Kansas historical quarterly

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DRAMA ON THE BORDER

From *The Kansas Daily Commonwealth*, Topeka, September 14, 1873.

It is not necessary to name the place. Border-towns are all very much alike after the temporary railway-terminus has gone westward and they are left with only their natural resources, pervaded still by the ghost of ruffianism, possessed yet by a mania for rows, and a talent for wickedness.

But there was a theatre there. The curtain rose every night at half-past seven, and displayed a stage about seven feet by nine, bordered by the most wonderful green cotton walls, perforated by the reddest and most gigantic of doors and windows, and altogether overrun by morning-glories as big as your hat. Sometimes they would shift a scene, and stupefy the audience with the display of a dizzy battlement as much as four feet high, or run out and prop up a tree which was phenomenal in the respect of being obviously perfectly flat, any one of whose half-dozen leaves might have been economically used as a blind-board for a town cow addicted to lifting gates. They had a cabin or two, the doors of which occupied an entire end of the tenement, and beside which the swelling proportions of a tragedian were truly gigantic. They had a strip of the briny deep as much as a foot and a half wide, which washed the back of the stage with the wildest of green-and-white waves, regardless of the state of the weather. There were "exits and entrances" too numerous to mention, and wherever any sort of drapery was required about which it is unbecoming in an audience to be too particular, it was there in the shape of red calico.

I was entirely unencumbered as to engagements, and said I would go. It was offered as an inducement by my frontier friend that it should not cost a cent. "If not," said he, "there'll be trouble with that doorkeeper." When we reached the principal entrance to the long, low house which did duty as the temple of the drama, my friend administered a rousing kick to the door. "Open this yar," he remarked; "I'm a goin' in,—so's this feller," and accordingly, in we went.

It was not intended for the amusement of a very large audience. One-half the available space was taken up by a bar and a big stove. There were some wooden benches and boxes to sit upon, and as the curtain had not risen, the crowd amused themselves by stealing each other's hats, putting quids of tobacco in each other's pockets, irrigating themselves at the bar and trying to kick over the stove. The playful and innocent badinage which went on the while; the delicate pleasantries would have made a Piute's hair curl.

But presently, with many a hitch and wrinkle, the curtain rose. I don't remember the name of the play, but it depicted the evils and sorrows of a drunkard's life to an appreciative audience of drunkards. About the third act a "supe" came on with a huge armful of prairie hay and strewed the platform therewith, and thereupon the leading actor proceeded to illustrate the characteristic symptoms of *mania a potu*. He rolled and tumbled and frothed. It was the hardest work I have ever seen done on any stage. It was worse than the rail pen at an Indiana camp-meeting, where the hardest cases retire to fight it out with the devil. It was done before an audience entirely *au fait* in such matters, and they were critical, therefore, and very exacting. They cheered him sometimes when he was seized with an unusual fit of trembling,

but finally, while he lay completely exhausted, having torn off both sleeves and ruptured his pantaloons, a young man in the audience shied half a squeezed lemon which he had taken from a tumbler, with such nicety that it took the exhausted tragedian squarely in the left eye. He got up and walked to the front of the stage, as sober a man as one could wish to see, but awfully mad. "If I knowed who throwed that," he remarked, "I'll be blanked * if I wouldn't come out there and lick him so blanked bad that snakes wouldn't be nowhar, and I'll do it yet; blank *me* if I can't clean out the whole audience." But after all, such is professional discipline, he went back and lay down in the broken hay and finished the part, while the imprudent young man was raked down from behind and passed, with many a cuff, over the heads of the audience to the door.

Just then my *chaperon* sidled up to the stove and pretended to warm his hands. Then he came back and plucked me by the sleeve; "let's git," he remarked. We went out and stood across the street. We began to hear the beginning of a coughing epidemic, coupled with considerable profanity. The doors were flung open and the crowd rushed out, the principal tragedian at the head, the talented leader of the largest barking-chorus ever organized in the west. "They never do play the thing out," remarked my friend; "they allers gets to coughin'—rec'n the air is too close." I noticed that he was very much concerned in enquiring what was the matter, and expressed himself very bitterly with regard to the sneaking trick of peppering the hot stove.

That was the end of my first and last sitting in front of the foot-lights on the border. I passed the place an hour after, and the calico drop curtain was down, the benches and boxes were deserted, the temple of the drama again transformed into a "saloon," and the leading actor, leaning against the bar, was fast preparing himself for a delineation of the drunkard's woes not down in the bills.

JAMES W. STEELE.

* This convenient and expressive word has an illustrious ancestry. I stole it from Mr. Brett Harte; he negotiated for it with Mr. Charles Reade, while the latter confesses to have got it from one Mr. Boyle.

FORERUNNER OF THE AUTOMOBILE TRAILER

From the Netawaka *Chief*, March 12, 1874.

We noticed a novel mode of traveling, this morning. A shanty built on wheels, with stove, windows, and all the equipments common to a Pullman's Palace Car.

PRACTICING FOR THE LIAR'S CLUB

From the Lakin *Eagle*, May 20, 1879.

DOES IT BLOW IN KANSAS?—As a truth and no fabrication, Kansas is not a windy country.

We have here during twelve months of the year an imperceptible circulation of air from the south, west, north and east, (varied to suit ones taste and inconvenience) that in other states as in Colorado, Illinois and Nebraska, might be called high wind, but here it is considered nothing but a gentle zephyr. In some states they have high winds but NEVER in Kansas.

A two gallon funnel turned flaring end windward and gimblet end downward will collect enough of Kansas zephyrs in seven hours to drill a hole in solid sand rock one hundred and eight feet deep. We never dig wells in Kansas. Condensed air does the work most successfully.

It is terrible windy just across the line in Colorado but it never or we might say seldom ever blows in Kansas.

The men here are all pigeon-toed and bow-legged. This is caused from an unceasing effort to stick the toes into the earth and trying to keep a strong foothold on terra firma. The gentlemen carry a pound of shot in each breeches leg to keep them (the gentlemen) right side out.

Why they are afraid of turning wrong side out we never knew, but the wind has nothing to do with it. We are often compelled to stay down town late of nights, and when we arrive home it generally strikes up a lively breeze, especially if our breath smells a little of cloves or coffee, yet strictly speaking Kansas is not a breezy country.

The fish are very tough in this country because when they walk out to eat grass the wind blows all of their scales off and makes the meat hard and sunburnt.

To see a young man out in the moon-light walking with his arm around his "dulcene del debos" or in a dark corner seated closely by her side means nothing more or less than that he loves her tenderly, affectionately and devotedly, and that he intends to woo, win and wed her; not that he is alarmed as to the wind.

Our eastern friends will do well by taking our word for it that Kansas is not a windy country, and take a claim and make for yourselves homes.

From the Garden City *Paper*, July 24, 1879.

An eastern man writes to know if we have "quick soil" here in Kansas. Quick! Well—rather. A Harrison township man was foolish enough to fertilize his garden recently, and when he went out to plant some watermelon seeds the other day, he had to run for his life to keep from being choked by the vines. Before he got over the fence he found half grown melons in his pockets.

From the Hill City *New Era*, June 18, 1908.

STORM STORIES.—Some pretty big hail fell during the recent storm. At Pete Prevaricaters, on Bow Creek the hail stones were unusually large and one chunk of ice fell which Pete covered with straw, using twenty-eight two horse loads of straw for the purpose, and will furnish ice to the Lenora meat shops for the next 90 days at $7.85 per ton.

At Jimmie Jinkles, on Coon Creek, a large hail stone fell with such force that it imbedded itself in the ground and is slowly melting. Jimmie thinks the lake made by the melting of the hail stone will afford water for his stock all summer and also make a fine boating pond.

At Thos. Tunks place, near Morland, large hail fell and were heard to explode with a loud report almost as soon as they fell. It seems that the rain fell from clouds very high in the atmosphere and fell so rapidly that the water, by friction, was made boiling hot, as it passed through the cold streak

in the air a thick coating of ice was formed around the heated water and this formed a sort of a bomb which was exploded by the confined steam. Only the fact that the ice was shattered into minute fragments by the force of the explosion prevented great damage being done by the flying of ice shells.

Frank Foolix says that with the hail at his place came also a small cyclone and that the twisting motion of the wind drew all the milk from his large herd of cows and sprayed it into the air where it became mixed with the small pellets of hail and made a veritable downfall of ice cream. After the storm was over he and his wife scooped up a large tub full of this ice cream and sold it to the confectioner at Togo who retailed it to his customers. If any one doubts the truth of his story he will gladly show the tub in which the stuff was gathered.

THIS RECKLESS DRIVING MUST STOP

From *The Daily Capital*, Topeka, June 24, 1880.

Will people ever learn to "go slow" after a game of base ball? Will they ever learn to not turn their vehicles about and make a break for the exit? Yesterday a horse in the line of wagons and carriages became unmanageable and backed into the horses behind him, causing general confusion and resulting in damage to the boxes of several buggies, driven by high-toned young drivers.

AN OLD CURE FOR A KICKING HORSE

From *The Globe Live Stock Journal*, Dodge City, June 23, 1885.

At McFarland's stables on Monday we saw a contrivance to cure a horse from kicking. It was nothing but an old wheat sack filled with hay, and suspended by a rope from the ceiling, so that the sack hung just at the heels of a vicious horse as he stood in his stall. When the sack was first placed in position the kicking equine let fly both feet at it as soon as it touched him, but after ten or twenty minutes of that kind of work he came to the conclusion that the sack would return as often as he struck it, and he finally gave up trying to "knock it out." This same horse, which has a reputation as a kicker, can now be hitched to any vehicle, and he will not kick at anything that happens to strike his heels. John McEnerny, who prescribed the treatment, says that any horse can be cured by it. One good feature about it is its cheapness.—Ex.

Kansas History as Published in the Press

A brief history of the Natoma Methodist Church was printed in the Natoma *Independent*, October 26, 1950. The church was organized in 1879, and a sod schoolhouse four miles north of Natoma was the first meeting place. A homecoming day was observed October 22, 1950, when several former pastors and members returned for a dinner and a special service.

The part played by Arkansas in the fight between the Proslavery and Free-State elements over Kansas in the middle 1850's was discussed by Granville D. Davis in an article entitled "Arkansas and the Blood of Kansas," printed in the November, 1950, issue of *The Journal of Southern History*, Baton Rouge, La.

Maj. S. H. Long's exploration of the country between the Mississippi river and the Rocky Mountains in 1819 was the subject of Dr. Robert Taft's editorial in the *Transactions of the Kansas Academy of Science*, Lawrence, December, 1950. Also in the December number was a list of the enrollment figures of the 22 senior colleges and the 21 junior colleges of Kansas for the autumns of 1949 and 1950. A total of 32,189 students were enrolled in 1950 in the two groups of institutions, 3,980 less than the year before.

A short biographical sketch of the Michael Sutton family was printed in the Dodge City *Daily Globe*, December 2, 1950. Sutton was a pioneer Dodge City lawyer. On December 8 and 22 the *Globe* published pictures and information about the Beeson Museum of Dodge City which was recently moved to new quarters. The Boot Hill Museum, where an expansion program is now being completed, was featured in the *Globe*, January 18, 1951.

Recent articles in Heinie Schmidt's column, "It's Worth Repeating," in the *High Plains Journal*, Dodge City, included: "The Little German Band," December 7, 1950; "The Barton [Jones-Plummer] Trail," December 14; "The Cowboys and Their Songs," December 21; "Our Fighting Mayor Webster," January 4, 1951; "Mayor Kelley's Gratitude," January 11; "Osage Indian Reservation," January 18; "They Sang of Kansas," January 25, and "A Gruesome Case of Pioneer Justice," February 1.

Among articles of historical interest to Kansans published recently in the Kansas City (Mo.) *Star* were: "John Cameron Swayze Rises on the Flood Tide in Television," by E. B. Garnett, December

10, 1950; "Wild Horse Herds of the West Are Near Extinction by Unrestrained Slaughter," by Robert M. Hyatt, December 26; "Boss Builder [Julius Earl Schaefer of Wichita] of Jet Bombers," by John Alexander, December 31, and "Successful Oneida [New York] Community Led to Communal Living Venture in Kansas," by Charles Arthur Hawley, January 29, 1951. Articles in the Kansas City (Mo.) *Times* included: "American Express Had the Government as Business Competitor a Century Ago," a review of Alden Hatch's *American Express: A Century of Service*, by James F. King, December 15, and "Wife of William Allen White Looked Back on a 'Full and Complete Life,'" by Ruby Holland Rosenberg, January 10, 1951.

"Legends of the Wheat Country," by Ernest Dewey, appearing recently in the Hutchinson *News-Herald*, included: "[Buffalo] Bones Were Big Business Then [1868-1881]," December 10, 1950; "Dave Mathers Stayed a Sinner," December 17; "'Merry Christmas!' Said Lo [an Indian], and It Was Indeed," December 24; "Aristocrats Had Happy Hunting in Early Kansas," January 7, 1951; "Curley [Marshall] Never Got Over Shock [Stove-Pipe Hat]," January 14; "You Might Find Money Anyplace at His [John O'Loughlin's] Bank," January 21; "Wherever Bat [Masterson] Went, the Bullets Always Followed," January 28, and "Sound and Fury Often Ripped Blindfold From Justice's Eyes," February 4.

A history of the Quinter library by Mrs. Max A. Campbell was published in *The Gove County Advocate*, Quinter, December 14, 1950. The library was organized in 1932 by representatives of several women's organizations of Quinter. A library building was completed and opened in 1950.

A short biographical sketch of J. B. Edwards who died recently at 106 years of age, was published in the Hays *Daily News*, December 21, 1950. Mr. Edwards came to Abilene before 1869. He was one of the group that hired James B. "Wild Bill" Hickok to rid the town of outlaws.

In observance of the 90th anniversary of the admission of Kansas to the Union, *To the Stars*, published by the Kansas Industrial Development Commission, January, 1951, printed biographical sketches of ten "colorful Kansans." The ten were: John Brown, Clarinda Irene Nichols, Cyrus K. Holliday, John James Ingalls, Eugene Fitch Ware, Wyatt Earp, Gen. Frederick Funston, Charles

Curtis, Charles M. Sheldon and William Allen White. The sketches were reprinted, one each day, in the Coffeyville *Daily Journal*, beginning February 1, 1951.

An article by Dr. Emory Lindquist, president of Bethany College of Lindsborg, entitled "The Swedes of Linn County, Missouri," was published in the *Missouri Historical Review*, Jefferson City, Mo., January, 1951.

A biographical sketch of Mrs. Florence Baker Woody, Salina, by Dorethea Smith, appeared in the Salina *Journal*, January 7, 1951. Mrs. Woody came to Kansas with her parents in 1878, and soon after arriving, when she was 17, began teaching school in a dugout near Lincoln.

The history of the community of Dispatch was briefly sketched by Mrs. James Deters, Cawker City, in the Beloit *Daily Call*, January 23, 1951.

A short history of the Scandia *Journal* was published in the issue of January 25, 1951. The *Journal* was founded in the early 1870's as the Belleville *Republic* by A. B. Wilder.

The Phillips County Review, Phillipsburg, published an eight-page historical and progress section January 25, 1951. Among articles on Phillips county history featured in the section were: "Early History of Phillips County Starting in 1872," "Organization of Local Townships," "Stage Battle for County Courthouse," "Irv McDowell Tells of Many Pioneer Events," "Here the County Records Were Kept" and "Organization of School System." Additional historical and progress editions are to be printed in the future.

Some of the history of an old burial plot in the Crawford County State Park is told in the Pittsburg *Headlight*, January 26 and 31, 1951. The cemetery is said to have begun in the early days when a group of travelers camped in the area and one of their number, a child, died and was buried there. Until recently the cemetery had been forgotten and had become overgrown with brush.

A brief history of the Indian raids in the Solomon and Republican valleys in 1868, by Leo F. Clark, Westfall, was published in the Salina *Journal*, January 28, 1951. During these raids Mrs. James Morgan and a Miss White were taken prisoner by the Indians. They were freed early in 1869 by Gen. George A. Custer.

A 46-page "get acquainted" edition was published by the Concordia *Blade-Empire*, January 29, 1951. Included were articles on the history of the Concordia schools, churches and other institutions and organizations.

The part played by Capt. D. S. Elliott, then editor of the Coffeyville *Journal*, in stopping the Dalton raid on the Coffeyville banks October 5, 1892, was the subject of an article in the *Journal*, February 11, 1951. This is the first in a series of historical articles to be published in the *Journal*.

Kansas Historical Notes

The old school at Council Grove, erected in 1850 by the federal government for the education of the Kaw or Kansas Indians, is the most recent historic site acquired by the state. Sen. W. H. White introduced a bill in the 1951 Kansas legislature which provided for the purchase of the building and one-half block of ground. The Kansas State Historical Society will manage the building as a museum and as a memorial to the Indians for whom the state was named.

Frank Haucke, president of the State Historical Society, presided, and Kirke Mechem, secretary, was the featured speaker at a dinner meeting held in Council Grove on April 19 at which plans for the new museum were discussed.

Trustees elected for three-year terms at the annual meeting of the Shawnee County Historical Society at Topeka, December 12, 1950, were: Paul Adams, Paul A. Lovewell, Mrs. Henry S. Blake, Dwight Ream, Dr. J. D. Bright, Marco Morrow, Fred Derby, Mildred Quail, Frank Durein and Earl Ives. J. Clyde Fink was named to fill a trusteeship vacancy. Euphemia Page gave a paper on the history of Topeka, and Dr. Bryan S. Stoffer spoke on the future of Washburn Municipal University. At a meeting of the trustees on January 23, 1951, Tom Lillard was elected president of the society. Other officers chosen were: Paul Lovewell, vice-president; Paul Adams, secretary, and Paul Sweet, treasurer.

The house in Medicine Lodge where Carry Nation lived during her saloon-smashing days was formally opened to the public as a memorial and a museum on January 1, 1951. Built in 1882, it was recently purchased by D. S. Grigsby, Medicine Lodge, for the local W. C. T. U. Among Mrs. Nation's possessions now on display at the house, is the hatchet used in her first antisaloon crusades.

The role played by Kansas Negroes in the Civil War was discussed by Dr. Dudley Cornish, Kansas State Teachers College, Pittsburg, at a meeting of the Crawford County Historical Society in Pittsburg, January 26, 1951. According to Dr. Cornish, two all-Negro Kansas regiments took part in the fighting. Ralph Shideler, Girard, president of the society, presided at the meeting.

Kingsley W. Given of Kansas State College was the principal speaker at the Kansas Day dinner of the Riley County Historical Association held January 26, 1951. The life of Col. George S. Park, one of the founders of Bluemont Central College, forerunner of Kansas State College, was the subject of Mr. Given's talk. An article by Jim Swetnam on Frank I. Burt, manager of the association's museum for the past ten years, was published in the Manhattan *Tribune-News*, January 18, 1951.

Dr. Gerald O. McCulloh, Northwestern University, was the principal speaker at the annual meeting of the Native Sons and Daughters of Kansas at Topeka, January 28, 1951. Albert Kaine, Wamego, won the high school essay contest; Lee Banks, Kansas Wesleyan University student, was the winner of the speech contest, and the factual story contest was won by Mrs. Benjamin O. Weaver of Mullinsville. Edwin R. Jones, Topeka, became the new president of the Native Sons, and Mrs. Thomas H. Norton, Topeka, of the Native Daughters. Other officers of the Native Sons are: C. W. Porterfield, Holton, vice-president; Maurice Fager, Topeka, secretary, and Rolla Clymer, El Dorado, treasurer. Other officers of the Native Daughters are: Mrs. Ray S. Pierson, Burlington, vice-president; Mrs. David McCreath, secretary, and Mrs. Ethel Godin, Topeka, treasurer. Mrs. Frank W. Boyd, Mankato, was re-elected contest chairman. Retiring presidents were Guy D. Josserand, Dodge City, and Mrs. P. A. Petitt, Paola.

The Woman's Kansas Day Club held its 44th annual meeting January 29, 1951, with Mrs. Eric Tebow of Manhattan, president, presiding. Mrs. Ira Burkholder, Topeka, was elected president of the club at the morning session. Other officers elected were: Mrs. McDill Boyd, Phillipsburg, first vice-president; Mrs. Tillie Karns-Newman, Coffeyville, second vice-president; Mrs. Herb Barr, Leoti, recording secretary; Mrs. Walter Stadel, Topeka, treasurer; Mrs. Earl Moses, Great Bend, historian; Mrs. Douglas I. McCrum, Fort Scott, auditor, and Mrs. W. M. Ehrsam, Wichita, registrar. Directors were chosen as follows: Mrs. George Reinhard, Atchison, first district; Mrs. R. A. Dunmire, Spring Hill, second district; Mrs. Howard Killian, Independence, third district; Mrs. W. A. Smiley, Junction City, fourth district; Mrs. Phyllis Obie, Hutchinson, fifth district, and Mrs. C. E. Toothaker, Hoxie, sixth district. "The Human Tapestry of Kansas," a study of the many nationalities which have contributed to the state's history, was the theme of the

meeting. District directors and historians made historical reports in keeping with the "tapestry" theme. One of the most interesting reports was presented by Mrs. Anna Laura Bitts Fritts, Williamsburg, who gave personal recollections of Silkville, early French colony in Franklin county. These reports, a number of museum articles, some 150 pictures, manuscripts and printed material were presented to the Kansas State Historical Society.

Eleven directors of the Finney County Historical Society were re-elected for two-year terms at the society's third annual banquet, February 13, 1951. They were: Gus Norton, East Garfield township; J. E. Greathouse, Pleasant Valley township; William Fant, Garden City township; Albert Drussell, Ivanhoe township; Mrs. Charles Brown, Sherlock township, and Mrs. Kate Hatcher Smith, Mrs. Ella Condra, Mrs. R. E. Stotts, Mrs. Jean N. Kampschroeder, Frederick Finnup and William E. Hutchison, Garden City. Logan N. Green, Garden City attorney, was the principal speaker. Mrs. Kate Hatcher Smith, vice-president of the society, presided at the meeting.

The Fort Harker museum at Kanopolis has been opened to the public on Sunday afternoons and holidays by the American Legion Post No. 329 of Kanopolis. The museum is housed in the old guardhouse.

Interesting Facts and Places in Kansas is the title of a recently published 112-page "fact calendar" by Viola Coyle Bettis. Besides a calendar with space for notes each day of 1951, the pamphlet contains brief historical notes and present-day information on Kansas.

History of Grant County, Kansas, is the title of a new 278-page book by R. R. Wilson and Ethel M. Sears. The book, attractively printed and illustrated, covers many phases and periods of Grant county history.

The first volume of *History of Finney County, Kansas,* consisting of 262 pages of printed matter and pictures, was recently published by the Finney County Historical Society. Included in the volume were: The history of the historical society, history of Finney county, portraits of founders and early citizens, history of Garden City, biographical sketches, military organizations and churches. Ralph T. Kersey, society historian, was largely responsible for the preparation of the material.

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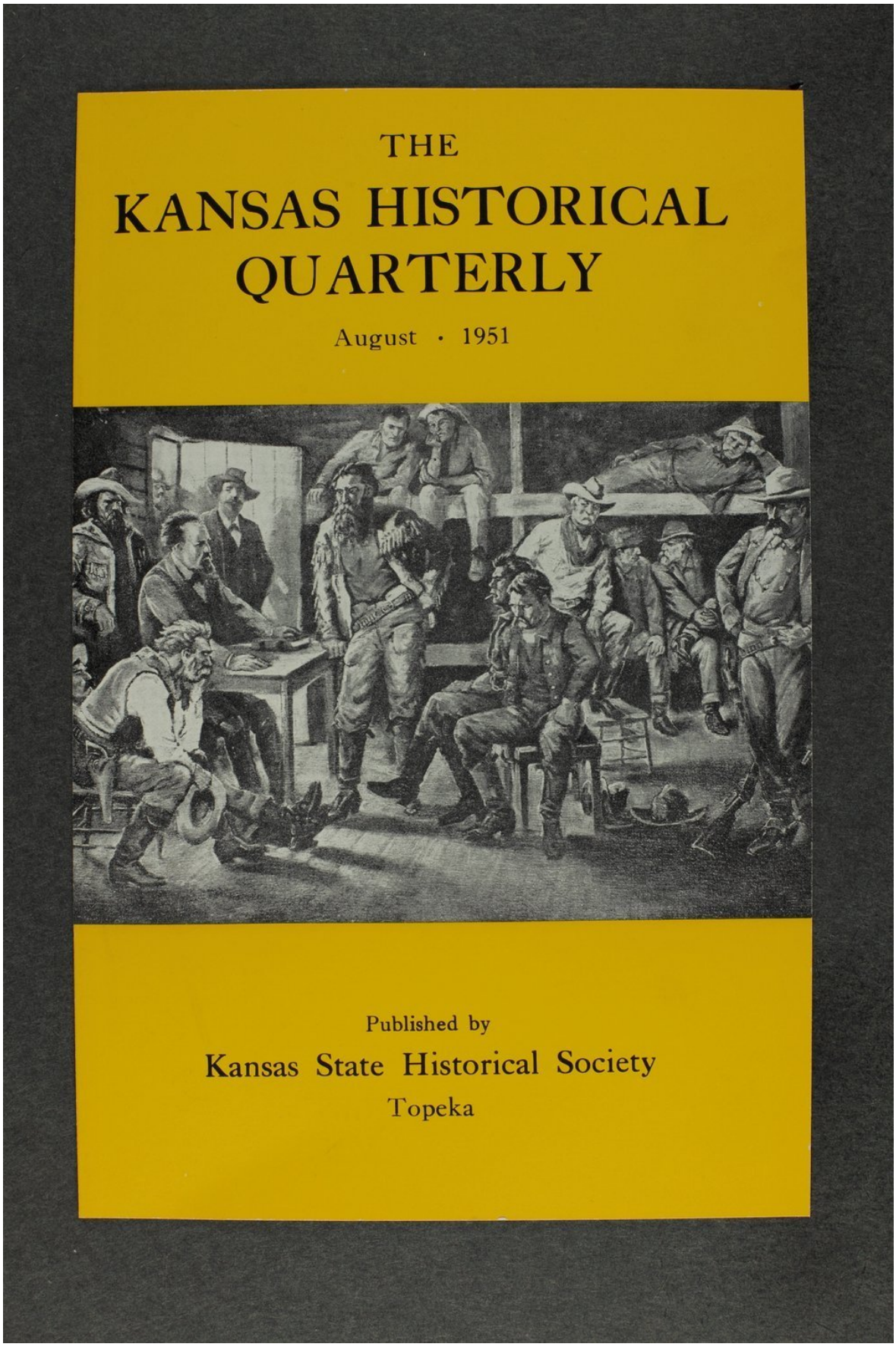
Kansas historical quarterly



Kansas historical quarterly

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THE COVER

J. H. Smith's "The Frontier Trial." Courtesy Fred T. Darvill, of Bellingham, Wash., who owns the copyright (1933).

THE KANSAS HISTORICAL QUARTERLY

Volume XIX *August, 1951* Number 3

The Pictorial Record of the Old West

XIII. The End of a Century

Robert Taft

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

Dr. Robert Taft, of Lawrence, is professor of chemistry at the University of Kansas and editor of the *Transactions of the Kansas Academy of Science*. He is author of *Photography and the American Scene* (New York, 1938), and *Across the Years on Mount Oread* (Lawrence, 1941).

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— 4,500,000
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. 113-135); 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.[3] His career between 1893 and 1900 seems to have been a continuation of his early work, but Western scenes were now his main interest.[4]

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.[5] 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 Kobbé, *The Cosmopolitan*, Irvington, N. Y., v. 31 (1901), October, pp. 563-573, which contains 12 reproductions of Schreyvogel's work. Kobbé 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.

4. In a brief account of Schreyvogel given in the *National Cyclopaedia of American Biography* (New York, 1906), v. 13, p. 411, there are listed the following Western paintings (with dates) made before 1900: "Ration Day" (1893), "Standing Them Off" (1894), "On Enemies' Grounds" (1895), "The Stage Coach" (1896), "The Despatch Bearer" (1898), "Defending the Stockade" (1898), "The Skirmish Line" (1899), "My Bunkie" (1899).

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, 1948), Isabel S. Monro and Kate M. Monro, 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.[6] 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.[7] 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.[8]

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.[9]

6. I have followed Gustav Kobbé, a writer for the New York *Herald*, in describing the circumstances of the award; *see The Cosmopolitan* article listed in Footnote 3. Kobbé'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, as all 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 doubtful 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. Caffin 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 flabbiness 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, 1950, 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″ × 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 19¾ inches (width) by 14⅝ inches. The only identification of the publisher on the print is the copyright notice "c 1914 LWS."

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 or with the knowledge of Schreyvogel, it seems reasonable to assume that his intent is 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 Pittsfield (Mass.) museum by Fred Love. 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.[10] 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.[11]

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.[12] 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-

10. *Cosmopolitan Magazine*, v. 40 (1905), December, p. 244.

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.*

12. New York *Herald*, April 30, 1903, p. 17.

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 fidility 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

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.[14] 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.[15]

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.[16]

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.[17]

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.

15. Information from Kobbé, *loc. cit.*; Boehm, *loc. cit.*, and in *Harper's Weekly*, v. 46 (1902), November 15, pp. 1668, 1669.

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.

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.

19. "The Romance of a Famous Painter," by Clarence R. Lidner, *Leslie's Illustrated Weekly*, New York, v. 111 (1910), August 4, pp. 111-113 (11 reproductions of Schreyvogel's paintings).

20. *Hudson Observer*, Hoboken, N. J., January 29, 1912. I am indebted to the Free Public Library of Hoboken, N. J., for a transcript of Schreyvogel's obituary which appeared in the *Observer*.

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, and *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″ × 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 1943 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.

23. For a biographical sketch of Harrison *see National Cyclopaedia of American Biography,* v. 27, p. 365.

a Montana issue.[24] 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).
3. "On the Western Plains—Friend or Foe?" (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).[25]

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 entire 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 individuals 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, freighting 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, p. 225; November 16, p. 260; January 18, 1890, p. 429; January 25, p. 444; February 8, p. 12; June 28, p. 444; December 13, 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 1950. 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 1891.

30. New York *Times*, December 12, 1934.

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. 437 (full page); "The Indian Troubles—A Body of Nineteen Teamsters 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. 34 [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 Fires 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. 223 (full page); "Freighting Salt in New Mexico," November 28, 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

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.[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 wolfhounds 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.[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.[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

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, pp. 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. 191 (one-third page); "A Bull Fight on the Western Plains," November 26, 1896, p. 352.

34. *Ibid.*, May 19, 1892, p. 263 (four illustrations on one page); September 28, 1893, p. 208.

35. *Ibid.*, September 29, 1892, p. 229; January 18, 1894, p. 44; December 20, 1894, p. 413.

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 Simmonsen, 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. 3-6, and the chapter "America in German Fiction" in Barba's book, *Balduin Möllhausen, 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 24.6 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. 838. 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 (1937), 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. . . .[39]

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 drawed that savvey's his business."[40]

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:

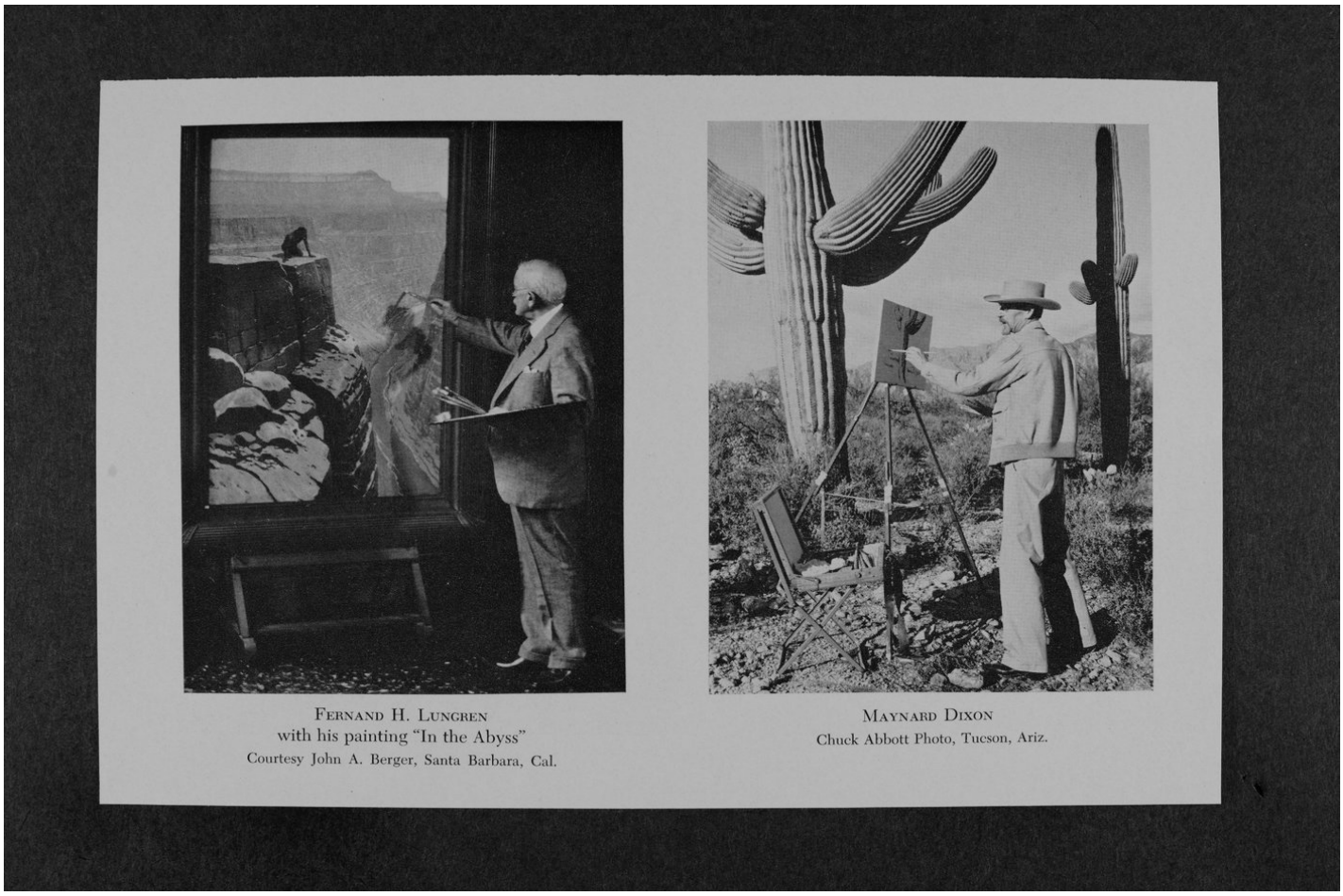
> We were given a most hearty reception and conducted to the center of the teepee where we were requested to be seated. Then some special dances were performed by the participants, of which there were hundreds, whose nude bodies were painted in the most varied and original designs of brilliant red, blue, 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.



FERNAND H. LUNGREN
with his painting "In the Abyss"
Courtesy John A. Berger, Santa Barbara, Cal.

MAYNARD DIXON
Chuck Abbott Photo, Tucson, Ariz.