East India Company founded to trade spices and tea with Asia. • Rum is being manufactured in Barbados.	
1602	• Dutch East India Company founded.	
1603	• SAMUEL DE CHAMPLAIN explores the St. Lawrence River. • Dutch East India Company the first to sell and trade slaves	
1606	• Virginia Company given charter by James I to establish colonies in America.	
1607	• Jamestown founded on the James River in Virginia.	John Mix Stanley: <i>Captain John Smith and Party Landing at Jamestown</i>

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1608	• JOHN SMITH'S report on the Virginia Colony printed in London, considered the first English language American book. • SAMUEL DE CHAMPLAIN founds Quebec for France	
1609	• HENRY HUDSON explores Chesapeake Bay, Delaware Bay and Hudson River for Dutch East Indian Company. • Governor PEDRO DE PREALTA establishes capital of New Spain at Santa Fe and begins construction of Palace of the Governors.	
1607-1614	• Conflict between Jamestown settlers and Indians. • LORD DE LA WARR (SIR THOMAS WEST) appointed governor of Jamestown. • POCAHANTAS marries JOHN ROLFE. • Dutch expand trade with the Iroquois. • POWHATAN teaches the English to cultivate tobacco • New Netherlands Trading Company establishes a year-round trading post at Fort Orange (later Albany).	Howard Chandler Christy: <i>Pocahantas</i>
1616-18	• POCAHANTAS goes to England. • Smallpox ravages Indians in eastern New England.	John Smith: <i>History of Virginia</i>
1619	• First general assembly in America, The House of Burgesses convened in Jamestown. • First African slaves arrive in Jamestown on a Dutch ship.	
1620	• Mayflower arrives in Plymouth Bay with 102 passengers. Mayflower Compact, the first self-governance document in America, is signed by passengers before landing.	Saint-Gaudens: <i>The Puritan</i>
1621	• First Thanksgiving celebrated in Plymouth after a winter that saw the deaths of half the colonists.	
1624	• Cattle introduced into New England.	
1626	• New Amsterdam established by PETER MINUIT, governor of New Netherlands. Land purchased from the Shinnecock Indians for goods valued at \$24. • Spanish Inquisition established in New Mexico.	
1628	• Salem Massachusetts founded by JOHN ENDICOTT and Puritans.	
1630-1642	• JOHN WINTHROP leads 1000 Puritans in 17 ships to found Boston. This is the beginning of the Great Migration which grew to include 16,000 immigrants.	
1632-33	• Zuni protest cruel treatment by Spanish with a rebellion that killed all the Spanish soldiers and two of the Catholic Missionaries.	Bernal Diaz Castillo: <i>The True Story of the Conquest of New Spain</i> (1800 ed.)
1634	• Roman Catholic colony founded in Maryland by LORD CALVERT, 2ND LORD BALTIMORE.	
1634-36	• Pequot War between Pequots and Narragansetts who allied with the British. • ROGER WILLIAMS exiled from Massachusetts Bay Colony founds Providence (RI) on land purchased from the Indians. It is the first colony to grant religious freedom. • Harvard College founded to train young men for the Clergy. INCREASE MATHER is its first president.	
1639-40	• First colonial printing press established at Harvard College. • First book issued by the Harvard Press is <i>Bay Psalm Book</i>.	
1642	• French establish a settlement at Montreal.	
1647	• PETER STUYVESANT becomes governor of New Netherlands.	
1648	• First Synagoge founded in Newport, RI.	
1651	• Navigation Acts passed by Parliament to regulate trade.	

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1656	Members of the Society of Friends arrive in Boston where they are imprisoned before being deported.	
1673	Louisiana Territory claimed for France by LOUIS JOLIET and FATHER JACQUES MARQUETTE.	<i>Codex Canadensis</i>
1675-76	- King Philip's War in New England erupts when Indians attacked many towns in Massachusetts. The Indians were virtually wiped out and sold into slavery. - Bacon's Rebellion put down in Virginia. BACON, leading a group of frontier planters, had attacked neighboring friendly Indians. The Governor ordered out troupes to oppose Bacon.	
1680	POPE leads the Pueblos in a revolt against the Spanish. Over 400 Spanish are killed and the Spanish driven out, only to return in 1693.	
1681-82	- WILLIAM PENN receives a charter from Charles II and founds Pennsylvania. - PENN signs a treaty with the Lenape (Delawre) Indians at Shackamaxon allowing Penn to purchase territories of southeastern Pennsylvania.	Benjamin West: <i>Penn's Treaty with the Indians</i>
1685	French Huguenots begin arriving in New York, Virginia and South Carolina when Protestant tolerance ends in France.	
1689	First Public School is founded in Philadelphia.	
1692	Witchcraft trial in Salem, Massachusetts	
1695	First building begun at William and Mary College in Williamsburg.	
1701	- Yale College founded - End of the Iroquois Wars	
1706	JUAN DE URIBARRI explores the Arkansas River to the [now] Kansas-Colorado border, claiming it for Spain	
1713	Treaty of Utrecht ends Queen Anne's War. Britain acquires Newfoundland, Nova Scotia, and the Huston Bay area.	
1715	- LOUIS DE ST. DENIS returns from the exploration of Texas and the founding of a trading post and military fort at Natchitoches, LA. - Yamassee Indians of South Carolina massacre more than 200 settlers. The militia chase them into northern Florida wher, along with Creeks, other Indians and runaway slaves, they emerge as the Seminole tribe.	
1718	- San Antonio, Texas, is founded as a Spanish mission and presidio. - The French found New Orleans.	
1719	BERNARD DE LA HARPE explores the Arkansas and Canadian Rivers as far as the 100th meridian	
1721	Explorerer DE LA HARPE establishes a trading and military post at the mouth of the Canadian River [now Little Rock]	
1722	Fort Orleans established 300 miles up the Mississippi River to guard the new trade routes for France	
1725	New England settlers build forts along the northern border for protection from continuing threat of attack by the Abenaki Indians and their French allies	
1729	- Baltimore, MD founded. - BENJAMIN FRANKLIN acquires <i>The Pennsylvania Gazette</i>	

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1732	• JAMES OGLETHORPE receives a Royal Charter for an English colony in Georgia • BENJAMIN FRANKLIN publishes <i>Poor Richard's Almanac</i>	<i>Colonial Records of Georgia</i>
1733	• “The Great Awakening,” a revival movement begins • The Molasses Act lays excessive tariffs on imports from the non-British West Indies	
1737	• Richmond, Virginia founded by WILLIAM BYRD	
1742	• Great Lakes Indians shift their fur trade business from the French to the British	
1743	• Russian fur traders begin hunting and exploitation of the Indians in the Aleutians and on the Bering Island.	
1744	• Fur traders from Pennsylvania expand their posts into Ohio setting up further conflict with the French who claims that region	
1749	• Ohio Company chartered by George II whose claims were to conflict with those of the French	
1750	• THOMAS WALKER leads a group through the Appalachian Mountains, naming the passage “Cumberland Gap.”	
1752	• BENJAMIN FRANKLIN performs his kite experiments to test the properties of electricity.	Hiram Powers: <i>Benjamin Franklin</i>
1754	• French construct Fort DuQuesne (Pittsburgh) • GEORGE WASHINGTON and 150 colonial troops are defeated at Great Meadows, the first battle of the French and Indian War (1754-1763)	
1762	• French cede Louisiana Territory to Spain	
1763	• French and Indian War ends with the Treaty of Paris; all French claims except New Orleans ceded. • GEORGE III issues Proclamation forbidding colonists from moving across the Appalachian Mountains • Blankets from smallpox victims at Fort Duquesne are sent to the Indians causing a massive epidemic among the Delaware and Shawnee towns in Ohio • Three Cherokee chiefs visit England.	<i>The Memoirs of Lieut Henry Timberlake (1765)</i> Francis Parsons: <i>Cunne Shote</i> Sir Joshua Reynolds: <i>Syacust Ukah</i>
1764	• The first European trading post is established at Salina in present day Oklahoma by the Choteau family	
1764-67	• Sugar, Stamp and Townshend Tax Acts resisted by colonists	
1769	• First Spanish missionaries in California. San Diego de Alcalá founded by JUNIPERO SERRA • DANIEL BOONE leads settlers from Virginia into Kentucky through the Cumberland Gap along a route named The Wilderness Road.	William Ranney: <i>Boone's First View of the Kentucky Valley</i>
1770	• Boston Massacre; Townshend Acts repealed	
1771	• BENJAMIN WEST paints <i>Penn's Treaty with the Indians</i>	
1772	• Tea Act to support East India Tea Company leads to Boston Tea Party • CHARLES WILLSON PEALE paints first lifesize portrait of GEORGE WASHINGTON • Committees of Correspondence organized by SAMUEL ADAMS to communicate regarding steps being taken to resist the “intolerable acts.”	Robert Feke: <i>Portrait of John Rowe</i> John Singleton Copley: <i>Portrait of Mrs. John Apthorp, nee Hannah Greenleaf</i> Charles Willson Peale: <i>George Washington</i>

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1774	• First Continental Congress meets • Intolerable Acts passed by Parliament	
1775	• Battles of Lexington and Concord, Ticonderoga, Bunker Hill • PATRICK HENRY’S speech “Give me liberty or give me death” in Virginia convention • Second Continental Congress meets	Paul Revere pass signed by Joseph Warren Thomas Jefferson letter dated July 2-3, 1776
1776	• Declaration of Independence • GEORGE WASHINGTON named Commander in Chief of American forces • THOMAS PAINE writes “Common Sense” • NATHAN HALE executed • Franciscan missions established at San Francisco and San Juan de Capistrano	Certified copy of <i>Declaration of Independence</i> Frederick MacMonnies: <i>Nathan Hale</i> Henry Shradly: <i>General Washington</i> Thomas Sully: <i>Charles Carroll of Carrollton</i>
1777	• Victory for Americans at Princeton • U. S. flag adopted • BURGOYNE surrenders at Saratoga • LAFAYETTE, aged 20, appointed major general by WASHINGTON • American troops winter at Valley Forge • Articles of Confederation adopted • Battle of Brandywine	Wm. Ranney: <i>Washington at the Battle of Princeton</i> Certified copy of <i>Articles of Confederation</i> Houdon: <i>General Lafayette; George Washington</i> John Vanderlyn: <i>Washington and Lafayette at the Battle of Brandywine</i>
1779-1780	• American Academy of Arts and Sciences organized at Boston • BENEDICT ARNOLD found to be traitor and spy	Washington’s Address to the Delaware Nation, May 13, 1779
1781	• CORNWALLIS surrenders to WASHINGTON and French allies at Yorktown	
1783	• Treaty of Paris recognizes United States and established boundaries from Canada to Florida and west to the Mississippi • WASHINGTON orders army disbanded	Henry Kirk Brown: <i>The Eagle</i> Benjamin Franklin: <i>Constitution of the Thirteen States of America</i> by
1784	• CHARLES WILLSON PEALE opens The Philadelphia Museum	
1785	• HOUDON commissioned by Virginia to make sculpture of GEORGE WASHINGTON	
1787	• Northwest Ordinance determined the government of the Northwest Territory guaranteeing freedom of religion, support for schools and no slavery • Constitutional Convention convened in Philadelphia and <i>The Constitution of the United States</i> drafted	Howard Chandler Christy: <i>Signing of the Constitution</i> Charles Willson Peale: <i>James Madison</i>
1788	• Ratification of the <i>Constitution</i> • <i>Federalist Papers</i> published	
1789	• WASHINGTON elected President • <i>Constitution</i> takes effect • First Congress convenes • Supreme Court created • Federal Capital located in New York	
1790	• Federal Capital moved to Philadelphia	
1791	• The <i>Bill of Rights</i> added to the <i>Constitution</i>	
1793	• Eli Whitney invents Cotton Gin, reviving southern slavery	

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1794	• The Whiskey Rebellion protests against the taxing of liquor • FRANKLIN'S <i>Autobiography</i> published • ANTHONY WAYNE subdues rebellious Indians in the Battle of Fallen Timbers	
1795	• First exhibition of the American Academy of Fine Arts held in Philadelphia's Philosophical Hall	
1796	• WASHINGTON'S Farewell Address • Northwest Territory is surveyed into tracts of 640 acres prior to auction to homesteaders	
1799	• Death of GEORGE WASHINGTON	
1800	• Federal government moves from Philadelphia to Washington • Library of Congress founded • Spain cedes Louisiana Territory to France	
1801	• THOMAS JEFFERSON inaugurated on March 4th, moves into recently completed White House	James Earl Fraser: <i>Thomas Jefferson</i>
1802	• U. S. Military Academy established at West Point	
1801-05	• War with Tripoli occasioned by depredation of Barbary pirates on U. S. merchant ships	
1803	• U. S. purchases Louisiana Territory from France for \$15 million	
1804	• ALEXANDER HAMILTON killed in a duel by Vice-President AARON BURN	Giuseppe Ceracchi: <i>Alexander Hamilton</i>
1805	• CHARLES WILLSON PEALE leader in the founding of the Pennsylvania Academy of Fine Arts	
1804-06	• MERIWETHER LEWIS and WILLIAM CLARK explore lands from Upper Mississippi to the Pacific	Charles Russell: <i>Lewis & Clark Expedition</i>
1807	• ROBERT FULTON makes the first practical steamboat trip in the <i>Clermont</i> from New York City to Albany	
1808	• Importation of slaves outlawed • JOHN JACOB ASTOR incorporates the American Fur Company • WILLIAM CLARK, MANUEL LISA and PIERRE CHOUTEAU incorporate the Missouri Fur Company	
1811	• Battle of Tippecanoe; WILLIAM HENRY HARRISON, then governor of Indiana Territory, defeats Indians under TECUMSEH'S brother THE PROPHET • Cumberland Road begun	Charles Bird King: <i>Prophet Sawanese - Brother of Tecumsi</i>
1812-15	• War with British over various forms of naval harassment. • British burn the Capitol and White House • FRANCIS SCOTT KEY writes the words to <i>The Star Spangled Banner</i> during bombardment of Fort McHenry, near Baltimore. • ANDREW JACKSON leads American troops in Creek Indian War (1813-14)	
1815	• British attacked New Orleans. JACKSON, assisted by Choctaw Indians, defeated the British in the Battle of New Orleans, becoming a national hero.	Christian Schussele: <i>Andrew Jackson Before Judge Hall</i>
1817	• The first Seminole War begins in Florida when U. S. troops led by JACKSON burn villages, destroy food supplies, and capture runaway slaves • Some Cherokees move to Arkansas Territory when forced to cede land in Georgia • Fort Smith established to protect settlers from fallout in an Osage/Cherokee feud	

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1819	- Spain cedes Florida and America renounces claim to Texas in the Adams-Onís Treaty - STEPHEN LONG leads an expedition to find the source of the Red River	
1820	Missouri Compromise sets policy on slavery issue for territories west of the Mississippi	
1821	- Mexico declares independence from Spain - WILLIAM BECKNELL and trading partners arrive in Santa Fe having mapped out what became the Santa Fe Trail - Sequoyah develops a syllabary of the Cherokee language	Cherokee Syllabary in handwriting of Sequoyah
1823	Monroe Doctrine enunciated opposing European intervention in the Western Hemisphere	
1824	- Forts Towson and Gibson established in Arkansas Territory (now Oklahoma) - First annual Rendezvous for fur trappers held on the Green River, WY	Vincent Colyer: <i>Fort Gibson, Indian Territory in 1868</i> Vinson Lackey's paintings of Indian Territory buildings
1825	- Erie Canal opens - Hudson River School of landscape painting is launched with the success of New York painter THOMAS COLE	
1826	Deaths of JOHN ADAMS and THOMAS JEFFERSON on July 4, the 50th anniversary of the <i>Declaration of Independence</i>	
1827	- JOHN JAMES AUDUBON publishes the first engravings of <i>The Birds of America</i> - CHARLES WILLSON PEALE dies	John J. Audubon: <i>Wild Turkey</i> Jean Louis Berlandier <i>Journal & drawing of Northern Mexico Frontier Commission (1827-30)</i> MSS.
1828	- ANDREW JACKSON elected President - NOAH WEBSTER publishes the <i>American Dictionary of the English Language</i> <i>Cherokee Phoenix</i> published at Echota, GA, the first newspaper in an Indian language.	
1830	- The Indian Removal Act passes - Church of Jesus Christ of the Latter-day Saints established - Choctaws sign over their Mississippi lands in the Treaty of Dancing Rabbit Creek and are removed to Indian Territory.	Preliminary Notes for Dancing Rabbit Creek Treaty. MSS Peter Pitcylynn Papers
1831	- WILLIAM LLOYD GARRISON publishes <i>The Liberator</i>, an abolitionist newspaper - NAT TURNER leads a slave rebellion in Virginia - CYRUS MCCORMICK invents a mechanical reaper	
1832	- Congress creates the Bureau of Indian Affairs within the War Department - GEORGE CATLIN travels along the upper Missouri River. - Black Hawk War - Creek and Yuchee forced to surrender their lands and remove to Indian Territory.	John Wesley Jarvis: <i>Black Hawk and his Son Whirling Thunder.</i>
1833	- JOHN RIDGE and others sign the Treaty of New Echota selling Cherokee lands and agreeing to move west - Bent's Fort established by CHARLES BENT and CERAN ST. VRAIN near LaJunta, Colorado - SAMUEL COLT begins producing a revolver	
1834	WILLIAM SUBLETTE and ROBERT CAMPBELL establish a trading post at Fort William, WY. The name later changed to Fort Laramie	Charles Russell: <i>Wagon Boss</i>

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
	• GEORGE CATLIN accompanies COLONEL HENRY DODGE to Fort Gibson	Several works by George Catlin
1835	• Start of the Texas War of Independence • Gold discovered on Cherokee lands in Georgia • The second Seminole War begins	Letter from Andrew Jackson to Georgia Governor Wilson Lumpkin James F. Smith : <i>The Cherokee Land Lottery</i> David Woodman: <i>Guide to Texan Emigrants</i>
1836	• Texans besieged at the Alamo • Texas Independence declared • NARCISSA WHITMAN and ELIZA SPALDING the first white women to cross Plains • The Cherokees began their removal to Indian Territory.	Collection of papers of Cherokee Chief John Ross
1837	• U. S. recognizes Texas as independent republic • GEORGE CATLIN exhibits his Indian Gallery for the first time • ALFRED JACOB MILLER accompanies WILLIAM DRUMMOND STEWART to the Rocky Mountains • The Chickasaw begin their journey from Mississippi and Alabama to Indian Territory	Works of George Catlin and Alfred Jacob Miller
1838	• The remainder of the Cherokees are forcibly removed from their lands in the east • The Mandan Indians are decimated by a smallpox epidemic	John Wesley Jarvis: <i>Chief Justice John Marshall</i> John Mix Stanley: Ross family portraits
1841	• First immigrant wagon train to California • <i>New York Tribune</i> founded by HORACE GREELEY	
1842	• U. S. border dispute with Canada settled • Settlement in Oregon begun over the Oregon Trail	Charles Russell: <i>The Attack on the Wagon Train</i> Josiah Gregg: <i>Commerce on the Prairies</i> . Overton Johnson and W. H. Winter: <i>Route Across the Rocky Mountains, With a Description of Oregon and California</i>
1843	• JAMES BRIDGER opens Fort bridger on the Black Fork of the Greene River. It becomes an important stopover on the Oregon Trail	Charles Russell: <i>Jim Bridger</i> Prince Maximilian zu Wied: <i>Travels in the Interior of North America</i> , engravings by Karl Bodmer
1844	• First message over telegraph line	
1845	• Florida and Texas admitted to the Union	
1846	• Mexican War begins • Bear Flag of Republic of California raised by American settlers • Salt Lake City founded by Mormons • Smithsonian Institution established by Congress	Carl Nebel: <i>The War Between the United States and Mexico</i> (1851)
1848	• Gold discovered at Sutter's Mill in California • Treaty of Guadalupe Hidalgo ends the Mexican War and U. S. territory which includes California, Texas, northern Arizona and New Mexico, Nevada, Utah, and part of Colorado. • Treaty with Great Britain establishes the boundary of Oregon Territory • Women's Rights Convention meets in Seneca, New York, led by LUCRETIA MOTT and ELIZABETH CADY STANTON • American Art Union founded	Frank Tenney Johnson: <i>California or Oregon</i>

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1849	- California Gold Rush begins - ZACHARY TAYLOR becomes president U. S. purchases Fort Laramie to use in protecting immigrants on Oregon Trail	William Henry Jackson: <i>California Crossing South Platte River</i> Samuel Colman: <i>Wagon Train</i>
1850	- California admitted to the union - ZACHARY TAYLOR dies and is succeeded by MILLARD FILLMORE	Thomas Hill: several works depicting California scenes
1852	HARRIET BEECHER STOWE publishes <i>Uncle Tom's Cabin</i>	
1853	U. S. buys southern Arizona and New Mexico from Mexico (Gadsden Purchase)	
1855-56	Violent disputes over slavery along Kansas-Missouri border.	
1857	- DRED SCOTT decision by Supreme Court held that a slave did not become free when taken into a free state, Congress could not bar slavery from a territory, and blacks could not be citizens - The Butterfield Overland Stage route from St. Louis through Arkansas, Indian Territory and Texas is awarded a grant to carry mail to San Francisco. The first run takes 23 days, 23 hours.	Frank Tenney Johnson: <i>The Overland Trail</i>
1858	Gold is discovered in Denver	
1859	- Abolitionist JOHN BROWN leads a raid on Harper's Ferry, VA. - Comstock Lode discovered in Washoe Mountains of Utah Territory (Nevada)	
1860	- Pony Express service begins April 3 between St. Joseph, MO and Sacramento, CA. Continues until October 24, 1861, when the first transcontinental telegraph line was completed - EMANUEL LEUTZE commissioned by Congress to decorate Capitol staircase with painting <i>Westward the Course of Empire Takes Its Way</i>	Frank Tenney Johnson: <i>The Pony Express</i> Frederic Remington: <i>The Coming and Going of the Pony Express</i> Emanuel Leutze: <i>Westward the Course of Empire Takes Its Way</i> Harry Jackson: <i>The Pony Express</i>
1862	- The Railway Act authorizes the construction of the transcontinental railway across the central plains - The Homestead Act allows settling on 160 acres on newly opened unclaimed land	
1861-65	U. S. Civil War 1861 Seven southern states Secede and set up Confederate States of America with JEFFERSON DAVIS as president. - Confederates fire on Ft. Sumter in Charleston SC on April 12, 1861. - Emancipation Proclamation January 1, 1863, freeing slaves in "areas still in rebellion" - Gettysburg Address November 19, 1863 - LEE surrenders at Appomattox Court House April 9, 1865. - ABRAHAM LINCOLN assassinated on April 14, 1865. - Thirteenth amendment abolishing slavery December 18, 1865 - WINSLOW HOMER paints scenes of the Civil War	
1863	Mescalero Apaches surrender to New Mexico and California volunteer militia led by KIT CARSON	
1864	- Sand Creek Massacre of BLACK KETTLE's Cheyenne and Arapaho Indians by militia volunteers led by COL. JOHN M. CHIVINGTON. - The Bozeman Trail opened by gold-seeker JOHN BOZEMAN.	
1865	The Union Stockyards open in Chicago	

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1866	• Civil Rights Act grants citizenship to all born in U. S. except Indians • Kansas-Pacific Railroad reaches Abilene, Kansas. JOSEPH MCCOY starts wholesale shipment of Texas longhorn cattle to eastern markets.	Charles Russell: <i>The Horse Wrangler; The Strenuous Life</i> ; and other works
1867	• U. S. buys Alaska from Russia • Buffalo Soldiers posted to west Texas and Fort Riley, Kansas	
1868	• BLACK KETTLE's village wiped out in the Battle of the Washita near Cheyenne, OK by 7th Cavalry led by GEORGE ARMSTRONG CUSTER.	Charles Schreyvogel: <i>Attack at Dawn; Custer's Demand</i>
1869	• First transcontinental railroad completed May 10 • Woman suffrage law passed in Territory of Wyoming Dec 10	Joseph Becker: <i>Snow Sheds on the Central Pacific</i>
1870	• Museums of Fine Arts opened in Boston and New York	
1871	• Congress enacts the Indian Appropriations Act declaring that all Indian tribes will be subject to all laws of Congress or designated officials. • An estimated 700,000 cattle travel the trails to Abilene, Kansas • THOMAS MORAN accompanies the Hayden expedition to Yellowstone	Paintings by Moran, Bierstadt, Hill Charles Russell: <i>The Camp Cook's Troubles</i> Frederic Remington: several works
1872	• Yellowstone, first national park, created	Thomas Moran: Yellowstone works
1875	• Discovery of Gold in the Black Hills is confirmed.	Sketchbook of Corporal Thomas Thoma
1876	• CUSTER and 264 soldiers of Seventh Cavalry killed at Little Big Horn June 25 • In the fall, some Sioux leaders agree to give up the Black Hills in exchange for regular food rations.	Joseph Henry Sharp: Indian portraits
1877	• CHIEF JOSEPH of the Nez Perce surrenders. • CHIEF CRAZY HORSE of the Ogalala Sioux is killed while resisting arrest at Fort Robinson, Nebraska	Elbridge Ayer Burbank: <i>Chief Joseph</i>
1881	• CHIEF SITTING BULL of the Hunkpapa Sioux returns from four years exile in Canada and surrenders at Fort Buford, Dakota Territory	William Gilbert Gaul: <i>Issuing Government Beef</i>
1885	• SITTING BULL becomes a featured attraction in BUFFALO BILL CODY's Wild West Show	Carl Kauba: <i>Sitting Bull</i> Wm. Cary: <i>Buffalo Bill on Charley</i>
1886	• Surrender of Apache chief GERONIMO	
1887	• The Dawes Severalty Act provides for the division of tribal lands into allotments, sale of the remaining land to settlers and dissolves the tribal councils.	Ledger Drawings - Ft. Reno, Indian Territory, 1887
1889	• WOVOKA (JACK WILSON) a Piute Indian has a vision that the Ghost Dance will bring back the buffalo and the traditional ways • Oklahoma land runs begin	
1890	• The Oklahoma Organic Act establishes a territorial government for former Indian Territory, annexes western Indian Territory land to Oklahoma Territory, and creates the Oklahoma Panhandle from No-Man's Land. • Sioux SITTING BULL is killed when his followers try to prevent his arrest by tribal police • THOMAS GILCREASE is born in Louisiana • Miniconjou Sioux Chief BIG FOOT and his followers are massacred at Wounded Knee	Charles Banks Wilson: <i>Portrait of Thomas Gilcrease</i> John Hauser: <i>Sioux Camp at Wounded Knee</i> Wounded Knee photographs

YEAR	AMERICAN HISTORY AND CULTURE	GILCREASE COLLECTION
1893	• The Cherokee Outlet is opened to homesteaders in the last of the land runs.	William S. Prettyman photographs
1894	• Apache Chief GERONIMO is moved from federal prison in Florida to Fort Sill	
1896	• The final boundary of Oklahoma is established when the border is set at the Red River instead of the north fork of the Red River	
1897	• The first oil strike in Oklahoma is made at Bartlesville	
1898	• Spanish American War begins with the blowing up of the battleship <i>Maine</i> in Havana harbour	
1906	• Constitutional Convention for the proposed State of Sequoyah held at Muskogee • Last land opening in Oklahoma - Big Pasture land of the Comanches and Kiowas	
1907	• Oklahoma Statehood November 16, 1907	

APPENDIX D: REVISIONS & ADDITIONS

ARTISTS UPDATES IN GILLIES MANUAL (SEPTEMBER, 2015-MAY, 2016)

1. Jim Agius (1947-)
2. Raul Anguiano (1915-2006)
3. Irene Avaalaaqiaq (1941-) - Inuit
4. Woodrow Wilson “Woody” Big Bow (1914-1988) – Kiowa
5. Kenneth Rodney Bunn (1935-)
6. Silvestre Chacón (1950-)
7. Frederic Edwin Church (1826-1900)
8. Cecil Dick (1915-1992) – Cherokee
9. Brummett Echohawk (1922-2006) – Pawnee
10. Gelineau Fisher (1951-2015) – Ahnisenabae (Ojibwe)
11. Enoch Kelly Haney (1940-) – Seminole/Creek
12. Forest Hart (1943-)
13. Denny Haskew (1948-)
14. Valjean McCarty Hessing (1934-2006) – Choctaw
15. Joan Hill (1930-) – Creek-Cherokee
16. Tom Hunt (1964-) – Kwakwaka’wakw Nation
17. Wolf Robe Hunt (1905-1977) – Kewa – Acoma Pueblo
18. Kenojuak (1927-2013) – Inuit
19. Robert Ottokar Lindneux (1871-1970)
20. Walter T. Matia (1953-)
21. Robert Mayokok (1903-1983) – Inupiaq
22. Eva Mirabal (1920-1968) – Taos Pueblo
23. Phillip Jay O’Meilia (1927-)
24. Paul Patkotok (1892-1976)
25. Edgar Payne (1883-1947)
26. Ben Quintana (ca. 1923-1944) – Ha A Tee, Cochiti Pueblo
27. Leah Qumaluk (1934-2010) – Inuit
28. Sandy Scott (1943-)
29. Toussowasket [Noll Colin Derriksan] (1940-) – Interior Salish/Okanagan
30. Tom Two Arrows [Thomas J. Dorsey] (1920-1993) – Ga Hes Ka (Two Arrows), Delaware (Lenni-Lenape)
31. Alfredo Zalce (1908-2003)