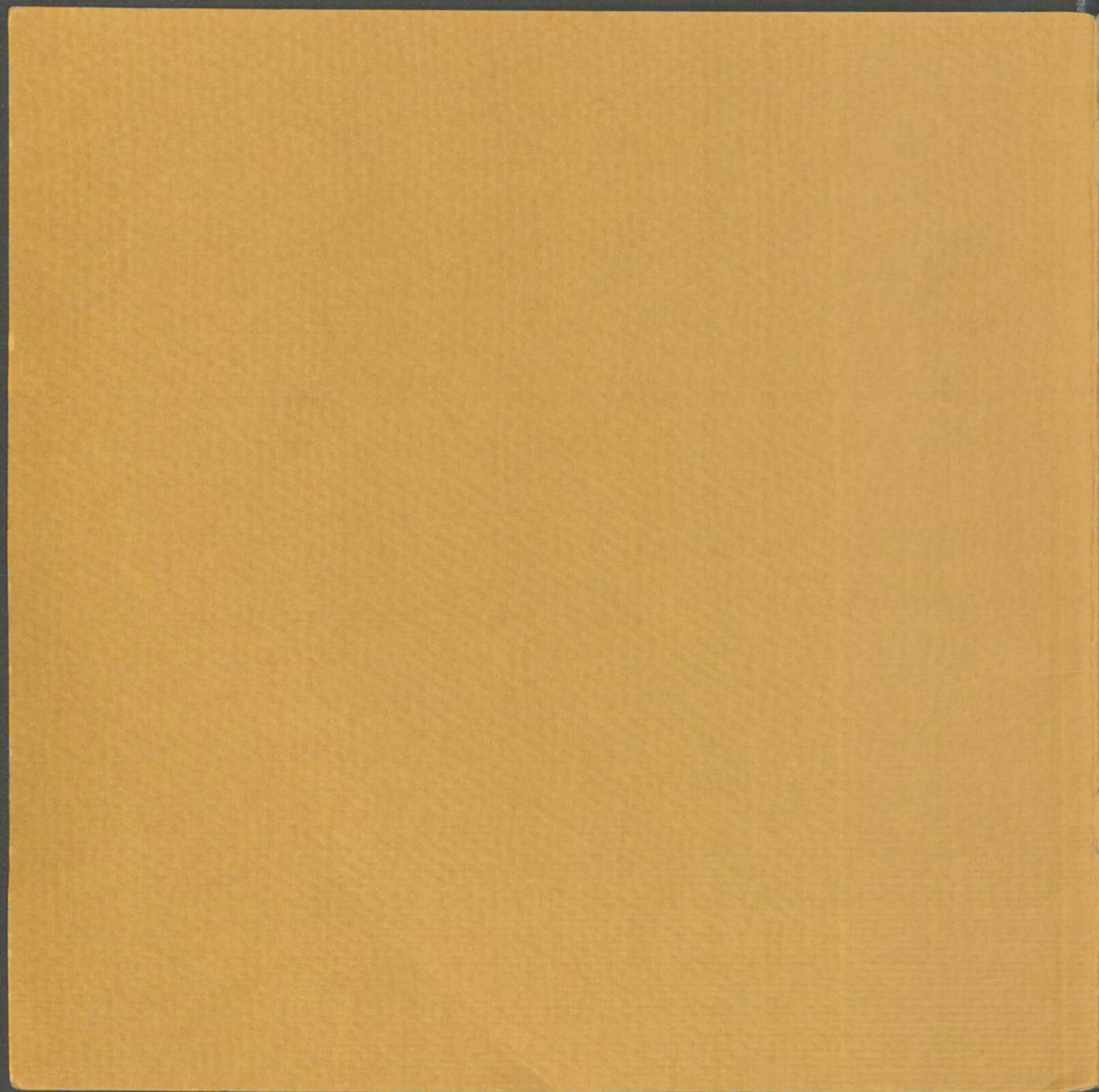


**THE
ARTIST
IN
THE
AMERICAN
WEST
1800-
1900**



October 8 through November 22, 1961

Fine Arts Museum of New Mexico

A unit of the Museum of New Mexico

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INTRODUCTION

THE ARTIST IN THE AMERICAN WEST—1800 - 1900

Some 70 years after Columbus set foot on an island in the New World a French artist, Jacques LeMoyne, depicted the natives who lived in what is now Florida and their way of life. From that date the artist has played an important role in capturing the American scene . . . holding it in suspension for all time (or for such time as the art should survive). LeMoyne could not resist picturing the Indian as a semi-robed European, but as knowledge of this strange new land increased, the artist's brush or quill made more realistic images; by the 17th, 18th and 19th centuries, as the white man moved relentlessly westward across the continent, the artist found the land, the people and the conquest of both, cause for his subjective comment. Much of the artistic record has been lost; much has survived; some remains to be re-discovered.

When discussing the documentary artist of the American frontier, we catalog several dozen outstanding men who painted or portrayed some aspect of the whole scene—for one personal reason or another. George Catlin (1796-1872) had had an interest in the American Indian from a very early age. He had met the great Seneca orator, Red Jacket, in the 1820's and had made this strange man and hero his first Indian subject for a portrait; Catlin, who resolved to "rescue from oblivion the looks and customs of the vanishing races of native men in America . . .", painted hundreds of Indians, from one end of the land to the other, before he died. In spite of his tireless production he considered his own efforts inadequate (Catlin was rejected in his day by the Smithsonian) and yet our knowledge of the American Indian of the mid-19th century rests heavily with men—most of them artists—like Catlin, Carl Bodmer, John Mix Stanley, Alfred Jacob Miller, Samuel Seymour, Seth Eastman, George Winter and others.

Something compelled the artist to go into the uncharted West; something drove him to record a passing scene, a dying race, a changing landscape. In most cases the historian, the ethnologist, the statistician followed the artist.

George A. F. Ruxton was a chronicler of the West of the 1840's but he also made crude drawings; it is regrettable that he had not the talent of Bodmer, let us say, for then the combination would have produced an even finer record than the incredible young Ruxton did leave.

Often the importance of the picture record has been recognized. Unfortunately not by Lewis and Clark and this is a very great loss. However, Captain James Cook who explored the Northwest coast in the 1770's, took with him John Webber as official artist. Twenty years later the same area was crudely drawn by George Davidson, a member of Captain Robert Gray's crew on the "Columbia." Gray was in this region in 1792, searching for the great western river—he found it and named it after his ship. The event was captured by artist Davidson.

When Captain William Drummond Stewart decided to return to the beautiful and dangerous regions of the Rocky Mountains in 1837 he searched for an artist to go with him—to be his camera. At about this time a Frenchman, Louis Jacques Mandé Daguerre, was making photography a practical method of taking and retaining an image on metal plates. This discovery and the future development of the science of photography was to change the role of the artist and alter his entire outlook on painting. It was also to deprive the artist of his position as exclusive picture-maker and bring about a revolution in the pictorial records used in news magazines, etc. But in 1837 Stewart had no camera and since he had seen the upper Missouri area before, he wanted to return with a man who could paint a true picture of the Indian, the fur trapper . . . the face of this wild and virgin land. Alfred Jacob Miller, a Baltimore portrait painter who had studied briefly in Europe, was Stewart's choice. The choice was a good one; Miller sketched everything of interest he saw on his 800-mile trip up stream. Through this one artist we get a vivid picture of the fur trapper (those of the Mountain Man breed who searched the mountain streams for beaver—and often found death instead—done in by the Indians, or the cold hand of starvation) and the trader in his Far West outpost. Miller is the only artist to paint Fort William on the Laramie (often mistaken for the later fort rightfully called Fort Laramie).

Miller tended to romanticize about his subjects on occasion (following the school of his day), but his details are good and his eye was true; under the pink frosting one can see the rugged, unspoiled land awaiting conquest . . . the unsuspecting Indian about to lose his homeland to the white man, whom he had at first made welcome.

The Baltimore artist pictured the Indian at play (Indian girls swinging on vines in the trees or children splashing in the streams) and on the hunt—and sometimes at war. He is one of the few artists to see "a surround," a method used by the Indian in his attack on a buffalo herd. A portion of the herd was surrounded and systematically killed as they crowded tighter and tighter together. The Swiss artist, Carl Bodmer, must have seen this sight, but Miller painted and sketched with such eagerness that his collection was almost like that of the shots of a fast action camera. He apparently never tired—frequently using sepia for his sketches, adding color as he worked out more complete paintings. And—would that others had done so—Miller wrote a fine description of every sketch he produced! An invaluable record.

Bodmer, somewhat like Miller, was the recording eye for another man, Alexander Philip Maximilian, Prince of Weid-Neuweid. Maximilian, an amateur but capable naturalist, arrived in the United States in 1832 bent on exploring the American West and studying its "aborigines." At this time Catlin was in St. Louis, and while he had not yet gone into the upper Missouri region, Bodmer and his patron saw some of the young artist's work when they reached the Mississippi in March of 1833. One month later the naturalist and "his camera" were aboard the steamer "Yellow Stone," bound for Fort Union. Many of Bodmer's sketches and finished paintings were reproduced in color in Maximilian's folio atlas (1839) which accompanied the two-volume "Reise in das innere Nord America in den Jahren (1832-1834)." The trip up the Missouri proved an exciting one for the European visitors. While at Fort McKensie Assiniboin and Crees combined to attack the Blackfeet (whom Bodmer had been sketching) and placed

the Fort in a difficult position. Finally the day was won by the Blackfeet and Bodmer recorded at least one scene from this battle in his "Attack on Fort McKenzie." This was no dime-novel illustration; Bodmer stood on the palisades of the Fort watching the scene enacted in all its reality. Obviously he and his patron were impressed; this painting was one of the several chosen for the color folio. Another striking series by Bodmer was done in the camp of the Mandans—his "Buffalo Dance" and many striking Indian portraits are examples of excellent art, as well as being primary documents.

Much of the art produced on the American frontier was done by artists engaged in government surveys. John Mix Stanley joined General Philip Kearny in 1846, traveling from Santa Fe to San Diego. Again in 1853 he became a part of the Isaac Stevens survey party, producing hundreds of sketches of the new West. In 1850 Seth Eastman, a West Point graduate, was instructed to prepare illustrations for the Bureau of Indian Affairs' publication, written by Henry R. Schoolcraft. Beginning in 1855 the U. S. Senate published a series of reports of the explorations and surveys made to determine the most practicable route for a railroad from the Mississippi River to the Pacific Ocean. Since these reports were filled with every type of information about the land and its inhabitants from the geography to the number of buffalo in the various herds, the artist's pictorial records were invaluable. Several artists contributed to this survey, including Stanley, R. H. Kern, H. B. Mollhausen, A. H. Campbell, J. C. Tidball, J. J. Young, W. P. Blake, Charles Koppel, J. H. Richard and many others. The result of this survey was the publishing of one of the first documents to give a factual account of the area west of the Mississippi River. Unfortunately, the average Easterner or seeker after western land did not see this series of heavy volumes. However, the trails into the West had been made; the artist's conception of the land of opportunity had much to do with the steady movement which followed.

Stanley was only one of several artists to come into the New Mexico region, but he is one of the few who painted Santa Fe's early portrait—having done at least one sketch dated 1846. Regrettably Stanley was not another Miller—he left only brief notes on his work, if anything. The details of Stanley's life are not well known, but it is recorded that he visited Santa Fe in September of 1846, leaving there for the West Coast in the company of the "greatest of all scouts, Kit Carson."

Many artists of note were to visit the New Mexico territory. Following the Stanley visit came the German artist and writer, Heinrich B. Mollhausen. In 1853 he accompanied the A. W. Whipple survey party which crossed the state, stopping at Albuquerque—then continuing to California by way of the petrified forest, the San Francisco mountains, the Mojave desert and the coast range. In 1857-58 Mollhausen, F. W. von Egloffstein and others, were members of the Lt. J. C. Ives expedition which followed the Colorado River from its mouth upstream (partly by boat) in search of a supply route for the army forts in New Mexico and Utah. The party, with both Egloffstein and Mollhausen sketching all along the trail, passed through Santa Fe on the return trip in June of 1858.

Others to paint in the New Mexico region were: Henry Worrall (1879—Santa Fe), Charles Graham (1890), Dan Smith (1891), Ralph Miller (1880's) and Frederick S. Dellenbaugh (1880's-'90's). The latter artist is of particular interest since he accompanied John Wesley Powell on the second Colorado River expedition and wrote "Romance of the Colorado River," the story of the river and the Grand Canyon from 1540 through the Powell survey. In addition he wrote "Breaking the Wilderness" (conquest of the Far West) and "North Americans of Yesterday." He spent 30 years studying the Indian and lecturing on the subject, much of his work being done in the Southwest.

The survey artist was followed by the artist-journalist—as Eastern newspapers and magazines began to realize the appeal of the stories and pic-

tures of the "wild and dangerous" West. Those who had to remain behind could read and dream about it; pictures, even reduced to wood cuts for printing, had an appeal. Many of the artists who came into the West during the 1860's, '70's and '80's did so on commission from Frank Leslie or Harpers Brothers. Among those were: Jules Tavernier, Paul Frenzeny, Joseph Becker, Walter Yeager, Harry Ogden, Frederic Remington, William Allen Rogers, Charles Graham, Mary Hallock Foote, and many others.

The scientific study of the "American desert" brought ethnologists, naturalists, and botanists into the region. John James Audubon, followed by his son John Woodhouse Audubon, recorded the birds and animals of a large part of the far Midwest and the Southwest. Much of what these men saw will not be seen again; already many of the creatures the Audubons painted are gone—forever.

Ernest Thompson Seton, artist-naturalist, went into the West first in the 1870's; he returned again and again to produce thousands of carefully detailed sketches and paintings of wild life, to record his finds in a series of journals and to mount hundreds of specimens.

The giant buffalo herds were studied by William Jacob Hays, Carl Wimar, Catlin, Miller, and William Cary; the latter went into the upper Missouri country in 1861 when he was just 20—but returned, again and again, during the next 50 years. The buffalo was all but destroyed by the robe trader, the railroad hunter and the "sportsman"—but the shaggy beast survives today on protected ranges and artists can see them and wonder at "a multitude covering the plains for 40-50 miles without end and so thick the ground could not be seen for their broad brown backs . . ."

The unfortunate Kerns (both Richard and Edward met untimely death on the frontier), Alburdis D. O. Browere, William H. Tappan and others sketched the route westward and the gold rush era; William Jackson, artist and photographer, came into the Colorado district in the late 1860's. On the West Coast Charles C. Nahl portrayed the rough mining communities of California; in the same region James Walker pictured the last of the true Spanish Vaquero. Worthington Whittredge and John F. Kensett took a holiday through the West instead of the usual tour of Europe. Albert Bierstadt and Thomas Moran brought to vivid life the color, the grandeur, of the Western landscape. Proving that one picture was worth at least 10,000 words, Moran's 1871-72 paintings of the Yellowstone area helped—more than has been credited—convince the reluctant legislators in Congress to set aside a national park. This was the beginning of our National Park system, without which much of our playground and natural scenic heritage would be lost.

The later days—the period when Remington, Charles Russell, Charles Schreyvogel, Henry Farny, Olaf Seltzer and others came in to gather up the fragments that were left of the "Old West"—probably are best known to the casual student of the West. Perhaps Remington himself sums up this phase of the story best . . . and adds the epitaph. Remington found that winning a fortune in the West of 1880 was at best elusive. He was surprised to find the land charged with dramatic changes; he felt that he had come too late to see the West of his reading . . . and of his dreaming. Four years before his untimely death in 1909, Remington wrote of an incident which brought about an important decision in his life. One evening in Montana he came upon the campfire of an old wagon freighter who shared his bacon and coffee with him. Over their pipes, he informed the young artist that he had been born in Western New York and that he too had gone West at an early age; his West had been Iowa. During his long life he had followed the receding frontiers, always further and further West. "And now," the old timer told Remington, "there is no more West. In a few years the railroad will come along the Yellowstone and a poor man cannot make a living at all." Remington wrote of this episode: "The old man had closed my very entrancing book almost at the first chapter. I knew the railroad was coming—

I saw men already swarming into the land. I knew the derby hat, the smoking chimneys, the cord-binder, and the thirty-day note were upon us in a resistless surge. I knew the wild riders and the vacant land were about to vanish forever, and the more I considered the subject, the bigger the Forever loomed." Remington decided to collect as much of the old scene as remained; he recorded every facet, every detail of the passing era: the trapper, the robe hunter, the pioneer, the miner, the Indian (at war, in his village, defeated and regimented), the stage driver, the cowboy, the barroom gambler, the guide, the frontier soldier. He felt that he had seen the end of "three American centuries of smoke and dust and sweat . . ." but he was not happy with what he saw following in the wake.

This exhibition "THE ARTIST IN THE AMERICAN WEST—1800-1900," includes many of the works of most of the prominent artists who documented the opening of the trans-Mississippi West. It also includes several paintings by some of the little-known men who left almost personal notes on their own experiences. It is regrettable that more is not known of these men and of their lives—but their work exists—and with the Remingtons, the Catlins, the Millers—the sum total provides a picture book filled with the exciting—and sometimes violent—story of the filling up of a continent. These paintings by the "men who were there" bring to life this human drama, one of the greatest on record.

James Taylor Forrest
Director, Division of Fine Art

Condensed from an article in *El Palacio*, Summer, 1961.



2. *One of the fine landscapes by this artist—typical of the majestic quality obtained in his mountain scenes.*

CATALOG

ANDERSON, GEORGE

Biographical data on this artist has not been found in the usual reference sources. In addition to the painting here exhibited, one is known of an Apache Camp, Arizona Territory, dated 1876.

1. View of Santa Rita del Cobre

water color, 1897

Collection of Dr. and Mrs. Franz R. Stenzel, Portland, Oregon

Inscribed "The Triangular Fort" when acquired, this is believed to be Fort Bayard, located near the Santa Rita copper mines in New Mexico (18 miles east of Silver City, 10 miles north of Hurley).

BIERSTADT, ALBERT

Born: Solingere, Germany, 1830-1902

Brought to the United States as a small child, he returned to Europe at the age of 23 to study art at Dusseldorf and Rome. Back in this country in 1857, a year later he joined Gen. F. W. Lander's surveying expedition for an overland wagon route from Fort Laramie through South Pass to the Pacific Coast. He became well known for his paintings of tremendous landscapes and particularly mountains, and is represented in numerous collections in this country and in Europe. Revisiting Europe in 1867, 1878, and 1883, he was made a member of the Legion of Honor, and received medals from Austria, Prussia, Bavaria, and Belgium. Although he received as much as \$35,000 for his paintings, his fortunes later declined. He died in New York.

2. Starr King Mountain, California

oil, 1866

Hinman B. Hurlbut Collection

Courtesy of the Cleveland Museum of Art

3. Wyoming

oil

Collection of Fine Arts Museum of New Mexico

BINGHAM, GEORGE CALEB

Born: August Co., Va., 1811-1879

His family moved in 1819 to Missouri, then on to the frontier, where he early copied engravings and painted, and later read law and theology. Interest in art dominated, and in 1837 he studied for a short time at the Pennsylvania Academy of Fine Arts, having painted portraits to earn sufficient funds. He was in Washington, D. C. from 1840-44, and in 1856-58 was in Europe, with headquarters at Dusseldorf, where he presumably studied. Noted as a portrait and genre painter, recording the vigorous, roistering frontier life, Bingham developed an active interest in politics, which later diverted much of his interest from painting. However, some of his pictures represent political subjects.

4. Shooting for the Beef

oil, 1850

Dick S. Ramsay Fund

Collection of The Brooklyn Museum



4. *Frontiersmen shooting for the knot . . . the beef to the most skilled.*

BLAKELOCK, RALPH ALBERT

Born: New York, 1847-1919

Destined by his family to follow his father's footsteps and become a physician, he forsook a medical career for art. Though mainly self-taught, he exhibited at the National Academy when barely 20. He declined an opportunity to study in Europe, going West instead. His style of painting, hitherto naturalistic, changed with his western travels and encounter with Indians, and no longer found favor. His growing family lived in poverty, and it became necessary to confine him to an institution for the mentally ill, just after the birth of his ninth child. Recognition fruitlessly came to Blakelock after his confinement, and he was made a full Academician of the National Academy in 1916.

5. *The Captivity*

oil

Collection of Dr. and Mrs. Franz R. Stenzel,
Portland, Oregon

Impressions in flowing oil . . .

CARY, WILLIAM M.

Born: Tappan, New York, 1840-1922

He became known as a painter and illustrator of Indians and other western scenes, as a result of several trips to the West, the first when, at the age of 20, he traveled with two young companions also from New York City. This adventurous expedition, sketched by Cary, took the three, via Fort Union, Fort Benton, and Coeur d'Alene Mission, eventually to Walla Walla and California. His succeeding western trips were made in the 1860's, 70's and 80's. For several decades after the late 1860's, Cary's western illustrations were carried in national illustrated papers. He also produced a number of oil paintings from his many sketches, from recollection and imagination.

6. *A Gun Lesson; or a Conference in a Stockade*
oil

Courtesy of the Kennedy Galleries, New York



6. Cary, as a boy of 20, saw the West of 1861 . . . and never forgot it.

CATLIN, GEORGE

Born: Wilkes-Barre, Pa., 1796-1872

Forsaking a legal career, Catlin, self-taught as an artist, became skilled in painting miniatures and as a portrait painter. In 1824 he was elected an Academician of the Pennsylvania Academy of Fine Arts. In 1830 he began his western travels, visiting numerous Indian tribes with General William Clark, as guest of the American Fur Co., and on later trips making ethnological notes and painting scenes of Indian life as well as portraits. His Indian paintings were shown in this country, in London, and in Paris. In 1841 his first book "Letters and Notes on the Manners, Customs and Conditions of the North American Indians" was published. When he encountered financial difficulties later in London, much of his collection went into the hands of an American, Joseph Harrison. After Catlin's death, the widowed Mrs. Harrison gave the collection to the U. S. National Museum.

7. Roaring Thunder (youngest son of Chief Black Hawk, Sauk Indian)

oil, 1832

Courtesy of the Smithsonian Institution, Washington

Catlin dedicated himself to the task of preserving on canvas the looks of and the customs of the American Indian.

8. Four Bears, Second Chief (Mah-to-toh-pa in mourning. Mandan)

oil, 1832

Courtesy of the Smithsonian Institution, Washington



8.

9. Buffalo Chase in Winter

oil, 1830's

Courtesy of the Smithsonian Institution, Washington

9. The Indian, inventor of the snowshoe, made quick work of a buffalo herd floundering in heavy snow. (Plains tribe).

10. Buffalo Chase—a Surround

oil, 1832

Courtesy of the Smithsonian Institution, Washington

"Where I saw 300 (buffalo) killed in a few minutes by the Minatarrese with arrows and lances only . . ."
Catlin.

11. Double Walker, Big Elk and Little Soldier (Omaha Indians)

oil, 1833

Collection of Fine Arts Museum of New Mexico

Gift of Mr. and Mrs. John Gaw Meem, Santa Fe



9. *The Indian, inventor of the snowshoe, made quick work of a buffalo herd floundering in heavy snow. (Plains tribe).*

COX, CHARLES BRINTON

Born: Philadelphia, Pa., 1864-1905

He studied at the Pennsylvania Academy of Fine Arts, under Thomas Eakins, and at the Art Students League in New York. Noted as a sculptor of animal figures, he exhibited at the Pennsylvania Academy of Fine Arts, won a silver medal at the American Art Society in Philadelphia, and also won honors at the Art Students League in New York. Although little is known of his western travels, examples of his known paintings depict scenes in the Northwest, the Plains States, the Southwest and Mexico.

12. *Military Figures Camping at Mount Hood*
oil, 1892

Collection of Dr. and Mrs. Franz R. Stenzel,
Portland, Oregon

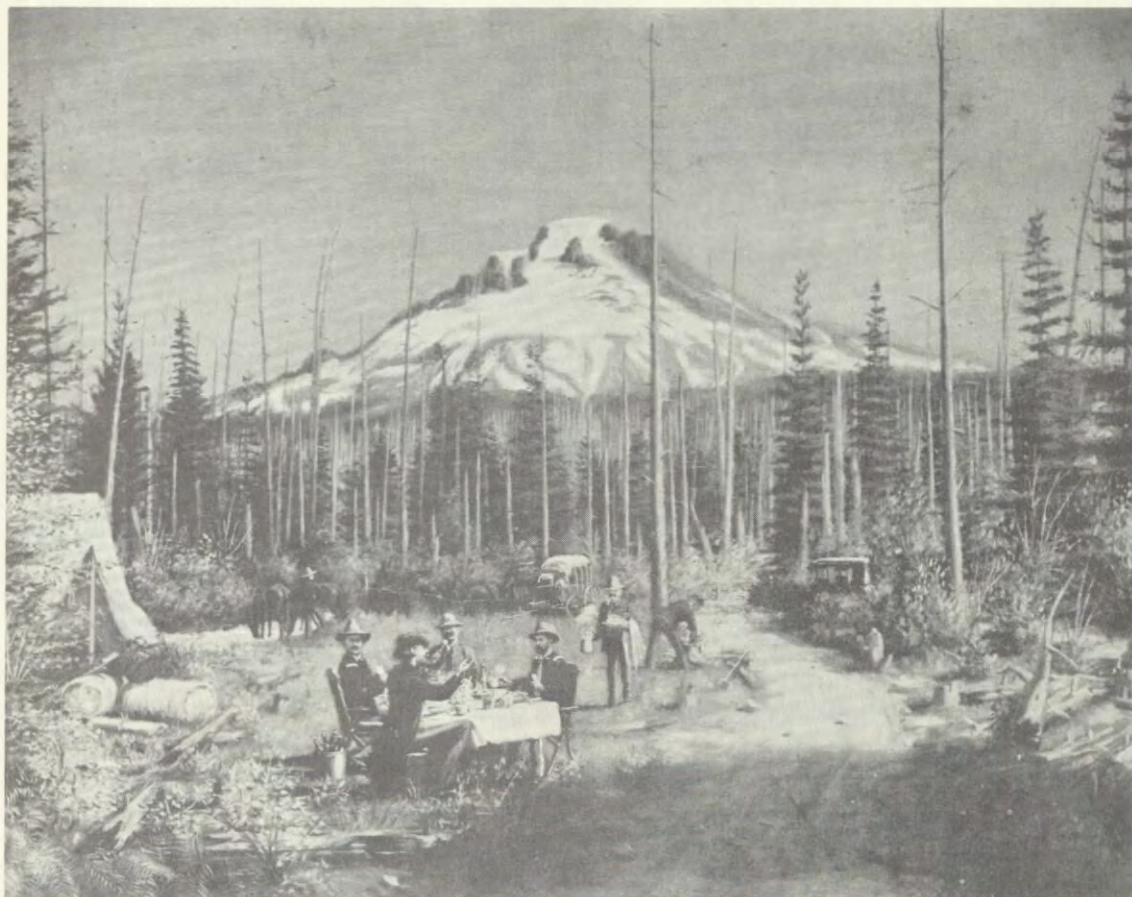
DALLIN, CYRUS E.

Born: Springville, U., 1861-?

He studied in Paris in 1889, a pupil of Chapu and Dampé. He worked with Rosa Bonheur during the time Buffalo Bill and his Indians were in Paris. He was awarded many medals for his statues of the American Indian. He was elected an Associate Member of the National Academy. Principal works: "Signal of Peace" in Lincoln Park, Chicago; statue of "Massasoit" at Plymouth, Mass., and "The Cavalryman," Hanover, Pa.

13. *The Scout*
bronze

Courtesy of Mrs. Harold D. Corbusier,
Santa Fe



12. Theodore Roosevelt, General Miles, Colonel Sommers and others enjoying breakfast along the trail . . .

DELLENBAUGH, FREDERICK S.

Born: McConnelville, O., 1853-1935

He was educated in Buffalo, New York, Munich, and Paris, and was a pupil of Carolus Duran and the Académie Julian. Talented but then untaught, he went with Powell's second expedition down the Colorado River, assisting in mapping the Grand Canyon region. He was with the Harriman Expedition to Alaska and Siberia, and made other voyages and trips, including several to the Southwest. He was a fellow of the American Ethnological Society and of the A.A.A.S., and member of the John Burroughs Memorial Association. He was author of "The North Americans of Yesterday," "A Canyon Voyage," and other books, as well as contributor to Sturgis' "Dictionary of Architecture on American Aboriginal Buildings" and others.

14. Interior of a Pueblo—Corn Grinding
oil, 1880's
Collection of Fine Arts Museum of
New Mexico

DUENKEL, CARL

15. Chief Joseph
oil, 1910
Collection of C. Bland Jamison, Santa Fe
The sadness of a great leader of the Nez Perce.

EASTMAN, SETH

Born: Brunswick, Me., 1808-1875

Eastman graduated from the U. S. Military Academy, West Point in 1829, and was assigned to Fort Crawford and later to Fort Snelling, taking with him easel and brushes for relaxation. In 1831 he was assigned to topographical duty, and in 1833 returned to

the Military Academy at West Point as assistant teacher of drawing. Eastman was again at Fort Snelling for most of the period from 1841 to 1848. In 1850 he was assigned to illustrate Schoolcraft's "History, Condition and Future Prospects of the Indian Tribes of the United States." He also illustrated his wife's books on Indians. Gen. Eastman was elected a member of the National Academy of Design. After retirement, Congress passed a joint resolution naming him artist for the committees on Indian and Military Affairs of the Senate and House. Death came while he was painting a series of frontier forts.

16. Indian Sugar Camp

water color, c. 1851

Courtesy of the James Jerome Hill Reference Library, St. Paul, Minnesota

Women at work in Chippewa sugar camp.

17. Indian Courting

water color, c. 1851

Courtesy of the James Jerome Hill Reference Library, St. Paul, Minnesota

The young man plays the lone flute . . . the girl knows it is for her.

18. Indian Doctor Concocting a Pot of Medicine

water color, c. 1851

Courtesy of the James Jerome Hill Reference Library, St. Paul, Minnesota

Chippewa man of medicine sings and prepares herbs . . . for curing the tribe's ills.

19. Indians in Council

water color, c. 1851

Courtesy of the James Jerome Hill Reference Library, St. Paul, Minnesota

The chief addresses his followers and allies.

FARNY, HENRY F.

Born: Ribeauville, Alsace, 1847-1916
Brought by his family to this country when he was five, Farny early came in contact with Seneca Indians in western Pennsylvania. When he was only 18 he was doing art work for "Harper's Weekly," and was apprenticed as a lithographer. In 1866, he went abroad to study art in Rome, Dusseldorf, Vienna and Munich, and went again to Vienna in 1873. In 1881 his renewed interest in Indians took him west. He became well-known as a painter of Indians, illustrating, among other things, Frank H. Cushing's memoir of his life among the Zuni Indians in "The Century Magazine," although he did not visit the Southwest. In

1883 he was on the excursion over the Northern Pacific Railway to witness the joining of the rails from east and west near Missoula, Montana. Doing less magazine illustration after 1890, Farny's efforts were directed more to painting imaginative western scenes, making additional western trips for new material.

20. Song of the Talking Wire

oil, 1904

Courtesy of the Taft Museum, Cincinnati, Ohio



20. *New mysteries for old . . .*

21. The Captive

water color, 1905

Courtesy of the Cincinnati Art Museum

22. Cheyenne Camp

water color, 1892

Courtesy of the Cincinnati Art Museum

HAHN, WILLIAM

Hahn was known to have been in California in 1859 and again in 1877. Other known paintings by Hahn include one of Central Park in New York City in the 1870's.

23. Glacier Point, Yosemite Valley

oil, 1874

Courtesy of The California Historical Society, San Francisco

HAUSER, JOHN

Born: Cincinnati, O., 1859-1913
Studied in Europe under Joseph Brandt and Franz Roubou, spending some time at the Royal Academy of Arts in Munich. About 1880 he began his western travels, painting Navajos, Pueblos and other Indians. In 1901 he was made a member of the Sioux Nation. While his portraits of Indians are perhaps best known, he also painted Indian scenes.



21.

He is represented in the Cincinnati Art Museum, the Royal Gallery in England, and other museums and clubs.

24. The Raiders

oil, 1907

Collection of Dr. and Mrs. Franz R. Stenzel, Portland, Oregon



24. *The reservations were too confining . . . for the wild ones.*

HAYS, WILLIAM J.

Born: Catskill, N. Y., 1872-1934

He was the son of the well-known William Jacob Hays, and was encouraged by his father's friends also to become a painter. He received his art education at the National Academy of Design, in New York, and at the Julian and Colarossi Academies in Paris. In

1909 he was made an Associate at the National Academy. Little has been found about his western travels.

25. Cavalry Maneuver

oil

Collection of Dr. and Mrs. Franz R. Stenzel, Portland, Oregon

Training for the Spanish-American War.

HERGET, H.

26. The Arrow Makers

oil

Collection of C. Bland Jamison, Santa Fe



26.

HILL, THOMAS

Born: Birmingham, England, 1829-1908
 He came to Taunton, Massachusetts in 1840; studied at the Pennsylvania Academy of the Fine Arts; and in 1853 was awarded first prize at the Maryland Institute, Baltimore. Going to California in 1861, he won first prize at the San Francisco Art Union in 1865. He studied in Paris as a pupil of Paul Meyerheim, returning to Boston in 1867. There he painted New England and California landscapes, and is represented in "Scenes of Wonder and Curiosity in California." His painting "The Last Spike" hangs in the California State Capitol. At the time of his death, he possessed 31 medals from art societies.

27. Lake in the Yosemite Valley

oil, c. 1871

Courtesy of the Knoedler Galleries, New York
El Capitan rock lies to the left.

HITCHINS, JOSEPH

28. Falls in the Colorado Rockies

oil

Collection of Fine Arts Museum of
 New Mexico

In the tradition of the Hudson River and Rocky Mountain schools.

HOLDREDGE, RANSON GILLET

Born: England, 1836-1899

Little is known of his early life or art training. Painting in the Southwest in the middle 1850's, head draftsman at the Mare Island Navy Yard in the 1860's, he vacationed in the West, painting and sketching. In the 1870's he studied in Europe. As staff artist for "Scribner's Magazine," he went with Major Marcus A. Reno, who served under General George A. Custer. He painted in many western states, was an organizer of the San Francisco Art Association, and member of the Bohemian Club.

29. Indian Camp on Wind River

oil

Collection of Dr. and Mrs. Franz R. Stenzel,
 Portland, Oregon

HOOPER, WILL P.

Born: Biddeford, Me., 1855-?

He was the son of Edward Henry Cobb Hooper and Elizabeth White Hooper who were married in 1847. The father, a lieutenant

colonel in the Civil War, spent many years of his life on the frontier and was Indian agent of the Sisseton Agency, Lake Traverse Reservation, from September 1, 1877 to April 1, 1879. After that he moved to Brown's Valley, Minnesota where the family lived for a number of years. Will P. Hooper apparently had received his education in the East before coming to Minnesota. He studied under Benjamin Fitz at the Art Students League in New York and later became a member of both the New York Water Color Club and the Salmagundi Club.

30. Frontier Sketches

pencil and wash, c. 1879

Collection of Fine Arts Museum of
 New Mexico

Gift of Mr. and Mrs. John Gaw Meem,
 Santa Fe

Illustrations for the London Illustrated News (1880)

31. Sunday in a Frontier Town

pencil, c. 1879

Collection of Fine Arts Museum of
 New Mexico

Gift of Mr. and Mrs. John Gaw Meem,
 Santa Fe

32. Sketches at an Indian Dance

pen and ink, c. 1879

Collection of Fine Arts Museum of
 New Mexico

Gift of Mr. and Mrs. John Gaw Meem,
 Santa Fe

The Chippewa and others . . . adrift in the white man's world.

HOWLAND, JOHN D.

Born: Zanesville, O., 1843-1914

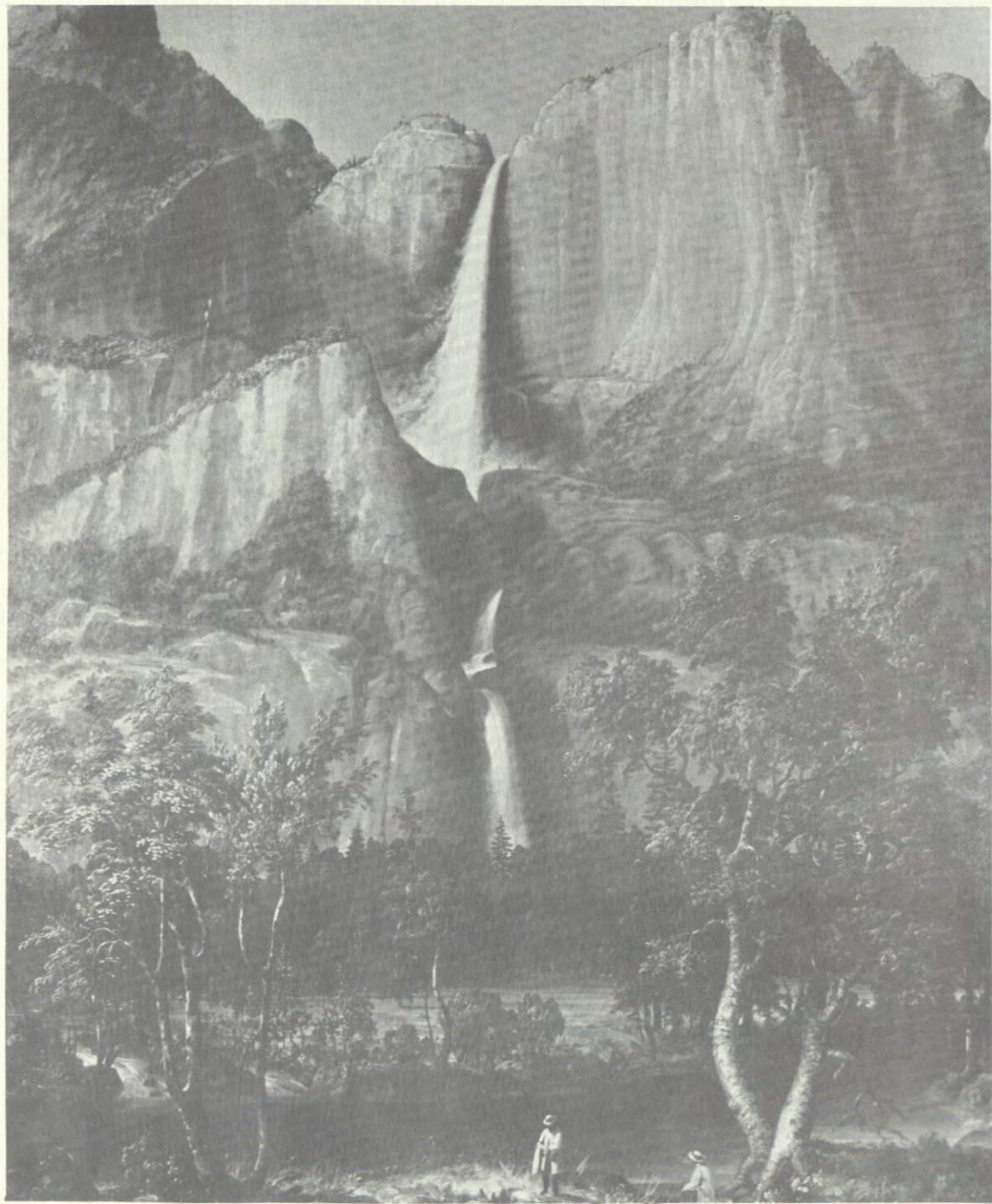
Running away from home when 14, he was employed by the American Fur Co. He enlisted in the First Regiment of Colorado Volunteers at the outbreak of the Civil War. He studied art in Paris from 1864-1867, when he was appointed secretary of the Peace Commission to negotiate with the Sioux and other tribes. He was then correspondent for "Harper's Weekly" and "Leslie's." He designed the Civil War monument in front of the Colorado State Capitol.

33. Coyotes Attacking Cow and Calf

oil

Courtesy of the State Historical Society of
 Colorado, Denver





36. *Believed to be the first painting of Yosemite Valley.*

JACKSON, WILLIAM HENRY

Born: Keesville, N. Y., 1843-1942

Trained by his mother and Chapman's "American Drawing Book," he early painted portraits of neighbors, show-cards, etc., and in 1858 was employed by a photographer as retoucher and artist. He was staff artist for his brigade during the Civil War. First going west in 1866, he is best known as a photographer, though he produced many sketches. He accompanied Hayden's expedition, photographing Yellowstone, the Tetons and other places. In 1894 he traveled through much of the world with Major Panghorn, publishing travel pictures in "Harper's Weekly." Most of his water colors and oils date after his retirement in 1929. He painted murals for the Interior Building; with Prof. Howard Driggs, authored a book for young people, "The Pioneer Photographer"; was awarded a gold medal by the University of Colorado for outstanding service to the nation; wrote an autobiography; and led a full life for almost a century.

34. Yoking up in Corral

oil, 1880's

Courtesy of the Nebraska State Historical Society, Lincoln

Somewhere along the Oregon-California Trail in the 1860's.

35. Fording the South Platte River near Julesburg, Colorado

oil, 1880's

Courtesy of the Nebraska State Historical Society, Lincoln

The artist was a young "bull whacker" with this caravan in 1866.

JEWETT, WILLIAM S.

Born: South Dover, N. Y., 1812-1873

He studied at the National Academy of Design in New York City, of which he was elected an Associate Member in 1845. Going to California in 1849, he was a popular portrait painter there, but also painted landscape as well as prospecting for gold.

36. Yosemite Falls

oil, 1859

Courtesy of the Knoedler Galleries, New York

36. *Believed to be the first painting of Yosemite Valley.*

KANE, PAUL

Born: Mallow, Ireland, 1810-1871

When Kane was eight, his family moved to

York (now Toronto). Working for a furniture manufacturer, Kane left York when he was 26, determined to be a painter. He spent the next five years in the United States, doing odd jobs in art from Detroit to New Orleans. For nearly four years, from 1841, Kane studied art in various places in Europe. Intent on painting Indians and Indian landscapes, he secured commissions for twelve paintings from the governor of Hudson's Bay Company and for a hundred from George William Allan of Toronto. From 1845 to 1848 he traveled through the west of Canada and the United States, and later published "Wanderings of an Artist Among the Indians of North America." Twelve of his paintings were displayed in Buckingham Palace, and twelve were purchased by the Canadian Government.

37. Indian Summer

oil

Courtesy of the Royal Ontario Museum, Toronto, Canada

Evening scene on the Saskatchewan.

38. A Prairie on Fire

oil

Courtesy of the Royal Ontario Museum, Toronto, Canada

A frontier hazard . . . near Fort Edmonton.

39. Six Indian Chiefs

oil

Courtesy of the Royal Ontario Museum, Toronto, Canada



39. *Blackfoot, Sarcee, Blood and others in Canada.*



41.



43. Engagé to Capt. William Drummond Stewart.

40. Blackfoot Pipe Stem Carrier

oil

Courtesy of the Royal Ontario Museum,
Toronto, Canada

The ceremony . . . the ritual was important.

KING, CHARLES BIRD

Born: Newport, R.I., 1785-1862

King studied under Edward Savage in New York, and spent 7 years in London, rooming with Thomas Sully, and instructed by Benjamin West. He was in Washington, D. C. from 1816 until his death, where he was the first known white man to paint oil portraits of Indians, the first group being members of a delegation of Plains tribes in 1821. He was asked by Thomas L. McKenney, in charge of the Bureau of Indian Affairs, in 1824 to paint Indian portraits for the Government, for which he was paid \$20 each. Painted more than 82 portraits of Indians coming to Washington to sign treaties and for other purposes, which were in the Smithsonian until destroyed by the fire of 1865. Fortunately, King had painted replicas of a number of the portraits. (Although King did not journey into the West, his contribution was such that he is included in this exhibition.)

41. Petelsharro, Loup Pawnee

oil, 1822

Courtesy of the Smithsonian Institution,
Washington

42. Co-sne-boin, Chippewa Chief

oil, c. 1820-30

Courtesy of the Smithsonian Institution,
Washington

MILLER, ALFRED J.

Born: Baltimore, Md., 1810-1874

Studied with Sully; at the École des Beaux Arts at Paris, and at Rome. Went West in 1837 with Captain William Drummond Stewart, later a baronet, to make pictures of the West for Murthly Castle in Scotland. In company with representatives of the American Fur Co., they attended the 13th fur traders' rendezvous at Green River, Miller having sketched many Indians and scenes en route. Going to Scotland in 1840, he painted the canvases commissioned by Stewart, remaining abroad for two years. After his return to Baltimore in 1842, he became widely known for his Indian scenes, and also painted portraits and local scenes.

43. Louis—Rocky Mountain Trapper
water color, c. 1837
Courtesy of the Hammer Galleries, New York
44. Eau Sucre River
oil, c. 1837
An Indian camp along the shore.
45. Approaching Buffalo
water color, c. 1837
Courtesy of the Hammer Galleries, New York
An Indian, in animal disguise, and a trapper stalk the buffalo.
46. Wind River Country
water color, c. 1837
Courtesy of the Hammer Galleries, New York
47. Indian Girl Swinging
oil, c. 1837
Courtesy of the Hammer Galleries, New York



47.

MILLER, RALPH

48. Tesuque Carreta
oil, 1881
Collection of Fine Arts Museum of New Mexico
Gift of Mrs. E. A. Fiske, Santa Fe
1837-1926



48. *An adobe village scene in New Mexico.*

MORAN, THOMAS

Born: Bolton, Lancashire, England,
1837-1926

Came with family to this country in 1844. Aided by brother Edward, painted in water colors and oils. Returned to England in 1862, and came under influence of Turner's work; later copied paintings of old masters in France and Italy. After return to America in 1871, accompanied Hayden's geological expedition to Yellowstone, and two years later went to Grand Canyon of the Colorado. Pictures painted of two areas were purchased by Congress and hung in the Capitol in Washington. He visited California in 1872; in 1874 in Colorado he made studies for his painting of the "Mountain of the Holy Cross," for which he was awarded a medal at the Centennial Exposition of 1876. He was a member of the National Academy of Design, American Water Color Society, and New York Etching Club.

49. Grand Canyon
oil, 1907
Laura A. Clubb Collection
Courtesy of the Philbrook Art Center,
Tulsa, Oklahoma
Landscape made famous by an artist.
50. Arkansas Divide, Colorado
oil, 1880
Collection of Fine Arts Museum of New Mexico
Gift of Mrs. Talbot B. Hyde



50.

NARJOT, ERNESTE E.

Born: France, 1826-1898

Studied in Paris art schools. Diverted by possibility of treasure, he arrived in San Francisco in 1849, and in 1852 joined mining expedition to Mexico. Returning to San Francisco in 1865, he became known as a portrait painter and painter of frescoes for churches and public buildings. Also painted pictures of prospecting and mining and covered wagon scenes. Painted murals in the Leland Stanford tomb, where paint in his eyes ultimately resulted in blindness.

51. Early California Ranch

oil, c. 1850

Courtesy of the Knoedler Galleries, New York

OTTINGER, GEORGE M.

Born: Springfield Township, Pa., 1833-1917

Largely self-taught, Ottinger early commenced to draw. Following three years as a sailor, he tinted photographs. In 1858, he joined the Mormons and went to Salt Lake Valley, making sketches on the way. Was a member of firm of Savage and Ottinger, photographers. Painted landscapes, portraits, and imaginative historical scenes.

52. The Pony Express of 1861

oil

Collection of Dr. and Mrs. Franz R. Stenzel, Portland, Oregon

The wires meant the end of a brief but intrepid American experiment.

PAXSON, EDGAR SAMUEL

Born: East Hamburg, N. Y., 1852-1919

Coming west in 1877 by wagon freighter, he compiled a sketch book of frontier and Indian scenes. As scout, trapper, and hunter he knew the Indians and the country. Eventually he established an art studio and sign shop in Butte, Montana. Six of his murals are in Montana's state Capitol building, and eight in the county court house in Missoula. His painting of "Custer's Last Fight" hangs in the Elks Club in Missoula.

53. Chief Louison

oil

Collection of Dr. and Mrs. Franz R. Stenzel, Portland, Oregon

One of the last great chiefs of the Flatheads.



51.

54. Mounted Indian Shooting Buffalo

water color, c. 1889

Collection of Dr. and Mrs. Franz R. Stenzel,
Portland, Oregon



54.

55. The Latest Arrivals

oil, 1904

Courtesy of the Historical Society of
Montana, Helena

REMINGTON, FREDERIC

Born: Canton, N. Y., 1861-1909

Studied art at Yale School of the Fine Arts. He had a sheep ranch in Kansas, making numerous sketches of life in the area, and taking trips west from the ranch. Returning to New York, he illustrated magazines and books, as well as painting pictures in oils. He made many later trips to the West for new material. Of the 142 books which Remington illustrated, 8 were his own. He also did amazing sculptures in bronze, though with little technical instruction in this field. In 1891 he was elected Associate of the National Academy of Design. The studio collection of paintings, bronzes and personal items are in The Remington Art Memorial in Ogdensburg, New York and at The Whitney Museum of Western Art, Cody, Wyoming.

56. Apaches Listening

oil

Courtesy of The Remington Art Memorial,
Ogdensburg, New York



56.

57. The Sergeant

bronze

Courtesy of Mr. and Mrs. J. Carrington
Woolley, Pojoaque, New Mexico

58. Do Seek Their Meat From God

wash drawing, 1891

Courtesy of The Knoedler Galleries,
New York

One of many story illustrations by the artist.

59. The Quarrel

oil, 1909

Courtesy of Mr. and Mrs. Albert K. Mitchell,
Albert, New Mexico



59.

60. In From the Night Herd

oil

Courtesy of Mr. and Mrs. Albert K. Mitchell,
Albert, New Mexico

*The trail of the drover was long and weary . . .
rest too brief.*

61. The Sign of the Buffalo Scout

oil, 1907

Courtesy of Mr. and Mrs. Albert K. Mitchell,
Albert, New Mexico

62. The Bronc Buster

bronze, 1895

Collection of C. Bland Jamison, Santa Fe
Remington's first bronze.

63. Utes Watching the Reinforcements

water color, 1891

Courtesy of Mrs. Harold D. Corbusier,
Santa Fe

64. Half Hour Rest

water color

Courtesy of Mrs. Harold D. Corbusier,
Santa Fe

RINDISBACHER, PETER

Born: Upper Emmenthal, Canton of Berne,
Switzerland, 1806-1834

Largely self-taught, he early drew on walls
with chalk and charcoal, until supplied with
other materials. When 15, the boy came with
his family to the colony on the Red River in
Canada. Forty drawings from that trip are
in the Public Archives of Canada. By 18
Rindisbacher was an established artist. Six
of his water colors served as originals for
lithographs in "Views in Hudson's Bay." The



63.



61.

family moved to Wisconsin in 1826, and later Rindisbacher went to St. Louis. His work appears in McKenney and Hall, "The Indian Tribes of North America," and "The American Turf Register."

65. Indian Hunters

water color

Courtesy of The Peabody Museum, Harvard University, Cambridge, Massachusetts

66. Buffalo Hunting in the Summer

water color

Courtesy of The Peabody Museum, Harvard University, Cambridge Massachusetts

67. Buffalo Hunting in the Winter

water color

Courtesy of The Peabody Museum, Harvard University, Cambridge, Massachusetts

The method of crawling up to a herd of buffalo in the winter, killing several without disturbing the rest.

68. The Dogs Discover a Herd of Buffalo

water color

Courtesy of The Peabody Museum, Harvard University, Cambridge, Massachusetts

ROCKWELL, CLEVELAND

Born: Youngstown, O., 1836-1907

Educated in New York as an engineer, Rockwell studied water color painting in England and on the Continent. He was Harbor Engineer for the New York Port, and during the Civil War was on topographical duty in the War Department. Later he was in California for two years, and in 1868 was chief of the United States Geodetic Survey, where he surveyed 50 miles of Oregon coast, the Columbia River, and the Willamette River. Rockwell painted as a hobby during his career, and after retirement was active as a painter. He was founder of a San Francisco art school, and illustrated articles for "Pacific Coast Pilot" and other magazines.

69. Fishermen Racing to Shore Before the Storm

oil, 1896

Collection of Dr. and Mrs. Franz R. Stenzel, Portland, Oregon

Somewhere along the Oregon coast.

RUSSELL, CHARLES M.

Born: Oak Hill, Mo., 1864-1926

From early days Russell sketched and modeled. He went to Montana in 1880, first as sheep-herder; then hunter; and finally cowboy and artist. As night herder and wrangler, Russell was free to paint during the day. A sketch "Waiting for a Chinook," painted for a ranch owner in a bitter winter, made him widely known. In 1888 he went to Canada, and lived with Blood Indians until the following year. He did illustrations for "Harper's Weekly" and for several books. His wife Nancy was responsible for increased sales and larger prices. His paintings were exhibited throughout the United States and in Europe, one being purchased to hang in Buckingham Palace. He produced a limited number of bronze sculptures; wrote short stories for "Outing Magazine," and two books of other stories. His letters were published after his death in a book titled "Good Medicine."

70. When Wagon Trails Were Dim
oil, 1919

Courtesy of Mr. and Mrs. Albert K. Mitchell,
Albert, New Mexico



70. *The artist looked backward with envy.*

71. Breaking Camp
water color, 1897
Courtesy of the C. M. Russell Gallery,
Great Falls, Montana

72. Return of the Braves
water color

Courtesy of the C. M. Russell Gallery,
Great Falls, Montana

Russell lived and hunted with his Indian friends.



71.

73. Christmas at Line Camp
water color, 1917

Courtesy of the C. M. Russell Gallery,
Great Falls, Montana

*The artist had lived as a cowboy; he painted what
he knew and loved.*

74. Men Who Carried the Flintlock
black and white water color, 1903
Collection of Dr. and Mrs. Franz R. Stenzel,
Portland, Oregon



74.

75. Walking Teepees
black and white water color, 1903
Collection of Dr. and Mrs. Franz R. Stenzel,
Portland, Oregon

76. When Horses Talk War, There's Small
Chance for Peace
oil, 1915
Courtesy of the Historical Society of
Montana, Helena



76.

77. When Cows Were Wild

water color, 1926

Courtesy of the Historical Society of
Montana, Helena

78. In the Mountains; Teddy Roosevelt Bags a
Bear

water color, 1905

Courtesy of the Historical Society of
Montana, Helena



79.

79. Day Herders

pen and ink

Courtesy of the Historical Society of
Montana, Helena

80. Night Herder

bronze

Courtesy of the Hammer Galleries, New York

81. In the White Man's World

bronze

Courtesy of the Hammer Galleries, New York

82. Scouting the Enemy

bronze

Courtesy of the Hammer Galleries, New York

83. Secrets of the Night

bronze

Courtesy of the Hammer Galleries, New York

84. Nobleman of the Plains

bronze

Courtesy of the Hammer Galleries, New York



80. Russell said he never made cowboy . . . but worked as wrangler and night herder for many years.



81.

SCHREYVOGEL, CHARLES

Born: New York City, 1861-1912

He early showed talent, was apprenticed to an engraver, and in 1887 went to Munich where for three years he studied under Marr and Kirschbach. On his return to New York he supplied art work for advertising lithographers. In 1893 he went to Colorado and Arizona, and made another trip later to the Dakotas. Fame came to him with his painting, "My Bunkie," which won a prize at the annual exhibition of the National Academy of Design. Schreyvogel was particularly interested in painting the West of an earlier day, such as "Custer's Demand." Thirty-six of his paintings were reproduced in the book "My Bunkie and Others."

85. Standing Them Off

Courtesy of Mr. Bruce Norris, Chicago

A sketch for a painting by the same title.

SELTZER, OLAF CARL

Born: Copenhagen, Denmark, 1877-1957

When only 12 years old, he was admitted to the Art Institute of Copenhagen, as he early showed unusual ability to draw and sketch. Coming with his mother to Montana in 1892, he worked as a ranch hand, and then went into the machine shops of the Great Northern, sketching along the Missouri River in his spare time. Encouraged by Fred Downer, he painted his first oil—an Indian war party on the trail in the Sun River valley. On commission of Dr. Philip G. Cole, Seltzer painted 234 pictures including miniatures done under a reading glass, showing all aspects of western life. He also received commissions from others, including Amelia Earhart. The Cole collection was acquired by the Gilcrease Museum after Dr. Cole's death. Major exhibitions of Seltzer's work have been held in Seattle, New York, Chicago, Tulsa, Great Falls and Helena, Montana. Seltzer represents the several artists who came into the West toward the close of the 19th century, but lived to paint its events in the 20th.

86. Kid Curry Holdup

oil, 1945

Courtesy of Mr. and Mrs. Carl C. Seltzer, Great Falls, Montana

An incident along the Great Northern Railway in 1901 . . . \$100,000 was taken.

87. The Brand Inspectors
oil, 1932
Courtesy of Mr. and Mrs. Carl C. Seltzer,
Great Falls, Montana
A rope on the front leg is needed . . .
88. Attack at the Ford
oil, 1940
Courtesy of Mr. and Mrs. Carl C. Seltzer,
Great Falls, Montana
The Blackfeet at an upper Missouri River crossing.
89. Bad Brone
water color, 1906
Courtesy of the Historical Society of
Montana, Helena

SETON, ERNEST THOMPSON

Born: South Shields, England, 1860-1946
Brought to Canada when he was six, he with
his family lived in the backwoods, then in
Toronto. Early developing an interest in art
and animals, he was educated at Toronto
Collegiate Institute and the Royal Academy
in London, and later studied art in Paris for
six years. He first went west in 1880. He
served as official naturalist for the govern-
ment in Manitoba, was an illustrator for the
"Century Dictionary;" the author and illus-
trator of innumerable books; was a member
of the National Institute of Arts and Letters,
and received many medals, including the John
Burroughs medal. In 1930 he bought the
large tract of land near Santa Fe, since known
as Seton Village.

90. Mountain Goats
water color, 1901
Courtesy of Mrs. Ernest Thompson Seton,
Santa Fe
*The naturalist-artist had a long climb to capture
this canny beast.*
91. Fighting the Wolverine
water color, 1898
Courtesy of Mrs. Ernest Thompson Seton,
Santa Fe

STANLEY, JOHN MIX

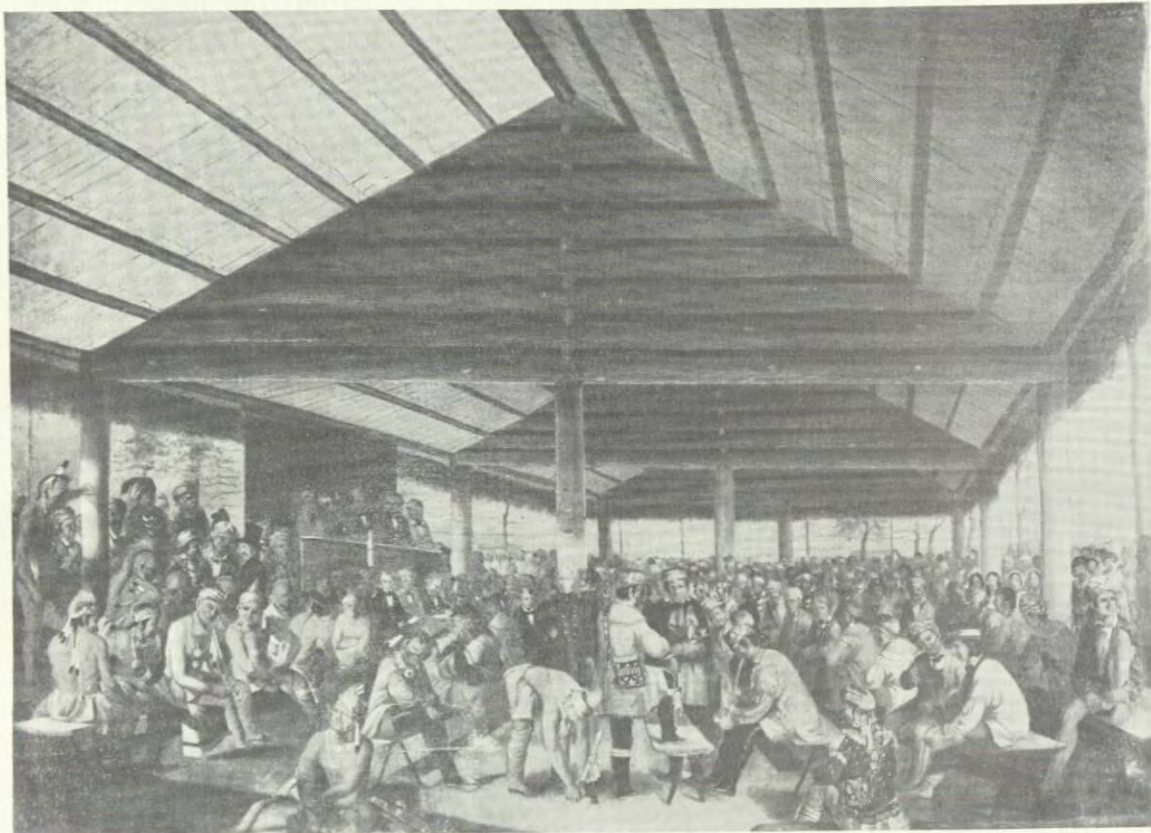
Born: New York, 1814-1872
John Mix Stanley is well known and is one
of the earliest and most accurate reporters
of the Western scene. Originally a sign and
wagon painter, he obtained instruction from
several artists as he continued to paint and
improve his technique. Records indicate that

Stanley made his first trip into the West in
1842 and for the next three years wandered
through Oklahoma, Texas, Kansas and the
Plains area. In 1846 he returned to this re-
gion, contacted the Kearney Expedition on
their way to Santa Fe and joined the expe-
dition as artist. Later he traveled up the
Coast to Oregon, where he spent the period
July, 1847 until late in 1848, making a jour-
ney up the Columbia and Snake Rivers. He
returned with his Indian collection, which
was deposited in the Smithsonian. Stanley
became the chief artist for Isaac Stevens on
the Pacific Railway Surveys in 1853, again
proceeding as far as Oregon. His paintings,
which were in the Smithsonian, were burned
in 1865. Over 200 paintings were destroyed
or damaged beyond repair.

92. Carried into Captivity
oil
Collection of Dr. and Mrs. Franz R. Stenzel,
Portland, Oregon
93. Wild Horses
oil
Courtesy of the Detroit Institute of Arts



- 93.
94. Indian Council at Tallequah
oil, 1843
Courtesy of the Smithsonian Institution,
Washington
95. Assiniboin Encampment on the Upper
Missouri
oil
Courtesy of the Detroit Institute of Arts



94.

STOBIE, CHARLES S.

Born: Baltimore, Md., 1845-1931

Stobie came across the Plains to Denver in 1865, his family having moved to Chicago shortly before. He lived among the Utes, to whom he was known as "Long Hair," and in association with scouts and pioneers, by whom he was called "Mountain Charlie." His later years were spent in Chicago. His collection of Indian and scouting items, donated to the Colorado Historical Society, includes 32 oil paintings of Colorado characters and settings. His portrait of Kit Carson, made in 1868, was undoubtedly the last prior to Carson's death.

96. Mounted Cowboys

oil, 1896

Courtesy of the State Historical Society of Colorado, Denver

The artist was a scout in Colorado in the 1860's and 70's.

97. Flanked

oil, 1895

Courtesy of the State Historical Society of Colorado, Denver

"Mountain Charlie" Stobie could have had such an experience.

WALKER, JAMES

Born: England, 1819-1889

Walker was brought to New York City as a child, where he lived most of his life. He went to New Orleans, then to Mexico City where he was living at the outbreak of the Mexican War. Escaping from the city, he joined the American forces as an interpreter. He returned to New York after a visit to South America and established a New York studio. He became well known for his battle scenes, many picturing battles of the Civil War. His "Battle of Chapultepec" was painted for the



100. *The ruins of a mission church at an abandoned pueblo near Pecos, New Mexico.*

U. S. Capitol. Twelve of his Mexican War scenes are in the U. S. War Department Building. In 1884 he moved to California where he died.

98. *The Roping of the Bear*

oil, c. 1840's

Courtesy of the California Historical Society, San Francisco



98.

99. *Caballero*

oil, c. 1840's

Courtesy of Mrs. Reginald Walker, San Francisco

The Spanish brought many of the trappings and added to the vocabulary of the cowboy.

WHITTREDGE, WORTHINGTON

Born: Springfield, O., 1820-1910

Receiving his early art training in Cincinnati, he painted portraits, also landscapes directly from nature. In 1849, he went abroad to study

in London, Paris, Dusseldorf (where he studied under Andreas Achenbach for three years), Switzerland, Holland, Belgium and Rome. Returning to this country in 1859, he opened a studio in New York. He was elected an Academician of the National Academy of Design in 1861, and served as president of the Academy in 1865 and from 1874-1877. Whittredge accompanied General Pope on his tour of inspection in 1865-66, and made subsequent western trips, going to Santa Fe and Albuquerque, among other places. He won a number of medals, and many of his paintings are in The Metropolitan Museum of Art, The Corcoran Gallery of Art, and others.

100. *Pecos Church, New Mexico*

oil, 1865

Courtesy of the Knoedler Galleries, New York

106. *The ruins of a mission church at an abandoned pueblo near Pecos, New Mexico.*

WIMAR, CARL

Born: Siegburg, near Bonn, Germany, 1828-1862

Coming with his family to St. Louis when he was 15, Wimar spent hours with Indians in the vicinity. Working for Leon de Pomarede, and as his pupil, Wimar decorated sides of prairie schooners and painted signs. The two journeyed by steamboat up the Mississippi in 1849. Being left an inheritance (which never arrived) inspired Wimar to go in 1852 to study at Dusseldorf, under instruction of Josef Fay, and later Emanuel Luetze. In Dusseldorf he painted "The Discovery of Boone's Encampment" and "The Captive

Charger," and sent paintings to his parents for sale. After his return to St. Louis about 1856, he made numerous trips into the West. His paintings were exhibited in the St. Louis Annual Fairs, and he was one of the founders of the Western Academy of Art. In 1861, he was commissioned to decorate the dome of the Old St. Louis Court House, which perhaps hastened his death by consumption.

101. Chief Billy Bowlegs
oil, 1861
Courtesy of the City Art Museum of St. Louis
One of two portraits of the famous chief by Wimar.
102. The Captive Charger
oil, 1854
Courtesy of the City Art Museum of St. Louis
Painted in Dusseldorf, after his 1849 trip in the West. The artist returned to live in St. Louis.

YOUNG, HARVEY B.
1841-1901

103. Noon, Taos Pueblo
oil
Courtesy of Rev. John Marse and
Mr. Otto Noeding, Taos

ZOGBAUM, RUFUS

Born: Charleston, S. C., 1849-1925
Early showing artistic talent, Zogbaum studied at the Art Students League in New York City. He went to Paris in 1880 and studied under Leon J. F. Bonnat. Although most

interested in, and best known for his military and naval pictures, his many trips west resulted in other works. From his first trip to Montana came a number of illustrated articles. Zogbaum illustrated western fiction written by various authors, and was himself the author of three books: "Horse, Foot, and Dragoons," "All Hands," and "The Junior Officer of the Watch." Kipling wrote a poem concerning his work.

104. The Beef Issue, Fort Reno, Oklahoma
wash and gouache, 1889
Courtesy of the Kennedy Galleries, New York



104. *The buffalo were gone . . . the government gave beef to the reservation tribes, but for the native of the plains, the lean cow was a poor substitute.*

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