

The
Museum of New Mexico



presents

E. IRVING COUSE
W. HERBERT DUNTON

A Retrospective Exhibition
June 14 to June 30

1936

THIS COLLECTION OF PAINTINGS which the Museum of New Mexico has the honor to present sets forth a retrospective exhibition of the work of E. Irving Couse N.A., and W. Herbert Dunton. The exhibition covers a long period of production reflecting lives indefatigably and industriously spent in a search for achievement.

The one continuous chain of thought which pervades the subject matter of each artist reveals personalities in decided contrast, even though each sought and found the source of his inspiration in the same locale—the Southwest. To Couse it was the cultural, poetic and legendary life of the Indian. To Dunton it was the romance, history, and wild life of the Great West. Everything we know of the personal characters of these men adds to our appreciation of their sincerity. Both were accomplished technicians and craftsmen, holding steadfast and true to their convictions, neither allowing himself to be influenced by the vogue or trend of the times. To them art was not a plaything; it was serious, vital, robust, something real.

It is not amiss to state that both were no exceptions to the experiences of non-prosperous periods, but by dint of industry and devotion, supported by deep faith in their convictions, each won a large and appreciative audience who have responded substantially as well as with applause.

It was devotion and omnipotent love for their art, rather than an acquired momentum, that enabled them to continue their work even unto the last hours of their passing, Mr. Dunton, on March 18, 1936, and Mr. Couse, on April 24, 1936.

With works placed permanently in museums, state buildings, galleries, and private collections too numerous to mention, and with lives led fully and actively, they now have crossed the borderland to become in time forbears of a traditional art in the Southwest, leaving a heritage that is entirely their own.

O. E. BERNINGHAUS.



"THE APACHE WATER BOTTLE," IRVING COUSE

E. IRVING COUSE

E. Irving Couse was born in Saginaw, Michigan, September 3, 1866. He studied at the Art Institute of Chicago, then at the National Academy of Design in New York, and at the Julien Academy in Paris. Returning to the United States he became interested in the Indian and native life along the Columbia River in Oregon, where he spent several years.

While maintaining a studio in New York City, he also established a summer studio in Taos, New Mexico, in 1902. For a number of years he divided his time between his New

York and Taos studios, finally settling permanently in the latter place in 1928. It is from Taos and the surrounding country that many of his paintings received their inspiration, and his models were from his many Indian friends at the Pueblo of Taos.

He was an active charter member and for several years president of the Taos Society of Artists, one of the first artists' societies of the West, which had much to do with establishing the fame of Taos as an art colony.

His paintings typify the cultural, the poetic and the legendary life of the Indian. For these he is particularly noted and his work has brought him many honors here and abroad. Among these may be mentioned the Shaw prize, Salmagundi Club, 1899; Proctor prize, 1900; Second Halgarten prize, 1900; First Halgarten prize, 1902; Honorable Mention, Paris Exposition, 1900; Buffalo Exposition, 1901; Bronze Medal, St. Louis Exposition, 1904; Isador Medal, 1911; Carnegie prize, 1912; Altman prize, 1916; Silver Medal Panama Pacific Exposition, 1915; Isador prize, Salmagundi Club, 1917; W. Lippencott prize, Pennsylvania Academy of Fine Arts, 1921; Ranger Fund purchase prize, National Academy of Design.

He is represented in the permanent collections of the Brooklyn Institute of Arts and Sciences; Smith College; Museum of St. Paul; Grace M. E. Church, Harrisburg, Penn.; Detroit Museum of Art; National Gallery, Washington, D. C.; Montclair Art Museum; Omaha Gallery; Metropolitan Museum, New York City; Santa Barbara Museum; Fort Worth Museum; Toledo Museum; Milwaukee Art Institute; National Art Association; Lotus Club; National Arts Club; Butler Art Institute; Cleveland Ohio Museum; Nashville Museum; San Diego Museum; Topeka Museum; three lunettes Missouri State Capitol, Jefferson City, Mo.

He was elected an Associate of the National Academy in 1902 and a National Academician in 1911.—O. E. B.



"MY CHILDREN," H. DUNTON

W. HERBERT DUNTON

W. Herbert Dunton was born in Augusta, Maine, on August 28, 1878. He studied art at Cowles Art School in Boston and the Art Student's League in New York. While still in his early teens he wrote and illustrated many stories which found acceptance in various New York magazines. As an illustrator he became eminently successful. His work was sought by such magazines as *Everybody's*, *Recreation*, *Harper's*, *Scribner's*, and numerous others.

Very early in his career he became impatient with the East and sought the outdoor life and cattle country of the

West. Becoming deeply interested in painting as an art he permanently located in Taos in 1912. Here he gradually abandoned illustrating to devote his life to depicting the romance, the history, and wild life of the West. His lithographs, a medium of expression he lately became interested in, brought him much recognition.

His strict adherence to accuracy of detail and well thought out compositions characterize his work as well as his personality.

An ardent hunter, with his horses and dogs he made frequent pack and sketching trips throughout the surrounding country. He loved the solitude and almost inaccessible recesses of the mountains. Here he found the source of inspiration for many of his canvases.

"Buck," as he was familiarly known, was a picturesque character. Although he was always deeply engrossed in his own work he was at the same time keenly appreciative of the work of his brother artists.

His honors are many, including Gold Medal, Nashville, Tenn., 1927; Honorable Mention, Witte Memorial Museum, San Antonio; Cash Prize, Pacific Southwest Exposition, Long Beach, California; Cash Prize, Witte Memorial Museum, San Antonio, Texas, 1929. He is represented by his work in many galleries, museums, and private collections throughout the country. Among them are the Society of Applied Arts, Peoria, Ill.; Witte Memorial Museum, San Antonio, Texas; Museum of New Mexico, Santa Fe; the White House, Washington, D. C.; three murals at the State Capitol, Jefferson City, Missouri.—O. E. B.

By E. IRVING COUSE, N.A.

1. Taos Pueblo, Moonlight
2. The Love Call
3. The First American
4. Columbia River Camp (1900)
5. Young Chief Warbonnet
6. Sheep in France (1898)
7. Sand Painting
8. Pottery Decorator
9. Moon Song
10. Walpi Snake Chief (1904)
11. Arrow Maker, Firelight
12. Turkey Hunter
13. Quiet Pool
14. River Camp, Moonlight
15. Flute Song, Moonlight
16. Head of Leandro
17. Mountain Stream
18. Study for "Moki Snake Dance"
(1904. A. T. & S. Fe)
19. Study for "Vision of the Past"
(1916. Youngstown, Ohio, Museum)
20. French Girl (1894)
21. Head of Klikitat Chief (1900)
22. The Blanket
23. Watching the Fish
24. Pueblo Fireplace, Firelight
25. The Quiver, Firelight
26. Photograph of E. I. Couse

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By W. HERBERT DUNTON

27. My Children
28. Aspens and Grizzly (1933)
29. Buffalo (1931)
30. Green Tree (1930)
31. The Bob Cat Hunter (1923)
32. Crow Indian Warrior (1920)
33. Foothills, Winter Afternoon (1930)
34. October Aspens (1932)
35. Portrait of Singing Rain (1934)
36. Illustration for Scribner's
37. Illustration for McClures
38. Study for "Emigrants Leaving Westport" (Missouri State Capitol)
39. Study for First Train Arriving at Tipton (Missouri State Capitol)
40. Study for Pony Express Leaving St. Joseph (Missouri State Capitol)
41. The Prospector
42. Old Pioneer
43. Texas Bronco Twister
44. Bronco Buster
45. Crest of the Rockies
46. Elk
47. Prong Horn Antelope
48. Mule Deer
49. Taos Pueblo Indian Boy (1928)
50. Taos Pueblo Indian Woman (1928)
51. Southern Cowhand (1928)
52. Madame Kastner
53. Photograph of W. Herbert Dunton