BY 1899 the Trans-Mississippi West had established its boundaries pretty largely as we know them today. Only Oklahoma, Arizona and New Mexico remained as territories and in the course of a dozen years or so all these became states. The century had thus seen the transformation of a huge realm, virtually unexplored and unknown, into an organized and populous section of the Union.¹

During the last two decades of the century the volume of literature on the West, with accompanying illustrations, became greater and greater. Indeed, the number of illustrators increased so rapidly that it is difficult, if not impossible, to note them all. This period saw the rise of the best-known names in Western illustration, those of Remington, Russell and Schreyvogel. Remington achieved a great popularity as an illustrator between 1885 and

¹ Previous articles in this pictorial series appeared in the issues of The Kansas Historical Quarterly for February, May, August and November, 1946, May and August, 1948, May, August and November, 1949, and February, May and August, 1950. The general introduction was in the February, 1946, number.

1. In round numbers the population of the Trans-Mississippi West is given in the brief table which follows:

1850—2,000,000
1860—2,500,000
1870—7,400,000
1880—11,300,000
1890—16,500,000
1900—20,600,000

These figures have been obtained from Statistical Abstract of the United States, 1900 (Washington, 1901), pp. 6-9, by adding the figures for the 22 Western states or territories for each of the decades shown above. Strictly speaking, not all these 22 states are in the Trans-Mississippi West, as there are small portions of Minnesota and Louisiana that lie east of the Mississippi river. These deviations, however, cannot greatly affect the above figures. More detailed analysis of the tabulated figures shows that the rate of growth became progressively greater from 1850 to 1890, with the greatest numerical growth occurring in the decade 1880-1890.
1900, but probably his greatest fame rests on his work done from 1900 until his death in 1909.²

CHARLES SCHREYVOGEL

Charles Schreyvogel began his career as an artist of the Western scene in the 1890's, but his greatest fame, too, was achieved after the turn of the century. However, since there is no single source of information about him, as there is for both Remington and Russell, we shall here give a brief review of his work.

It should be pointed out that all three, Remington, Russell and Schreyvogel, were artists and sculptors. In addition, Remington was a most prolific illustrator and writer. Remington and Russell, although seldom depicting a specific scene, were imaginative artists portraying the life of the West as they knew it, or as they had known it. Both made occasional sorties into historical painting. On the other hand, Schreyvogel was primarily an historical artist, depicting events of an earlier day but depending upon study of the written record and of costume. However, he got his background and atmosphere by actual visits to the West. Many, probably most, of Schreyvogel's canvases deal with various aspects of the United States' soldier on the Western frontier, although occasional paintings have solely Indian themes.

Schreyvogel was born on the east side of New York City in January, 1861. As a boy, he showed a talent for drawing and was apprenticed to an engraver. As a boy, too, he dreamed of the West, dreamed of cowboys, Indians and hard riding soldiers, though his actual experience was delayed until relatively late in life. In 1887 he went abroad for training at Munich, where for three years he was a student of Marr and of Kirschbach. He returned in 1890 and for another three years made a precarious living supplying art work for advertising lithographers. He finally realized his ambition—a trip to the West—in 1893 and spent the summer of that year on the Ute reservation with its post office at Ignacio, in southwestern Colorado, making side excursions to other localities in Colorado and to Arizona. His summer was spent in sketching.

² Remington's year of life on the Kansas plains has been described in a previous number of this series (The Kansas Historical Quarterly, v. 16 [1948], May, pp. 115-135); the only attempt at biography is Frederic Remington, Artist of the Old West (Philadelphia and New York, 1947), Harold McCracken. This book has its greatest value in the extensive, although not complete bibliographic list of Remington illustrations from 1882 on. My opinion of this book I have expressed at some length in Nebraska History, Lincoln, v. 29 (1948), September, pp. 278-282.

For collectors of Western prints, colored reproductions of some of Remington's paintings are still available from the Museum of Fine Arts of Houston, Houston 5, Tex., and from Artext Prints, Inc., Westport, Conn.
making models and photographs and in collecting Western firearms, Indian costumes and equipment, all of which he took back to his studio in Hoboken, N. J. He does not appear to have made another Western trip until 1900 when he spent the summer in the Dakotas. His career between 1893 and 1900 seems to have been a continuation of his early work, but Western scenes were now his main interest.

Schreyvogel’s greatest fame was achieved with his painting “My Bunkie” (reproduced in the picture supplement). Apparently after his return from Colorado in 1893 he still made his living furnishing art work for lithographers; that is, in producing copy for calendar pictures and other advertising. “My Bunkie,” painted in 1899, was made for this purpose. Schreyvogel tried to dispose of the painting and was offered a small sum for it. The lithographer who made the offer, however, upon trying to reduce it to calendar size, found that the proportions weren’t satisfactory. Schreyvogel then secured permission to hang the picture in an east-side restaurant in the hope that it would attract the eye of a prospective purchaser. Some of his friends urged him to send it to the annual exhibition of the National Academy of Design. He had already sent at least one such painting to a previous academy exhibit and as it had won no special distinction he feared that any new effort was a waste of time. It was finally sent and accepted, and Schreyvogel was astounded when it received the Thomas B. Clarke prize of three hun-

3. The information given above on Schreyvogel’s career is based largely on two contemporary accounts, both apparently the result of direct interviews with Schreyvogel in 1900 and 1901: “A Painter of Western Realism,” by Gustav Boehm, The Junior Munsey, New York, v. 8 (1900), June, pp. 432-438, which contains reproductions of five Schreyvogel paintings; and “A Painter of the Western Frontier,” by Gustav Kohbe, The Cosmopolitan, Irvington, N. Y., v. 31 (1901), October, pp. 563-573, which contains 12 reproductions of Schreyvogel’s work. Kohbe also had an earlier and briefer account of Schreyvogel, “A Painter of Life on the Frontier,” in the New York Herald, December 23, 1900, Sec. 5, p. 8 (six illustrations).

Some additional biographical data with reproductions of many of Schreyvogel’s earlier paintings will be found in Souvenir Album of Paintings of Charles Schreyvogel, published by Charles F. Kaegebehn, Hoboken, N. J., in 1907. This booklet contains reproductions of 28 Schreyvogel paintings copyrighted between 1899 and 1906.


5. Harper’s Weekly, New York, v. 41 (1897), April 17, p. 380, reproduced one of Schreyvogel’s paintings, “Over a Dangerous Pass,” from the academy exhibit of 1897. It received no prize and the art critic of the New York Tribune (April 4, 1897, p. 7) made no mention of it. It was simply one of over 400 paintings on exhibit and the only attention it drew apparently was its selection for inclusion in a number of paintings reproduced in the above cited issue of Harper’s Weekly. Schreyvogel also exhibited at the National Academy of Design subsequent to 1900. Reproductions of three of his paintings appear in the exhibition catalogues of the academy for the 77th, the 79th and the 80th annual exhibits: “Going for Reinforcements” (1902), “Dead Sure” (1904), “Attack at Dawn” (1905); see Index to Reproductions of American Paintings (New York, 1949), Isabel S. Moor and Kate M. Moor, p. 563. Schreyvogel may, of course, have appeared in other annual exhibitions of the academy without reproduction of his exhibits.
dred dollars, one of the principal awards of the exhibit of 1900. Schreyvogel, the unknown, had become famous overnight, and his days of comparative poverty were over.

"My Bunkie," according to Schreyvogel, depicted an incident that had been related to him by a trooper on his Western trip of 1893. A mounted soldier whose horse is in full gallop is shown swinging another soldier up into the saddle beside him, while other troopers hold the Indians at bay. The painting is now owned by the Metropolitan Museum of Art. It undoubtedly was a principal factor in Schreyvogel's election as an associate of the National Academy of Design in 1901.

Schreyvogel, as has been said, was primarily interested in the life of a West prior to his day. The difficulties and problems that beset the historical painter and his critics are well illustrated in the events following the first exhibition of another of Schreyvogel's paintings, "Custer's Demand," in 1902. Here Schreyvogel attempted to depict a parley of Custer and his staff with Plains Indians under Lone Wolf, Satanta and Kicking Bird in Southwest Kansas during Custer's campaign in the fall and winter of 1869.

6. I have followed Gustav Kobbe, a writer for the New York Herald, in describing the circumstances of the award; see The Cosmopolitan article listed in Footnote 3. Kobbe's account is supported by mention of the Clarke award in Brush and Pencil, Chicago, v. 5 (1900), February, p. 218. "The winner of the Clarke prize this year," it reported, "which is given for the best figure picture by an American, was won by a man utterly unknown. When the name was announced, all the exhibitors were asking each other where he came from, with whom he had studied, and what he had shown before. There were no answers to these queries. It was finally learned that he was Charles Schreyvogel, of Hoboken, N. J., that he had studied in Munich, and that he had made a trip out West, where he obtained the material for this composition, which he called 'My Bunkie,' and which represents some United States soldiers dashing across the plains, while one of them has caught up a wounded comrade and draws him on his horse. The work recalls that of Frederic Remington, in that it treats such themes must; but it is drawn better, painted better, and has some notion of color, a quality not often claimed for the better known illustrator. It furthermore seems that Mr. Schreyvogel had been distrustful of sending his picture until the last moment."

7. Not all critics were in agreement with the award committee of the academy, and with the Brush and Pencil account cited in Footnote 6.

C. H. Caflin writing in Harper's Weekly, v. 44 (1900), January 13, p. 31, stated: "The Thomas B. Clarke prize has been awarded to 'My Bunkie' by Charles Schreyvogel. Exactly why, it is a little hard to conjecture. The coloring is bright and attractive, and fairly permeated with light, and the conception of the subject is stirring, but not very convincing. This kind of subject has been better treated before by others; for, when you examine this picture carefully, you will find many defects of drawing and a considerable fribbiness in details."

8. American Art Annual, New York, v. 10 (1913), p. 80. This account, an obituary, states that Schreyvogel was awarded a bronze medal at the Paris exhibition of 1900, a bronze medal at the Pan-American exposition of 1901 and a bronze medal at the St. Louis exposition of 1904. The Metropolitan Museum of Art wrote me under date of November 9, 1930, that "My Bunkie" was given to the museum in 1912 by a group of friends of the artist. The picture, dated "1899," is painted in oil on canvas and is 25" x 34" in size. At the time the letter was written the museum had the painting on loan to the Bronx Veterans Hospital, Kingsbridge Road, New York City.

I have a reproduction in full color of "My Bunkie" which measures 19½ inches (width) by 14½ inches. The only identification of the publisher on the print is the copyright notice "c 1914 WVS."

9. Information of this painting will be found in the Souvenir Album of Paintings of Charles Schreyvogel; see Footnote 3. As this booklet was doubtlessly published under the direction of Schreyvogel, with the knowledge of Schreyvogel, it seems reasonable to assume that his intent was correctly given, as is the information concerning the painting. According to this account the painting was first exhibited at the Corcoran Art Gallery in Washington for several months where it attracted the attention of President Theodore Roosevelt. Later it was exhibited at the St. Louis exposition and was finally purchased and presented to the Pittsburgh (Mass.) museum by Fred Low. The date of the incident depicted is December 17, 1869, and the reproduction of the painting in the booklet identifies Custer, Col. Tom Custer, General Sheridan, Col. J. S. Crosby, Scout Grover, Satanta, Kicking Bird, Lone Wolf and Little Heart.
The painting is dated 1902 and after its first exhibition at the Corcoran Art Gallery in Washington it was widely reproduced in newspapers and magazines. One reproduction was published in the New York Sunday Herald of April 19, 1903, and drew the attention of no less a person than Frederic Remington. Remington by 1903 was rapidly becoming “the most famous of all illustrators in this country” and regarded himself with some right as the illustrator of the West. Whether he was jealous of the attention bestowed on Schreyvogel or whether egotism destroyed his sense of values, he took it upon himself to criticize gratuitously and at some length the Schreyvogel painting.

After making the comment that he had studied and ridden “in the waste places and had made many notes from older men’s observations for twenty-three years” he went out on the limb and called Schreyvogel’s effort “half baked stuff” on the following grounds:

1. The Indian on the left has a form of pistol holster which was evolved in Texas in the late 70’s and was not generally worn until the 80’s. (And his picture is in 1869.) The cartridge belt was invented by buffalo hunters and soldiers about that time, and was hand made of canvas and not at all in general use for ten years afterward.

2. The Sioux war bonnet was almost unknown in the southern plains—though one might have been there through trade. The white campaign hat was not worn at that period, and not until many years after. The hat was black. The boot Custer wears was adopted by the United States cavalry, March 14, 1887, and the officer’s boot of 1867 [9] was quite another affair. The Tapadero stirrup cover was oblong and not triangular as he paints it. The saddle bags in this picture were not known for years after 1869. . . .

Crosby wears leggings, which were not in general use until after 1890. The color of Colonel Crosby’s pantaloons was not known until adopted in 1875. . . .

The officer’s saddle cloth in wrong as to the yellow stripe. Now, the picture as a whole is very good for a man to do who knows only what Schreyvogel does know about such matters, but as for history—my comments will speak for themselves.

Two days later the Herald published a letter from Mrs. Elizabeth B. Custer defending Schreyvogel. Mrs. Custer, in a letter to Schreyvogel, stated, “I think the likeness excellent, the composition of the picture and harmony of color admirable.” She also pointed out that on campaigns on the plains of the West great freedom in selection of uniform was allowed and that the “red necktie, buck-

11. New York Herald, April 28, 1903, p. 3. Remington’s contempt of Schreyvogel is in marked contrast with Schreyvogel’s comment on Remington, “I think he [Remington] is the greatest of us all.”—Boehm, loc. cit.
skins and wide felt hat were the unvarying outfit of my husband on a campaign." The boots, she further stated, were made by a Philadelphia boot maker "who shod so many distinguished feet in our service." She concluded by stating:

I was impressed with the fidelity of the likeness and the costume of the Indians, with whom I was familiar especially with war bonnet and shield, for my husband had both presented to him by chiefs at that time. The whole picture is so free from sensationalism and yet so spirited, that I want to commend your skill.

Mrs. Custer’s letter drew a response from Remington in the *Herald* that Schreyvogel’s picture and the criticisms "lend themselves to interminable controversy" and accused Schreyvogel of hiding behind Mrs. Custer’s skirts. Remington then went on to say that he was enclosing a check for $100 payable to any charity the *Herald* might select if Col. Schuyler Crosby (depicted in the painting and still living in 1903) would admit "that he ever saw a pair of trousers of the color depicted in Mr. Schreyvogel’s picture in the year of 1869 in any connection with the regular United States army."

It was unfortunate for Remington that he drew Colonel Crosby into the argument for in a letter to the *Herald* printed a few days later, Crosby supported Schreyvogel with considerable vigor although he did admit his trousers "were not the shade of blue depicted in the picture; they were blue but not that shade of blue. Neither Mr. Schreyvogel nor Mr. Remington can enlighten me as to the exact shade, because they were not there and I have forgotten, but Mr. Remington is right." 13

Crosby made additional comments on Remington’s criticisms, pointing out that the leggings worn by Crosby were correct as shown by Schreyvogel and that he (Crosby) had worn them as early as 1863; that he saw many Indian war bonnets on the day depicted by Schreyvogel; that the hats worn by Col. Tom Custer and Crosby were grey or tan color and were purchased in Leavenworth, Kan., "a few days before we started on the campaign"; that the size and shape of stirrup leathers were often changed by the troop saddler to conform to the size of the officer’s foot.” He did admit, however, that Custer’s boots as depicted by Schreyvogel were probably in error.

Of course it must be very annoying to a conscientious artist [he further wrote] that we were not dressed as we should have been, but in those days

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13. Ibid., May 2, 1903, p. 7. The letter is signed “John Schuyler Crosby, Charleston, W. Va., May 1, 1903.”
our uniforms in the field were not according to regulations and were of the "catch as catch can" order, and were not changed regularly as Master Frederic Remington's probably were at that date. . . . Doubtless Mr. Remington could have made a better picture, but doubtless he never did.

The truth of the matter therefore appears to be that some of Remington's criticisms were justified but the major share of them were not, although it must be remembered that both Mrs. Custer and Colonel Crosby were testifying to events that had taken place over a third of a century before the discussions of 1903 arose.

All of Schreyvogel's paintings are of interest—they all tell a stirring story—but possibly those with greatest appeal show men, troopers usually, in violent action: the height of combat, the fierce charge, the strain of intense and deadly effort, are realistically portrayed. To get these effects, Schreyvogel made careful and extensive preparations. His Western trips were made to secure atmosphere and detail and on these trips he made many sketches and photographs, collected firearms and Indian dress and equipment. All of this material was brought back to his studio in Hoboken, N. J. Here after his preliminary composition was thought out, he modeled his characters in clay. Painting was then done on the roof of his studio with the Palisades as a background. "Their ruggedness," he is reported to have said, "is not unlike that of the Western mountains," and portions of these rocky cliffs appear in his paintings.

Some of Schreyvogel's clay models were later cast in bronze; Tiffany's, for example, carried two of them, "The Last Drop" and "White Eagle," the bust of an Indian chief, as part of their luxurious wares for a number of years.

Although Schreyvogel did little or no illustrating, reproductions of his paintings are quite numerous. His work became fairly well known in the first decade of the century through the medium of large photographs of his paintings. These photographs, platinum prints, can still be occasionally found, although a complete set of 48 is now very rare.

14. In 1940, I had correspondence with Mrs. Louise F. Feldmann, widow of Charles Schreyvogel, who subsequently remarried. I am indebted to Mrs. Feldmann for much information and illustrative material concerning Schreyvogel. Mrs. Feldmann wrote me that in addition to the trips to southwestern Colorado and Dakota already mentioned in the text, other summers were spent at Fort Robinson in Nebraska and on a Blackfoot reservation in Montana.


16. Information from Mrs. Feldmann; see Footnote 14.

17. These platinum prints are mentioned in The Mentor, New York, v. 3 (1915), No. 9, Ser. No. 85, in connection with Arthur Hoeber's review, "Painters of Western Life." Mrs. Feldmann wrote me that there were 48 photographs in the set. I have seen a dozen or so of these prints and although they vary in size, they average about 20" by 14".
Probably more important, however, in making Schreyvogel known to his day were the half-tone reproductions in black and white of 36 of his paintings published in book form in 1909. The collection appeared under the title *My Bunkie and Others*, the individual illustrations being of generous dimensions (about 9 x 13 inches) and the reproductions being excellently executed.\(^{18}\)

If one may judge from the copyright dates of the paintings reproduced in this book, 1900 and 1901 were Schreyvogel’s most productive years, as 13 of the 36 paintings were made in those two years.

After Remington’s death in 1909, Schreyvogel came to be regarded, in the East at least, as the leading exponent of the West in picture. Russell’s reputation was growing but his fame was later achieved. In fact, shortly after Remington’s death one of the country’s leading magazines referred to Schreyvogel as “America’s greatest living interpreter of the Old West.”\(^{19}\) Schreyvogel, however, was not destined to retain for long the mantle of Remington. An accident led to blood poisoning which cost him his life, and he died in Hoboken, on January 27, 1912.\(^{20}\)

**J. H. SMITH**

Charles Russell, the third member of the triumvirate of Remington, Russell and Schreyvogel, also belongs to the Western story after 1900, rather than before, although his earliest illustrations in *Harper’s Weekly* and *Frank Leslie’s Weekly Newspaper* appeared in 1889. Russell, however, was not as prolific as Remington and his fame rests largely on his many canvases done after 1900. They are still reproduced in color at present.\(^{21}\)

Russell’s first illustrations in *Leslie’s*, however, bring us directly to one of the little-known Western artists about whom we can now furnish more information than has been previously available.

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18. *My Bunkie and Others* (New York, 1909), by Charles Schreyvogel. The publication also contained a two-page account of Schreyvogel and his work. The individual paintings with the exception of “My Bunkie” (1899) were all copyrighted between 1900 and 1909; the count of these copyright dates runs, one in 1899, six in 1900, seven in 1901, two in 1902, three in 1903, four in 1904, three in 1905, two in 1906, five in 1907, one in 1908, and one in 1909.


21. Biographic and bibliographic accounts of Russell will be found in *Charles M. Russell, the Cowboy Artist, a Biography* (Pasadena, 1948), Ramon F. Adams and Homer E. Britzman, *Charles M. Russell, the Cowboy Artist, a Bibliography* (Pasadena, 1948), Karl Yost. Anyone interested in Russell prints should write the Dick Jones Co., 3127 Walnut Ave., Huntington Park, Cal., for a list and prices; these publishers have in stock some 111 colored reproductions of Russell’s work as well as 19 black and white prints.
These illustrations appeared in Leslie's for May 18, 1889, just six days after Russell's first illustration in Harper's Weekly which was apparently the first appearance of Russell in print. The Leslie illustrations, seven in number, appear over the title "Ranch Life in the North-west—Bronco Ponies and Their Uses—How They Are Trained and Broken." Near the center of the page on which these illustrations appear are the signatures of C. M. Russell and J. H. Smith.

J. H. Smith was Jerome H. Smith, although his many illustrations usually appear under the signature, "J. H. Smith." Smith was born in Pleasant Valley, Ill., in 1861. As a boy he grew up on an Illinois farm and he there broke Western horses before he ever traveled beyond the Mississippi.22 When 18, the lure of the West called him and he found his way to Leadville, Colo., where the silver-mining boom was under way. He drifted around the West and then returned to Chicago in 1884 where he attended a Chicago art school for a time. His first published illustrations appeared in The Rambler, a Chicago weekly, and were cartoons, a field in which he later became very prolific. The Rambler lasted only for a year or so and Smith went on to New York where he eventually landed a position on the art staff of Judge, for many years a well-known humorous weekly. Cartoons with his signature are particularly numerous in the period 1887-1891, and many of them have a decidedly Western background, particularly those published in 1889 and 1890. In 1889, he appears to have been sent on assignment to the Northwest by Leslie's Weekly, which at that time was also a Judge publication. The assignment may have arisen from the fact that these publications had been acquired in part by Russell B. Harrison, a son of President Benjamin Harrison.23 Harrison had been publisher of the Helena (Mont.) Daily Journal but in 1889 he and W. J. Arkell acquired Judge and Leslie's Weekly, and Leslie's soon announced that they were to have Montana pictures and

22. Much of my biographical information concerning J. H. Smith has been supplied by Fred T. Darvill of Bellingham, Wash., who knew Smith well for many years. I am greatly indebted to Mr. Darvill for his aid. A brief obituary of Smith will be found in the Vancouver (B. C.) Daily Province, March 10, 1941. The obituary refers to Smith as "Josiah Howard Smith" but Mr. Darvill wrote me that Smith had told him that his first name was "Jerome." In all the Smith illustrations that I have seen, his name is signed as "J. Smith," "J. H. Smith," or "J. S." Mr. Darvill has a group of seven large "letters" measuring about 18" X 24" which were written by Smith, probably in the 1930's, and were illustrated with water colors by Smith. These letters are essentially recollections of Smith's early life—much of it, dealing with his Western experiences. In one of these letters he recalled breaking Western horses on the Illinois farm, a fact which greatly interested me, as on a trip to northern New York in 1948 I encountered similar references. Several of the old-timers that I interviewed in Canton, N. Y., the boyhood home of Frederic Remington, told me that Western ponies in considerable number were imported into northern New York in the 1880's. Remington during his summer stays in Canton in the late 1880's used such ponies as models for some of his paintings.

a Montana issue. The Montana issue never appeared but a series
of important Western illustrations, many with a Montana locale,
begin at practically this same time and were the work of J. H.
Smith. The group of illustrations already noted, the joint effort of
Smith and Russell, was the first in the series. There then followed
the illustrations signed only by Smith, listed below:

1. “Phases of Ranch-Life on the Plains—Capture of Horse-Thieves by a
   Sheriff’s Posse” (full page).
2. “Phases of Chinese Camp-Life in Montana, A Quiet Game [Cards]” (full
   page).
4. “Montana—Cattlemen Compelling Their Herd to Cross a River” (full
   page).
5. “An Indian Trader’s Store on the Western Plains” (full page).
6. “The Highwaymen of the Plains—Perils of Stage-Coach Travel in the
   Far West” (five illustrations on one page).
7. “A Herd of Cattle Threatened by a Blizzard [Montana]” (one-third
   page).
8. “A Race-Day in a Frontier Town” (eight illustrations on one page).
9. “The Recent Indian Excitement in the Northwest” (four illustrations on
   one page).

Many of these sketches are excellently drawn and, strangely
enough, well reproduced. But more important for our purpose
is that they are pictorial history of real worth. Possibly of the en-
tire series, the last two, “A Race-Day in a Frontier Town” and “The
Recent Indian Excitement in the Northwest” (reproduced in the
picture supplement), are the most important, because both sets are
obviously on-the-spot records, the first depicting life in Montana 60
years ago and the second including a sketch of the celebrated “Ghost
Dance,” of which there are few pictorial records.

After 1890, Smith’s name gradually disappeared from the pages
of both Judge and Leslie’s Weekly. He was one of those individu-
als who had an itching foot, and the life of the West led him from
Texas to British Columbia, from California to the Dakotas. He
was a jack of all trades, for he tried mining, herding cattle, freight-
ing and stage-coach driving. He sketched from time to time and
even made serious attempts to improve his art, for sometime after
1890 he spent two years in Paris. The wanderlust was ever too

24. The announcement of the ownership of Leslie’s by Arkell and Harrison appeared
in Leslie’s Weekly, May 11, 1889, p. 222; the statement concerning the Montana issue on
June 8, 1889, p. 304.
25. These illustrations will be found in ibid., in the order listed above as follows:
October 5, 1889, p. 148; October 19, p. 193; November 2, 225; November 16, p. 260;
January 18, 1890, p. 429; January 25, p. 444; February 8, p. 12; June 28, p. 444; December
18, p. 354. In addition to these Smith illustrations, another group, “Sketches in the Chinese
Quarter, San Francisco,” eight illustrations on one page, were published in ibid., July 5,
1890, p. 470.
strong and too many years had passed by for him to profit by his training and to achieve the reputation he might have made. “You can’t teach an old dog new tricks,” he told a friend as a summary of his art training in Paris. He finally settled down in British Columbia, after he married a girl who was part Indian. He began painting in oils. His subjects were for the most part recollections of his earlier days in the West, although a few non-Western paintings appeared among his work. Occasionally he sold a painting or illustration, but his work attracted little attention. As late as 1934 an earlier illustration of his was reproduced in the Saturday Evening Post.26

In 1935, Fred T. Darvill reproduced 12 of Smith’s paintings in color, including the Western, “The Frontier Trial” (see cover of this magazine), the remaining 11 being other aspects of legal life. Smith continued to paint a considerable number of oils for Darvill, most of which are still in his possession. These oils all depict various aspects of early Western life and vary in size from eight by ten inches to three by four feet.27

Smith lived until his 81st year, re-creating until the end the life he recalled in the West of an earlier day.28

DAN SMITH

An illustrator who was sometimes confused with J. H. Smith was Dan Smith, although the two, as far as I have been able to determine, were not related. Dan Smith, of Danish parentage, was born in Greenland in 1865, but came as a boy to this country. When 14 he went to Copenhagen and studied at the Public Arts Institute. Upon returning to this country he received further training at the Philadelphia Academy of Fine Arts and joined the art staff of Leslie’s Weekly about 1890.29

Dan Smith later in life “was known to millions of readers in the United States,” as for over 20 years he drew the covers of the Sunday magazine section of the New York World. At the time of his death on December 10, 1934, he was an artist for King Features.30

26. Saturday Evening Post, Philadelphia, February 17, 1934, p. 15. The illustration was reproduced from Leslie’s Weekly, January 25, 1890.

27. Information from Mr. Darvill who sent me a list of Smith paintings owned in 1935. Some 140 titles appear in the list of the Darvill collection. For any one interested in reproductions of “The Frontier Trial” by Smith, address Darvill’s Picture and Gift Shop, 1305 Pacific Highway, Bellingham, Wash.

28. A death notice of Smith will be found in the Vancouver (B. C.) Daily Province, March 8, 1941, where the date of his death is given as March 7, 1941 (in Vancouver).

29. New York Times, December 12, 1934, p. 23 (an obituary). He is listed as a member of Leslie’s art staff in Leslie’s Weekly, February 22, 1894, pp. 129-136. As will appear in the text, Dan Smith’s illustrations began appearing in Leslie’s Weekly by early 1911.

His place in this series of articles, however, arises from a number of Western illustrations appearing in *Leslie's Weekly* from 1891 to 1897. These illustrations are bold and interesting drawings of Western scenes that were based on at least one and probably several Western trips.31

His first Western illustrations appeared in *Leslie's Weekly* in the early part of 1891 and are pictorial records of the Indian troubles at the Pine Ridge agency (South Dakota) that resulted in the tragedy of the Wounded Knee “battle.” Since one of this group of illustrations bears the legend, “From Sketches Made on the Spot,” one would infer that Smith was an observer of the incidents depicted, although another illustration of the same group bears the credit line “after photo.” 32

The next group of Dan Smith illustrations were apparently based on a trip to New Mexico and the Southwest in 1891, or possibly they resulted from a continuation of his Western trip begun at the Pine Ridge agency. Most of them deal with various aspects of the cattle industry and that never-failing topic of interest “cow-boys.” Included in the group are: “An Impromptu Affair—A Bull Fight on the Plains,” “Freighting Salt in New Mexico” (reproduced in the picture supplement), “Christmas in the Cow Boys’ Cabin,” “Giving the Mess Wagon a Lift,” “Cattle Herding in New Mexico” and “Perilous Wagoning in New Mexico.”33

31. In 1940, I had correspondence with William Smith of New York City, a brother of Dan Smith. Mr. Smith wrote me that Dan Smith’s Western illustrations were based on real life sketches made at the ranch of “Mr. Stevens of Albuquerque.” Whether there were one or a number of such visits to the Stevens ranch, William Smith could not recall.

32. This series of illustrations in *Leslie's Weekly* in 1891 included: “The Sioux Ghost Dance,” January 10, p. 457 (full page); “The Indian Troubles—A Body of Nineteen Teematers Repel an Attack on a Wagon-Train Near Wounded Knee Creek, South Dakota,” January 17, p. 461 (full page); “The Relief Corps Searching for the Dead and Wounded After the Fight With the Hostile Sioux at Wounded Knee—Discovery of a Live Papoose,” January 31, p. 493 (title page); “The Recent Indian Troubles—The Military Guard, Searching the Field After the Fight at Wounded Knee, Discover the Body of Big Foot’s Chief Medicine-Man,” February 7, p. 13 (full page and “after photo”); “Running Down a Sioux Horse-Thief,” March 21, p. 117 (full page). The second of the above illustrations is credited in the legend to J. H. Smith but is signed “D. Smith 90” which suggests the possibility that these illustrations were made originally by J. H. Smith, who was in the West at this time, and then were redrawn by Dan Smith. None of the remaining illustrations in this group, however, make any reference to J. H. Smith. As J. H. Smith’s illustrations with credit were appearing in *Leslie's Weekly* at this time, I think that the more likely explanation of the matter is a confusion of names.

There were many newspaper correspondents and illustrators present for the Indian troubles of 1890-1891, including Frederic Remington (see *Harper’s Weekly*, v. 54 [1891], January 24, 31, and February 7). Elmo Scott Watson of the department of journalism, University of Denver, made the reporting of the Wounded Knee troubles a matter of considerable study and he wrote me that he had found the names of neither J. H. Smith nor Dan Smith listed in any of the contemporary newspaper accounts with which he was familiar.

33. These and other Smith illustrations appeared in *Leslie's Weekly* as follows: “An Impromptu Affair—A Bull Fight on the Plains,” April 4, 1891, p. 153 (full page); “The Cattle Industry on the Western Plains,” July 4, 1891, p. 379 (three drawings on one page); “Devastating Prairie Fire in Dakota,” September 19, 1891, p. 101 (three illustrations on one page); “Arrest and Trial of Horse Thieves [on Mexican Border],” November 7, 1891, p. 225 (full page); “Freighting Salt in New Mexico,” November 25, 1891, p. 269 (full page); “Christmas in the Cow Boys’ Cabin,” December 5, 1891, (in this issue the pages were not numbered; a half-page illustration); “Giving the Mess Wagon a Lift,” January 2, 1892, p. 383; “The Race on the Plains,” January 9, 1892 (title page in color); “Cowboys
Pictorial Record of the Old West

Several sets of illustrations by Dan Smith picturing the opening of the Oklahoma country will also be found in Leslie's Weekly, but these are redrawn after photographs.\textsuperscript{34} The last three Western illustrations to be mentioned are hunting illustrations drawn by Dan Smith. The first of these shows a trial between Siberian wolf-hounds and Scotch deer hounds in the Rockies. It is also redrawn after a photograph. "Bear Hunting in the Rockies" and "Gen. Nelson A. Miles' Recent Bear Hunt in New Mexico" may possibly be the result of direct observation.\textsuperscript{35}

After 1897, Dan Smith's activities were directed into other channels. He was a pictorial reporter of the Spanish-American War and his subsequent efforts which made him so well known, have already been mentioned.\textsuperscript{36}

H. W. Hansen

Literary critics make much of the fact that James Fenimore Cooper was a forceful writer on the political and social scene of his day and that he was novelist of the sea but surely his Leatherstocking tales have affected more lives than all the remainder of his work together. The breathless unrelenting chase in the forest wilderness of The Last of the Mohicans, the life of a frontier settlement depicted in The Pioneers, the sublime scenes of the raging prairie fire and of the wild and thunderous buffalo stampede in The Prairie, with the other volumes of the series, not only attracted a great audience in their day but moved many members of that audience to new pathways and careers. The Cooper theme of the American frontier and the continual movement of that frontier westward was a major factor in developing an attitude of mind toward the West—the West of the 1830's and 1840's—not only at home but abroad. To be sure, this attitude was one concerned with the romantic aspects of the frontier—the idealized Indian, the idealized pioneer, the idealized backwoodsman. Cooper, together with Catlin, created frontier and Indian types that were to survive in the national consciousness for long, long years. They served as

\textsuperscript{34} Struggling With a Horse Maddened by the Plant [Mexican Crazy Weed].” January 23, 1892 (title page); “Sheep Herding in New Mexico,” March 17, 1892, p. 117 (three illustrations on one page); “Cattle Herding in New Mexico,” September 28, 1893, p. 204, 205 (double page); “The Cowboy's Vision,” December 14, 1893, p. 23 (one-half page); “Perilous Wagoning in New Mexico,” April 12, 1894, p. 245; “On the Range” (roping), March 22, 1894, p. 101 (one-third page); “A Ball Fight on the Western Plains,” November 26, 1896, p. 352.

\textsuperscript{35} Ibid., May 19, 1892, p. 263 (four illustrations on one page); September 28, 1893, p. 208.

\textsuperscript{36} Ibid., September 29, 1892, p. 229; January 18, 1894, p. 44; December 20, 1894, p. 413.

\textsuperscript{36} Smith had several Indian illustrations for a fictional article in ibid., December 12, 1895, p. 6, and in the issue of August 12, 1897, pp. 104, 105, he was credited with a number of Alaskan pictures. There is no evidence, however, that these illustrations were the result of his direct observation.
models for other writers (a whole German school of writers followed Cooper), stirred the imagination and spurred the activities of many individuals.37

One of this last group was H. W. Hansen. Born in Dithmarschen, Germany, on June 22, 1854, he was a reader of Cooper from early boyhood and to Cooper’s influence may be attributed the impulse to wander and to see for himself wild Western scenes. He came to this country in 1877. His bent toward an artistic career had led to a thorough training at Hamburg under Simonsen, a well-known painter of battle scenes. This training was supplemented in 1876 by a year’s study in London. Upon arrival in the United States, Hansen supported himself by commercial art work, first in New York and later in Chicago. It was in Chicago that a commission for three paintings led directly to his career as a painter of Western scenes. Hansen himself, in 1908, recalled his first Western experience:

I painted three pictures for the Chicago and Northwestern railroad in 1879; I think they used them for advertising purposes, showing the progress of transportation; one showed a canal boat towed by mules, the next a stage coach, and the last a train. Now the railroad had just penetrated the Dakotas, and had a fine locomotive, all decked out with silver, at the extreme end of the line, and the company commissioned me to paint a picture of it.

They asked me if it wouldn’t be best for me to go to Dakota to paint the engine, and I at once said “yes,” although the proposition was absurd as they had plenty of good photographs, but I was young and anxious to see the western country. Once I got there, I stayed until I had made all the studies of Indians and buffalo I wanted at the time.38

Several years were spent in Chicago, where Hansen attended the

37. For Cooper’s contributions as the main originator of the frontier hero and the place of the American West in literature see Henry Nash Smith, Virgin Land (Cambridge, 1950), chs. 6 and 7; for the school of German writers following Cooper, see P. A. Barba, “Cooper in Germany,” German American Annals, N. S. v. 12 (1914), pp. 3-8, and the chapter “America in German Fiction” in Barba’s book, Baldwin Mulhauzen, the German Cooper (Philadelphia, 1914); further information bearing on the general subject can be found in Barba’s “The American Indian in German Fiction,” German American Annals, N. S. v. 11 (1913), pp. 143-174.

38. Santa Barbara Morning Press, June 30, 1908, p. 5. It seems probable that Hansen’s memory was defective in regard to the railroad that employed him in 1879. The chief railroad in Dakota in 1879 was the Northern Pacific. The Chicago and Northwestern had two subsidiary lines in the Dakotas, the Dakota Central of 244.6 miles length and the Winona and St. Peter R. R., 38.4 miles long. See Henry V. Poor’s Manual of the Railroads of the United States for 1880 (New York, 1880), p. 858. The biographic material upon which the above discussion is based comes from manuscript notes furnished me by Mrs. H. W. Hansen in 1939. Mrs. Hansen not only sent me these notes, but also furnished me a number of newspaper clippings concerning her husband’s work and several photographs of Mr. Hansen and of his paintings. After Mrs. Hansen’s death in 1940, further biographic material concerning Mr. Hansen was sent me by his daughter, Miss Beatrice Hansen of San Francisco. I wish to express my sincere thanks to both Mrs. Hansen and Miss Beatrice Hansen for their very kind co-operation.

Additional biographic sources of information on Mr. Hansen will be found in California Art Research, San Francisco, First Series, v. 9 (1957), pp. 89-104 (mimeograph). I am indebted to Miss Caroline Wenzel of the California State Library, Sacramento, for making a copy of this work available to me. Obituaries of Hansen will be found in the San Francisco Chronicle, Sunday, April 13, 1924, and in the Oakland (Cal.) Tribune of the same date. Mr. Hansen’s death occurred on April 2, 1924. A biographical sketch of Hansen also appeared under the title of “Etching in California,” by Harry Noyes Pratt, in the Overland Monthly, San Francisco, v. 82 (1924), May, pp. 220, 237.
Chicago Art Institute but many other side excursions were made. On one of these trips, with a companion, he made an extensive walking tour and sketching trip through the length of the Blue Ridge mountains. In February, 1882, Hansen went to California to settle the estate of an older brother. He soon made the state his permanent home, married and with brief absences, lived in and around San Francisco for the remainder of his life. Hansen was not an illustrator and doubtless for that reason his work was not widely known for many years. He achieved some local reputation with the paintings “A Critical Moment” (1894), “The Round-Up” (1895), “Indian Gratitude” (1895), “A Surprise Party” (1898), “Mexican Vaqueros” (1899), but his larger reputation, like Schreyvogel’s, was achieved after 1900 and he therefore more properly belongs to a later story than ours. But, like Schreyvogel again, no account of his work is readily available and we have therefore included him here.

It was Hansen’s habit to make frequent and extended sketching tours. These were at first confined to the Southwest, Texas, New Mexico, Arizona, and to Mexico. He sought not only subjects, but incidents, stories, equipment of the Western horse and his riders, for Hansen early devoted many of his canvases to the horse. In fact, one authority on Hansen’s work wrote in 1924:

It was the horse which formed the prime motif of his work. It may be that he some time painted a canvas which did not hold a horse; if he did I have not seen the picture. It was the horse that afforded him the real means of telling his story—what a short-coming that is in the minds of today’s generation of painters, to tell a story—and it was usually his pleasure to tell a tale of some sort, dramatic, tragic or of the every day. . . .

Hansen’s first exhibition was held in San Francisco in 1901, and this exhibition together with the painting, “The Pony Express,” completed in 1900, were Hansen’s introduction to a wider audience. “The Pony Express” especially brought him considerable notice, since it was bought by a Chicago paper and reproduced in the pages of the newspaper in three colors. That this picture was widely distributed is shown by a comment of Frank Mayer, editor of the Western Field. Mayer while riding the cow ranges with a companion in northern Colorado found the print nailed on the wall of a dugout. Mayer’s companion, a professional cowboy, surveyed the print and was moved to comment, “The feller who drew that sawvey’s his business.”

39. Ibid.

40. Western Field, San Francisco, v. 6 (1905), June. Hansen’s first exhibition is described in the San Francisco Call, October 27, 1901. Mrs. Hansen wrote me that “The Pony Express” was reproduced in the Chicago Tribune sometime during 1900 but I have not found it.
A careful student, an excellent draughtsman, an exacting taskmaster for correct detail, Hansen won his Western audience. He continued his field work, ranging over an ever-increasing area of the West. In 1903, he made his first visit to Montana, spending part of the summer at the Crow agency in the southeastern part of the state, where he was a guest of S. G. Reynolds, the Indian agent on the reservation. Reynolds, popular with the Indians, was able to secure many favors for Hansen, among them an invitation to a series of Indian dances held to celebrate the Fourth of July. The Crows were so patriotic that the celebration was held for three days rather than one. In describing his attendance at some of the dances, Hansen wrote:

We were given a most hearty reception and conducted to the center of the teepee where we were requested to be seated. Then some special dances were performed by the participants, of which there were hundreds, whose nude bodies were painted in the most varied and original designs of brilliant red, blue, green and yellow, immense war bonnets on their heads, and otherwise decorated and ornamented with heavily beaded trimmings and feathers. This grotesque and weird-in-the-extreme looking lot of beings, bucks and squaws alike, danced to the accompaniment of the dismal tones of their tom-toms, until they fairly reeled and were completely exhausted. 41

And then in the intermissions—shades of Fenimore Cooper and George Catlin—the guests were served lemonade! Such incongruity, the contrast between the barbaric dances and the hospitable gesture of a church sociable, did not go unnoted among the guests; the lemonade, Hansen noted, savored “too much of civilization.”

The fine bead and leather work of the Crows also impressed Hansen, “their designs being so artistic, and their combinations of colors so harmonious,” he wrote, “that it seems almost incredible that it is the work of beings still on the lowest rung of the ladder of civilization.”

The continued practice of making these summer field trips with the wealth of incident and atmosphere gathered and eventually transformed into pictured reality, finally brought Hansen well deserved recognition and a competence. Exhibitions of his work appeared in the East and he began to make sales in considerable number. Adolphus Busch of St. Louis bought six of Hansen’s paintings in 1906 for $10,000 and European buyers in England, Germany and Russia left little of Hansen’s work available for sale in California. The great earthquake of 1906 was a severe blow to Hansen, as a number of his paintings in his studio were destroyed.

41. Hansen described his Montana visit at some length in a letter to the Alameda (Cal.) Daily Argus, Saturday supplement, September 5, 1903. The quotation above is from this source as well as the information in the text.
Chicks Ahoy! Photo. Tucson, Ariz.

MARV AND DIXON

Courtesy John A. Bergan, Santa Barbara, Cal.

With his painting "In the Abyss"

FERNANDO LEONARD
H. W. Hansen

Courtesy Miss Beatrice Hansen, San Francisco, Cal.

J. H. Smith

Courtesy Fred T. Darvill, Bellingham, Wash.

H. W. Caylor

Courtesy Mrs. H. W. Caylor, Big Spring, Tex.
J. H. Smith's "The Recent Indian Excitement in the Northwest"

1. A Chief Speaks for Peace.  
2. Cattle-Owners Bunching Their Cattle for Protection.  
4. The Ghost Dance.  (From Frank Leslie's Illustrated Newspaper, December 13, 1890).
H. W. Caylor's "The Trail Herd" Headed for Abilene
Courtesy Mrs. H. W. Caylor

Joseph Henry Sharp's "The Evening Chant"
From Brush and Pencil, March, 1900
CHARLES SCHREYVOGEL’S “MY BUNKIE” (1899)
Courtesy Metropolitan Museum of Art, New York City

DAN SMITH’S “FREIGHTING SALT IN NEW MEXICO”
From Frank Leslie’s Illustrated Newspaper, November 28, 1891
The greatest loss was the collection of Indian and Western arms, dress and equipment, as well as field notes and sketches.  

Hansen’s work at present is chiefly in the hands of private owners. The notable exception is found in the Art Museum of the Eastman Memorial Foundation of Laurel, Miss., which owns six paintings. As Hansen was primarily a worker in water color, though to some extent in oil, reproduction of his work never had the wide distribution achieved by Remington, with whom his work has been frequently compared. A critic writing in 1910 pointed out that the subject matter of Hansen and Remington paintings were many times identical, but he added the pertinent comment that Hansen’s work “lacks some of the crispness of out-line and the vividness of coloring seen in Remington’s [but] he makes up for it in greater softness and finish.” Neuhaus also comments on his work with the criticism:

His [Hansen’s] concern was more with realistic photographic records of frontier life than with the beauties of design and color. His medium was water-color, which he used rather thinly. The artistic value of his work is limited, and it will be remembered largely for its historical significance, in that it presents a phase of American life rapidly passing.

Remington, Russell and Schreyvogel, all contemporaries of Han-

42. An extensive exhibit of the work of California artists, most of which was Hansen’s work, was held in Denver in the fall of 1905. A newspaper account of the exhibit stated that Hansen’s “Western pictures . . . are just now something of a sensation in the East.”—Denver Republican, September 24, 1905, p. 24. The exhibit before its departure for the East was described in the San Francisco Call, September 10, 1905. The sale of the Hansen paintings to Busch was reported in an unidentified newspaper clipping supplied by Mrs. Hansen and dated (in pencil) “1906.” Mrs. Hansen in 1939 sent me a list of purchasers of some of Hansen’s paintings. Included among these buyers were three Russians, two Britons and a German.

43. The first quotation above is from an unidentified clipping sent me by Mrs. Hansen in 1939; the comment of Neuhaus is from his book The History and Ideals of American Art (Stanford Univ., 1931), p. 324. A brief comparison of Hansen’s work with that of Russell and of Maynard Dixon, by H. N. Pratt, will be found in the San Francisco Chronicle, Sunday, August 26, 1923.

In 1939, Mrs. Hansen furnished me a list of the 81 paintings that she considered to be Hansen’s most important canvases. The titles of these paintings follow:

1. “Geronimo Returning From a Raid.”
2. “Pony Express.”
3. “A Dash for the Relay Station.”
4. “Benghez Apaches.”
5. “Custer’s Battle Field on the Little Big Horn.”
6. “Stampede.”
7. “Pony Express Relay.”
8. “At the Water Hole.”
10. “Before the Railroad Came.”
12. “Lonesome.”
14. “His Postoffice.”
15. “Breaking an Outlaw.”
16. “A Risky Catch.”
17. "Waiting for the Rush."
18. “Calling His Bluff.”
20. “Indian Gratitude.”
22. “Apache Scouts.”
23. "In a Tight Place."
25. “A Rocky Trail.”
26. “A Narrow Escape.”
27. “The Outlaw.”
29. “A Place for Dinner.”
30. “Scenting Danger.”
31. “Mexican Horse Thieves.”
32. “Even as late as fifteen years ago, the Chicago Tribune (March 8, 1938) reproduced in color two of Hansen’s paintings, “Apache Scouts Trailing” and “Outcasts” (Dog Soldiers)."
sen, have left interesting records of their work in bronze. Hansen never attempted the art of sculpturing but unlike his contemporaries, he did enter the field of etching. In 1924, the year of his death, he took up this new art and several successful works followed.**44**

**Connecting Links**

As the century drew to a close, many artists and illustrators—other than those belonging to the Taos group whom we shall consider shortly—were beginning the practice of their profession. Most of this group achieved their greatest reputation after the turn of the century but as they serve as a link between the older and the modern “schools”—as do the Taos group—the early careers of four of their number have been selected as illustrative of all. They are Fernand H. Lungren, Maynard Dixon, W. R. Leigh and H. W. Caylor.

Lungren, born in 1857, grew to young manhood in the Middle West. When he was 19 he met Kenyon Cox, only a year older than Lungren. Cox had already entered on an artistic career and his example influenced Lungren toward the same profession. After some art training in Cincinnati, Lungren went to Philadelphia where he studied with Thomas Eakins. He began a professional career in New York as an illustrator for *Scribner's Magazine* in 1879. After several years in New York he went abroad for some years but returned to make his home in Cincinnati in 1892. Cincinnati at this time was an active art center, including among its artistic personnel Frank Duveneck, J. H. Sharp and Henry F. Farny. Farny by this time had begun painting imaginative Western scenes and Sharp was already interested in Indian portraiture; Lungren soon became intimate with both men. When an opportunity was offered by the Santa Fe railroad to spend the summer of 1892 sketching in New Mexico for an advertising campaign, Lungren was eager to make the trip. The following summer he was in Arizona. From these two visits to the Southwest there soon appeared a number of magazine illustrations and paintings and eventually a career as a painter of Western desert scenes.**45**

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**44.** See Pratt, loc. cit., for a reproduction of one of Hansen's etchings.

**45.** My information on Lungren comes from the comprehensive biography, *Fernand Lungren* (Santa Barbara, 1936), by John A. Berger; and from correspondence with Mr. Berger. All information concerning Lungren given in the text is from Mr. Berger's biography unless other citations are made. I should like to take this opportunity to thank Mr. Berger for his kind co-operation and aid in supplying information. Apparently resulting from Lungren's Western trip of 1892 were 38 paintings under the general title "Among the Pueblos (Nos. 289-329 inclusive)" listed in the *Catalogue of the Art Collection of the St. Louis Exposition*, 1893. This same catalogue lists two paintings (Nos. 276 and 277) by Charles Craig, "A Cold Day for the Indian" and "Indian Lookout," and three by the Texas artist, Frank Reaugh (Nos. 338-340 inclusive). For a brief sketch of Reaugh and his work (1861-1945), see his autobiography *Biographical* (December, 1936), 6pp., and
Several illustrations in *St. Nicholas Magazine* in 1895, and January, 1896, mark Lungren's first appearance as a Western illustrator, but a painting reproduced shortly thereafter in *Harper's Weekly* created a sensation. The painting was "Thirst" and is said to be based on a personal experience of Lungren on a desert trip. It depicts a dead horse on a desert waste with a man in desperate condition in the foreground, his eyes staring and extended. It was on display first at the 29th annual exhibition of the American Water-Color Society and was soon reproduced in *Harper's Weekly*. Owen Wister wrote that the painting was "appallingly natural to anyone who has ridden over that country" and that it was "too true for one's sitting room." John Berger, Lungren's biographer and Stewart Edward White, an intimate friend of Lungren, confirmed Wister's comment many years later. Mr. Berger wrote me that "so many people were so horror-stricken with the painting that Lungren finally quit showing it." The present location of the picture is unknown.

Other illustrations in *Harper's Weekly*, *Harper's Magazine* and the *Century Magazine* followed in considerable number. These for the most part were concerned with life on the mesa and desert of the Southwest. In fact, it was not long until Lungren decided to devote his entire time to painting the Southwest desert and his later reputation is based primarily on his desert pictures. He became a Californian in 1903 and settled permanently at Santa Bar-

*Paintings of the Southwest by Frank Reaugh,* n. d., 45p. A number of paintings are reproduced in this booklet in black and white and Reaugh has made many notes on the original paintings. The Reaugh collection is now housed in the Barker Texas History Center, University of Texas, Austin.

46. The illustrations in *St. Nicholas*, New York, will be found as follows: "The Bronco's Best Race," by Cromwell Galpin, three illustrations by Lungren, Apache and Southwest locale, v. 23 (1895), August, pp. 795-803; "The Magic Turquoise," by Lungren himself, two full-page illustrations, one dated 1894, v. 23 (1896), January, pp. 216-223, and "Hemmed in With the Chief," by Frank W. Calkins, one full-page illustration by Lungren (Indian and buffalo), v. 23 (1896), February, pp. 290-293. "Thirst" was reproduced in *Harper's Weekly* as a full-page illustration on February 8, 1896, p. 128, with comment on p. 126 by Owen Wister.

47. Mr. Berger wrote on May 6, 1940, after talking with Stewart Edward White, who "studied" with Lungren in Santa Barbara in 1906.

48. *Harper's Weekly*, v. 40 (1896), August 15, has four Lungren illustrations of the Moki (Moqui) Indians on pp. 801, 803, 806 and 807, and on pp. 804, 805, a double-page illustration "Among the Moki Indians—The Snake Dance," which is dated 1895; *ibid*., October 8, 1896, p. 977, "Stalking Antelope in the desert Southwest," full page and credited to a painting; *ibid*., v. 45 (1899), April 15, p. 359, "An Incident in Rocky Mountain Sheep-Hunting," full page and title page, credited to a drawing. In *Harper's Magazine*, New York, Lungren illustrated "An Elder Brother to the Cliff-Dweller's," by T. M. Prudden, v. 95 (1897), June, pp. 55-57, the most important of the illustrations being the full-page "A Sand-Storm on the Mojave Desert"; and Prudden's article "Under the Spell of the Grand Canyon," v. 97 (1898), August, pp. 377-392, four illustrations by Lungren, one in color, "On the Painted Desert." In this last article Prudden described a trip of several weeks in the Grand Canyon country, but it is obvious from the context that Lungren was not a member of the party. In *The Century Magazine*, New York, Lungren illustrated F. W. Hodge's account of the famous "Ascent of the Enchanted Mesa," N. S. v. 94 (1898), May, pp. 15-25, but again Lungren may not have been a member of the party that ascended the mesa; that Lungren was a serious student of mesa life, however, is attested by an article written and illustrated by himself, "Notes on Old Mesa Life," *ibid*., pp. 26-51. For other Lungren illustrations in this period (not Western), see *19th Century Readers' Guide to Periodical Literature*, 1890-99 (New York, 1944), v. 2, p. 149.
bara in 1908, where he devoted the remainder of his life to art instruction and to painting Death Valley and the Mojave Desert. At his death in 1932, many of Lungren’s paintings were willed to Santa Barbara State College.  

Maynard Dixon was California’s notable contribution to Western illustration and art. Born at Fresno in 1875, he spent his boyhood on the great interior plain of California, at a time when the gold rush days were still vivid memories to many a citizen of Fresno and of California. Dixon, before his untimely death in 1946, wrote a brief paragraph for this series on the beginning of his career:

Back in the late 80’s [he wrote me in 1940] when Harpers, Century and Scribners were tops, Frederic Remington and Howard Pyle were beginning their best work. I was living in a West that was real, ’49ers were still our neighbors, even some “mountain men,” Miller and Lux were going strong and the California vaquero was still king of the saddle. When I was 16 (1891) I quit school and sent Remington 2 sketchbooks. He wrote me a splendid letter and I have been on the job ever since. The West of Then and Now is still my subject, and at 65 I have yet another lap to go.

I did my first paid illustrating in 1895 for old Overland Monthly and S. F. Call, Jack London’s “Men of Forty Mile,” “Mulemuto Kid” and others. I think “Lo-To-Kah” was my first book. All these drawings were terrible. Looking back through old clippings of newspaper and magazine work it seems I did not begin to hit the ball until ’98 or ’99. Made my first “frontier” trip outside Calif. (Ariz. and New Mex.) in 1900. Did my last magazine illus. in 1922—and a little for Touring Topics (now Westways) 1930-31.

Evidently, Dixon did some “free” illustrating for Overland Monthly before 1895, for the record shows that his first illustration appeared in that magazine in December, 1893—when he was but 18 years old—and many others were to appear before the turn of the century. The first of his book illustrations appeared in Werner Reed’s Lo-To-Kah, published in 1897, which was illustrated by both Dixon and Charles Craig. Before his career in illustration was finished, Dixon pictures were to appear in over 30 books.

49. Berger, op. cit.

50. Letter from Mr. Dixon to the writer, October 3, 1940. I carried on an extended correspondence with Mr. Dixon from 1939 until his death on November 13, 1946, and although I never met him personally I felt that he was a real friend. He always answered my inquiries cheerfully and at length, when I am sure he must have marveled at my ignorance of art. He even went to the trouble of drawing outline sketches on thin paper to be placed over photographs of his paintings, to illustrate some elemental principle of art.


52. My friend J. C. Dykes of College Park, Md., has been compiling a lot of Dixon illustrations, particularly book illustrations, and in a list sent me several years ago, Dykes included 39 titles of books containing such illustrations. In Lo-To-Kah the earliest Dixon illustration bears the date 1894; Reed’s book, Tales of the Sun-land, was also published in 1897 and contained 20 full illustrations by Dixon and other drawings. Jack London’s The Son of the Wolf (1900), is the third book on Mr. Dykes list.
As Dixon's own account infers, a gradual change in his activities occurred about 1920. Painting from that time on became the center of his life. His career thereafter belongs to the modern period of Western art.53

William R. Leigh, like many another artist of the West, had cherished the desire since early boyhood to visit that fabulous country, the Far West. Born on a West Virginia farm in 1866, he early began to draw animals. At the age of 12 he was given an award of one hundred dollars by W. W. Corcoran, the great art collector of Washington, after Corcoran had seen a drawing of a dog made by the youngster. Three years of training at the Maryland Institute of Art in Baltimore was followed by extensive training abroad, especially at Munich. One impression that he brought from Munich was the appearance of horses seen in many paintings abroad. To one who had begun his career in boyhood by drawing animals on his father's farm, realistic draftsmanship was the first criterion of animal representation. But the horses seen in Munich paintings, Leigh said a few years later, were "not only unlike any horses that I ever saw, but unlike any beast I had ever seen."54 His reaction to these paintings may have set him on an exhaustive study of the depiction of the horse and which Leigh eventually published in book form as The Western Pony.55 By 1897, Leigh had achieved a considerable reputation as an illustrator of national magazines and in the summer of that year he was sent by Scribner's Magazine to North Dakota to make sketches of wheat farming. Sixteen illustrations resulting from this assignment were used that fall by Scribner's in an article by William Allen White, "The Business of a Wheat Farm."56 Particularly notable among the illustrations were "Steam Threshers at Work" and "A Camp," the latter showing harvest hands about an evening campfire. These illustrations, Mr. Leigh wrote me in 1940, "were all made from life," and he continued:

53. For biographical material on Dixon, consult Who's Who in America (Chicago, 1946), v. 24 (1946-1947), p. 621; U. S. W. P. A., California Art Research, v. 8; Maynard Dixon (San Francisco, 1937, mimeographed); Arizona Highways, Phoenix, v. 18 (1942), February, pp. 16-19—this material includes an account by Dixon himself—"Arizona in 1900"; Arthur Miller, Maynard Dixon Painter of the West (Tucson, 1945). This beautiful booklet contains reproductions of many Dixon paintings (a number in color), a list of his exhibitions, a list of his mural decorations and a list of his works in collections, 1915-1945.
55. The Western Pony (New York, 1933), 116 pp., with illustrations in black and white by Leigh. Leigh discusses at some length in this book his feeling toward the West, his judgment of Remington and of Russell as depictions of horses, and his philosophy of art, as well as a discussion of the methods employed by the artist in showing movement in animals.
I went to North Dakota in 1897 to do some illustrations for Scribner’s Magazine, but while I then had my first taste of the west, and was really inspired by it, I had no opportunity to do any studies independently for my own use. From the moment I returned from my studies in Europe, I had wanted to go to the west, which I had already determined was the really true America, and what I wanted to paint. I made many efforts to that end, but was always troubled by lack of funds and misinformation as to the cost and difficulties.  

These illustrations of wheat farming were followed shortly by a series of remarkable pictures which undoubtedly played their part in stirring the slowly awakening social conscience of the American people around the turn of the century. The illustrations were made for a series of articles by W. A. Wyckoff, “The Workers—The West,” and show the life of the drifting worker, primarily in Chicago. Included, however, is one illustration belonging to the farther West, a scene depicting an Indian and two cowboys in camp on the plains.

By 1906 Leigh decided to devote all his energies to the drawing and painting of Western scenes. Probably of all artists who have entered this field exclusively, Leigh’s mastery of draftsmanship is the surest and most skillful. His later career belongs again to the modern period.

H. W. Caylor is representative of a considerable group of men, who though known locally, never achieved a wide reputation. Born in 1867, he began as a boy to draw pictures of animals. He, like many another youngster, wanted to be a cowboy and was actually employed as such in Kansas for a few months when in his teens. Self-taught, he made most of his early living as an itinerant portrait painter. After his marriage in 1889, he acquired two sections of land near Big Spring, Tex., bought a few of the vanishing longhorn Texas cattle for models and devoted the rest of his life to depicting ranch life and cattle and cowboy scenes. He fitted up a horse-drawn outfit which carried a camping and painting outfit, and with his wife followed cattle drives and roundups. He became acquainted with a number of cattlemen who were interested in his work and who became his patrons. “The Trail Herd” (repro-
duced in the picture supplement), “The Stampede,” “The Passing of the Old West,” “Going Up the Old Trail,” “The Lucien Wells Ranch,” “Prayer for Rain,” “The Chuck Wagon,” “Disputing the Trail,” were among his better-known paintings. The titles show the nature of his work, which was done between 1891 and the time of his death in 1932.  

**THE BEGINNING OF THE TAOS SCHOOL**

The 80 years of Western illustration, beginning with the work of Samuel Seymour in 1819, had its logical conclusion in the Taos art colony of the modern day. The landscape of the great open spaces and of the Shining mountains (an early and appealing name given the Rockies), the activities of the memorable but past Western scene including its Indian inhabitants, had so firm a hold on the life of America that it seems inevitable that collectively these aspects of our land and history would eventually lead to its artistic expression. That it culminated at Taos may be more or less accidental; that artists not connected with the Taos School have utilized the same themes is more or less irrelevant. The point of immediate concern is that there exists a considerable group of artists who carry on the Western tradition and spirit.

The attitude of the art historian toward this group is varied. In the recent *Art and Life in America* which purports to be written “for students of American civilization who wish to know what part the visual plastic arts have played in our society” no mention is made of Taos and modern Western painting and illustration, although the early Western landscape school is given brief comment. Royal Cortissoz, in his addition to Samuel Isham’s *History of American Painting* at least makes recognition of the Taos group and its purpose. “In substance,” he wrote, “the group has brought

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60. Material for the above brief description of Caylor came from his widow, Mrs. H. W. Caylor of Big Spring, Tex., by correspondence in 1940; from an obituary in the Big Spring Daily Herald, December 25, 1932, p. 1, kindly supplied by N. A. Cleveland, Jr., librarian, newspaper collection, University of Texas; and from an article by J. Frank Dobie, “Texas Art and a Wagon Sheet,” in the Dallas Morning News, March 11, 1940, p. 9. More recently H. C. Duff, Box 292, Bremerton, Wash., has reproduced for sale the Caylor painting “The Passing of the Old West,” the original sketches for which were made by Caylor in 1891 or 1892.

into American painting romantic motives studied against a notably vivid background." 62 Other art historians have in general ignored the Taos artists; the most notable exception to this group, as might be expected from the fact that he himself is a Westerner, has been Eugen Neuhaus. Neuhaus, writing with commendable understanding and judgment stated

"... the name of Taos has come to mean a definite achievement in American art, which promises to have a long and honorable career before its artistic possibilities are exhausted. A peculiar combination of the great open country relatively easy of access and a long season of painting weather and clear sunlight, under which the landscape as well as human beings assume definite contrast of light and shadow, has made Taos a focal point in American art life. The Indian at Taos, furthermore, has survived without much loss of his original characteristics, and his genuine qualities are not the least element in attracting artists to the Southwest." 63

If the later history of Taos artists is primarily part of another story than ours, its development as a logical extension of the field which we are here considering warrants the few words which we have devoted to its present significance.

The origin of Taos as an art colony in 1898, however, does manage to come within the more or less arbitrary time limits we have set for ourselves. A number of artists had visited Taos before 1898. Blanche C. Grant in her history of Taos, When Old Trails Were New, has listed a number of them, including Henry R. Poore, whose painting, "Pack Train Leaving Pueblo of Taos, New Mexico," has already been mentioned in this series. 64 This illustration is probably the first bearing the name of Taos to be reproduced. Poore was in Taos in 1890 but he had been preceded by one well-known Western artist in 1881. Charles Craig sketched and painted...

63. Neuhaus, op. cit., pp. 322 and 323. The attraction of light and color and of Indian and Mexican life for the artist, is attested by one member of the Taos group himself; see W. Herbert Dunton "Painters of Taos," American Magazine of Art, v. 18 (1922), August, p. 247. Billa C. Jackson in American Arts (Chicago, 1924), is another art historian who, like Neuhaus, makes some consideration of Taos. In her discussion, "The Taos Artists" (pp. 266-274), she included not only the Taos group as such but Western artists in general, including Remington and his contemporaries. Art historians who make no mention of the Taos artists are Homer Saint-Gaudens, The American Artist and His Times (New York, 1941), and Suzanne La Follette, Art in America (New York, 1929). Miss La Follette has so little understanding of American history that she makes (p. 110) the well-nigh incredible statement "on the contrary, it [westward expansion] is one of the most depressing chapters in American life.... It promoted deterioration in the quality of life." Miss La Follette is not alone in expressing such an attitude, but such critics have seized on fraud, land exploitation, corruption in public office and other ills that accompanied the development of the West, while totally overlooking the facts of similar irregularities of Eastern life and the more favorable aspects of Western life. Bernard De Voto in Mark Twain's America (Boston, 1932), is in part an answer to such critics.
Bert G. Phillips
Courtesy Mr. Phillips, Taos, N. M.

Ernest L. Blumenschein
Courtesy Mr. Blumenschein, Taos, N. M.

Charles Schreyvogel
Courtesy Mrs. Louise F. Feldmann, New York City

William R. Leigh
Courtesy Mr. Leigh, New York City
at Taos in the summer of that year, but later in the same year settled in Colorado Springs where he spent the next 50 years of his life. With Harvey S. Young, he was the first resident artist of the Springs and his depiction of Western scenes won him not only a local but an international clientele.\(^{65}\)

For many years Craig had virtually a continuous one-man exhibit in the lobby of the famous Antler's Hotel of Colorado Springs and many of his buyers were visitors at the hotel. When the Antler's was destroyed by fire in 1898, many of Craig's canvases were lost.

Although neither Craig nor Poore were in any way responsible for the present art colony of Taos, Joseph H. Sharp who visited Taos in 1893, can be more directly related to its origin.

Sharp, born in Ohio in 1859, began the study of art in Cincinnati when he was but 14 years of age, and for many years was associated with the art life of Cincinnati. He had a studio in the same building as Henry F. Farny, at the time Farny began his career as a Western artist, and it was Farny's example that played an important part in determining Sharp's career. Sharp, in a letter written in 1893, pointed out that he was fascinated with the American Indian long before he met Farny. He wrote:

\(^{65}\) Craig (1846-1961) is another artist who really deserves fuller notice in this chronicle than we have given him. Examples of his work are so widely scattered that it is difficult if not impossible to secure photographs of them, as I have been trying to do for the last ten or dozen years. Craig was one of the illustrators for Verner L. Reed's La-To-Kah (New York, 1897) and others of Reed's publications. Born in Ohio in 1846, he made his first Western trip in 1865—up the Missouri river. He was a student in the Philadelphia Academy of Fine Arts in 1872 and 1873 and after he settled in Colorado Springs he took an active part in the art life of Colorado, both as a productive artist, a teacher of art, and as manager of a number of early art exhibitions in Denver and Pueblo, as well as Colorado Springs.

Biographical material will be found in obituaries in the Colorado Springs Telegraph, October 18, 1914, p. 1, and the Denver Post, October 20, 1914. Other materials bearing on his work include accounts in the Colorado Springs Evening Telegraph, October 4, 1920, p. 9; the Colorado Springs Sunday Gazette and Telegraph, November 11, 1923, Sec. 1, p. 4, in Brush and Pencil in Early Colorado Springs by Gilbert McClurg, also in Colorado Springs Gazette and Telegraph, November 30, 1924, Sec. 2, and in Who's Who in America, v. 13 (1924), p. 892.

Harvey B. Young (1841-1901), a landscape artist, had his first Western experiences in California in 1859. He received art training abroad and made his home in Manitou, Colo., in 1879, and later in Aspen and Denver. He deserted art for a time in the 1880's when he made and lost a fortune in mining. His reputation as an artist was based on landscape paintings of the Rockies and of Brittany and Fontainebleau. For biographical information see Gilbert McClurg, op. cit., Colorado Springs Gazette and Telegraph, November 23, 1924, Sec. 2, pp. 1, 8, and an obituary in the Denver Republican, May 14, 1901.

I am indebted to Judge Hamlin, to the Denver Public Library, and especially to Alfred W. Scott, art dealer of Denver, for biographic information concerning Sauerven. Newspaper material on Sauerven was found in the Denver Republican, November 22, 1893; Rocky Mountain News, Denver, November 22, 1898; Denver Republican, April 9, 1899; Rocky Mountain News, April 9, 1899; Denver Republican, April 15, 1900, and April 18, 1903.
I was first interested in Indians before becoming an artist—the first group I ever saw was at the B. & O. depot near Wheeling, W. Va. They would shoot at dimes and quarters placed in upright forked stick with bow and arrow—even the kids were expert. I was about six years old [then]. Later, living at Ironton, O., near Cincinnati, the town used to have summer parades and fiesta—simple floats, etc. Once, when I was 12-13 yrs. old, 4 other boys & myself were Indians on ponies, stripped to G-string & all painted up by local druggist with ochre. . . . we got tired of the slowness [of forming the parade] and with yells & war whoops we broke loose, stole the show and went galloping & mauling all over town. When I went to Cincinnati Art Academy & learned to draw and paint, I wanted to paint Indians—Farny was doing it then, & dissuaded me by telling of hardships, dangers and made me feel I didn't exactly have a right to paint Indians—after a couple of years or so when he saw I was determined to go west, he gave me books on Pueblo Indians & particularly the Penitentes of New Mexico & wanted me to take that up!

It was to the Southwest that Sharp finally went—first in Santa Fe in 1888, and later to Taos in 1893, and to other pueblos of New Mexico and Arizona in the following years. He retained a position on the Cincinnati Art Academy in the winter months, from 1892 until 1902, and then resigned to devote all his time to painting Indian themes in the Indian country. For a number of years, beginning in 1901, he had a summer studio on the Crow agency of Montana which was located at the foot of the Custer battlefield. He became a permanent resident of Taos in 1912, where he lives across from the home of the celebrated frontiersman, Kit Carson. 66

After Sharp's sketching trip to Taos in the summer of 1893 he went abroad. There he met Bert G. Phillips and Ernest L. Blumenschein, both interested in painting the American Indian. They were students at the Academy Julien in Paris, and were particularly receptive to Sharp's glowing account of the Southwest and of the village of Taos in particular. Upon their return to this country in 1895, they set up a studio together and then in the winter of 1897 and 1898, Blumenschein, who was also a one-time student of Lunge, spent some time in Colorado and New Mexico. A number

66 I have carried on a correspondence with Mr. Sharp since 1939, the material quoted above being from a letter dated “April, 1939.” For published information on Sharp's career, see National Cyclopaedia of American Biography, v. 18, p. 188; Who's Who in America 1936-1937, v. 26 (1930), p. 2453. Sharp illustrations resulting from his visit to New Mexico in 1893 may be found in Harper's Weekly, v. 37 (1893), October 14, p. 981, “The Harvest Dance of the Pueblo Indians of New Mexico” (full page), dated “93” with a description by Sharp himself on pp. 982 and 983; Ibid., v. 38 (1894), June 9, p. 549, “The Pueblo Turquoise Driller” (small), with brief description by Sharp on the same page; Brush and Pencil, v. 4 (1899), April, pp. 1-7, “An Artist Among the Indians,” by Sharp, with reproductions of 11 of his paintings, one (full page) in color, “The Mesa, From Kit Carson's Tomb, Taos, N. Mexico.” Several others of these reproductions indicate Taos as the locale. A full-page reproduction in color of Sharp's “The Evening Chant” (Pueblo Indians), appeared in Ibid., v. 5 (1900), March, facing p. 241, with a brief comment by Sharp on p. 244 (reproduced in black and white with this article); in the same periodical, v. 7 (1901), April, p. 61, is a full-page black and white reproduction of his painting, “Mourning Her Brave,” which on p. 64 is credited “from life.” An Exhibition of Oil Paintings by Joseph Henry Sharp (Tulsa, 1949), lists 204 of his paintings, none of which are dated; one, “Zuni Pueblo,” bears the legend, “Painted 1898”; altogether some 10 were painted before 1900. The Sharp exhibition at Tulsa was opened on his 90th birthday!
of illustrations appeared in *McClure's Magazine* as the result of this trip. In the fall of 1898, Blumenschein, with Phillips as his companion, was back in New Mexico.

On September 4, 1898, they arrived in Taos, and Phillips has remained there ever since. Blumenschein stayed for a time with Phillips but he did not make Taos his permanent home until 1919, so that Phillips is to be regarded as the founder of this modern art colony in the Southwest.\(^67\) The first of the pictures to be reproduced belonging to the modern Taos group, however, is to be credited to Blumenschein, for there appeared late in 1898, the illustration, "A Strange Mixture of Barbarism and Christianity — The Celebration of San Geronimo's Day Among the Pueblo Indians," and signed by Blumenschein, "Taos N. M. 1898." The next year there appeared two further illustrations, "The Advance of Civilization in New Mexico — the Merry-Go-Round Comes To Taos," and "Wards of the Nation — Their First Vacation From School [Navajo]."\(^68\) The original drawing of "The Merry-Go-Round" illustration, according to Mr. Blumenschein, was done in black and

\(^67\) In this statement of the founding of the art colony at Taos, I am following the account of E. L. Blumenschein, which appeared in the *Santa Fe New Mexican*, June 26, 1948, "Artists and Writers Edition," and the biographic sketch of J. H. Sharp which also appeared in the same issue of the *New Mexican*. Blanche C. Grant, *op. cit.*, ch. 35, was another who described the founding of the art colony at Taos and gave biographic sketches of a number of the artists in the colony at the time of writing (1934). Miss Grant also included an interesting group photograph of ten of the Taos artists. According to the Blumenschein account, some 50 artists were making Taos their permanent home in 1940. Blumenschein's illustrations appeared in *McClure's Magazine*, New York, as follows: v. 10 (1899), January, p. 253; v. 12 (1899), January, p. 241; February, pp. 298-304; v. 14 (1899), November, pp. 88, 90-93, 95. For Bert G. Phillips (born 1868), *see Who's Who in America*, v. 25 (1950-1951), p. 2163.

The story of the actual arrival of Phillips and Blumenschein at Taos in 1898 has been told by both men; by Blumenschein in the account cited above, and by Phillips in "The Broken Wagon Wheel or How Art Came To New Mexico," an address made by Phillips in 1948 on the one-hundredth anniversary of the founding of the Taos Art Colony.

The two young artists of 1898 started out from Denver for New Mexico after having a team and a light wagon for their artistic exploration of the Southwest. Neither of the two had handled a team before, and their training in harnessing and driving was gained the hard way by the method of trial and error. After a series of vicissitudes, one of the rear wagon wheels collapsed when they were on a mountain road about thirty miles north of Taos. By drawing lots, it was decided that Blumenschein should take the wheel to Taos for repairs, Phillips remaining behind to guard their belongings. After three days, Blumenschein was able to return with the repaired wheel, and the two traveled on to Taos. So entranced were both with Taos and its surroundings that they went no farther, both resolving to make the wealth of beauty and picturesque life around them known to a far wider audience; "a wealth," as Mr. Phillips remarked, "that will continue to exist as long as this old world shall endure." It is not surprising with this account before us, that the symbol of the present Taos Colony is a broken wagon wheel.

Santa Fe itself, as well as Taos, is now a very considerable center of art and has been for many years. Although no attempt will be made to outline the history of Santa Fe as a center of art it can be pointed out that the Santa Fe New Mexican has many items bearing on such a history previous to 1900. For example, the *New Mexican* for September 9, 1886, p. 4, described the work of a Mr. and Mrs. Elderkin, art teachers, who were established in Santa Fe.

The modern art colony in Santa Fe had a much later beginning. Dr. Reginald Fisher of the Museum of New Mexico wrote me recently as follows concerning the modern period: "Roughly speaking, the years 1918 and 1919 might be given for the founding of the Santa Fe art colony. It was during this time that the original group of artists established permanent homes here. Among these were Gustave Baumann, Randall Davey, Fremont Ellis, John Sloan, and within a year or two following were Will Shuster, Jozef Bakos, Theodore van Hoyos, first at Albuquerque in 1916 then at Santa Fe in 1922) and Albert Schmidt. These are all leading names today among Santa Fe artists."

white gouache, and its present whereabouts is unknown. These illustrations were “very early work in my career,” continued Mr. Blumenschein. “I afterward and until about 1912 was a successful illustrator at a period when illustration of magazines was in a much higher plane than today.” The long and imposing list of awards made Blumenschein since that day and his election to the National Academy in 1927, are sufficient achievements for his inclusion in any consideration of American art.

For many of these artists and illustrators, as has been said, the Indian and the cowboy of the West were the boyhood magnets that drew them to their careers. Even mature men, with no previous acquaintance with the West, were not immune to the power of this attraction. One artist wrote on his initial trip to the West in 1898:

We Easterners were worked up to a pitch of nervous excitement, until, at the close of the third day, we could descry from the car window signs of approaching desolation. Even the seemingly endless plains with bunches of cattle here and there were interesting to us. . . . Our ears tingled with new names and new expressions.”

The marvelous range of color, the brilliant sunlight, the early inhabitants—both red and white—the contrasts of plain and desert and mountain, captivated many artists as it has captivated a countless number of souls outside the profession. “It is a striking scene of gorgeous color,” wrote one artist in viewing an Indian dance, “The brilliant sunlight illumines the gaudy trappings of the dancers.” Another artist wrote after a trip across the San Juan valley:

Sand, sage, and cactus, a true picture of the Southwest. The mountains in the distance, with their snowy tops, were beautiful in their softness of tone and grand proportions. . . . During the ages of erosion, towers of rock have been left standing in the plain, giving to the scene a weird and wondrous effect. The color in all is beautiful, the snuff-brown hue of the nearer towers and slopes losing itself in the blue and misty ones far away.

And still another artist, an ardent lover of solitude and remote mountain recesses, was to write of New Mexico and the beauty of the skies of marvelous blue through which pass, in summer, regiments of stately clouds; the majesty of the mountains, those serrated, rugged peaks to the East and North, and the gentler tone of the remoter ranges low lying in the west. . . . Every turn unfolds a new wonderland of beauty. [And

69. Letter of E. L. Blumenschein to the writer, March 16, 1940.
70. For Mr. Blumenschein’s career see Who’s Who in America, v. 26 (1950-1951), p. 253. Mr. Blumenschein is still active at the age of 76.
71. Remington W. Lane, “An Artist in the San Juan Country,” Harper’s Weekly, v. 87 (1893), December 9, p. 1174. Seven of Lane’s pictures of southwestern Colorado and Utah will be found on p. 1168. Lane was a member of Warren K. Moorehead’s archaeological party that traveled overland from Durango, Colo., to Bluff City, Utah. I have found no other data concerning Lane.
in fall] The timbered sides of the mountains capped in snow are now carpeted in the delicate pattern of shades, aspens, gold and russet against the green of the pine. The heat of summer is gone. . . . Everywhere the sage, the adobes and the cottonwoods melt together in one harmonious symphony of grays and browns and violets of the choicest quality.72

All these marvels of Western land and color remain to us today. All who will may look and see. But the life of an earlier day, portrayed against this colorful background of tremendous breadth and scope, has gone. To that group of artists who recorded the early life of our West we owe much, for they have left us the nearest approach to the past that we will ever know.

The passing of the old West was mourned by many, including these pictorial recorders who lived through its closing hours. One artist wrote:

When I was last in Tucson there were four gambling houses running full blast night and day to every block. They were patronized by Indians, cowboys, shepherders, niggers and Chinamen. Every man, whatever his color, wore a gun in sight, and I could walk up and down the main street of Tucson all day and every day of the week getting material for pictures, local color and new types. Now the town is killed from my point of view. I met a man here who had just come up from Arizona and he tells me they have shut down all the gambling houses tight, and not a gun in sight! Why the place hasn’t the pictorial value of a copper cent any longer.73

Even the best-known of all the recorders of the life of the West that was, lamented its passing. Frederic Remington wrote:

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. . . . I saw the living, breathing end of three American centuries of smoke and dust and sweat, and I now see quite another thing where it all took place, but it does not appeal to me.74

The wheels of change and progress wait for no man, not even artists. Doubtless in the comments above, at least two were carried away by their own words. The fact remains that the years around the turn of the century mark with some finality the end of an important era in the life of the West and of the nation. What better recognition could be made of that fact, from the standpoint of this series at least, than a pictorial one? So we shall let Blumenschein’s “The Advance of Civilization in New Mexico—The Merry-Go-Round Comes To Taos” (reproduced facing p. 249) be our pictorial conclusion.

72. The first quotation given above was written by J. H. Sharp, Harper’s Weekly, v. 37 (1898), October 14, p. 982; the second was Remington W. Lane, in ibid., December 9, p. 1174; the third by W. Herbert Dunton, in American Magazine of Art, v. 13 (1922), August, p. 247.

73. H. W. Hansen in the Santa Barbara Morning Press, June 30, 1905, p. 5.
74. Collier’s Weekly, New York, v. 34 (1905), March 18, p. 16.