

## **Robert Taft correspondence related to frontier artists, Adams - Blakelock**

### **Section 12, Pages 331 - 360**

A series of research correspondence from the Robert Taft collection relating to frontier artists. Robert Taft (1894-1955) was a professor of chemistry and author on the subjects of photography and art. The artists included here are Cassilly Adams, J. W. Albert, J. W. Alexander, Thomas Allen, Francis G. Atwood, James M. Bagley, George H. Baker, William Henry Bartlett, William Holbrook Beard, Joseph Becker, Otto Becker, Albert C. Berghaus, Albert Bierstadt, George C. Bingham, William Bishop, and Ralph A. Blakelock.

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## Robert Taft correspondence related to frontier artists, Adams - Blakelock

Bierstadt, Albert

1. 1830-1902

2. 1858 (check)

3. Metrapaleton and Carcaren gallery have works

4. Fielding, page 28, Smith page 10.

Month at Goodspeeds, October 1938, vol. 10,  
No. 1, page 27-29.

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Horper's Weekly August 13, 1859, page 516.  
050  
0083  
05oc93 Cur Lit 32:394 ap'02.  
Public Tribune, has reproduction of Indian Buffalo  
Hunter.  
705 Am 31 vo. 20,  
705 AR 73 Act in Om. 26:163 038 (rep)

## Robert Taft correspondence related to frontier artists, Adams - Blakelock

Many of my readers may inquire,  
"Why, where is Lake Tahoe?" being  
ignorant not only of its existence, but also of  
its whereabouts & location - as was the case of  
large majority of people in regard to  
Yosemite, until Bierstadt's great picture  
had made known the place & its wonders of  
scenery & canon & lake & waterfall"  
J. F. Manning in "Lake Tahoe, California"

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The Lakeville Monthly, vol 5, p 339  
(1871).

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Bierstadt, A.

(1858) #57 Book of the Artists--Henry T. Tuckerman  
G. F. Putnam & Son, N. Y. 1867

p. 389--Albert Bierstadt was in Rocky Mts. summer of 1858.  
part of letter July 10, 1858 quoted as from "Rocky Mts." p. 393--  
list of Rocky Mt. paintings and owners is given--also notes on  
trip by a companion.

(1859) 1340 Crayon, vol 6, p. 161

Letter from Boston State that Messrs. Bierstadt and Frost  
have just set out for a sketching tour among the Rocky Mts.  
They intent to join Colonel Londers's wagon train at St. Louis,  
and will probably be gone 8 or 10 months.

(1859) 1342 Crayon vol 6, p 287

Has the letter from Bierstadt dated Rocky Mts. July 10,  
1859, col & 3. Probably the first publication of the letter.  
Tuckerman quotes only several sentences. (See copy)

(1859) 1344) Crayon vol 6, p 349

Bierstadt has returned lately from the Rocky Mountains to  
New Bedford, and has brought with him much material in sketches,  
photographs and stereoscopic views.

(1860) 1092) Bierstadt just finished, from sketches made last  
summer, the large painting "Rocky Mountains". The point of view  
represented is about 70 mi. west of Fort Laramie on a branch of  
the Platte, the eye ranges over vast plains, with herds of  
buffalo grazing upon them, and the lofty, snow crowned peaks of  
Mount Laramie and Longs Peak are seen in the distance." Mr.  
B has in his studies a great no. of Indian Trophies, which bear  
witness to his explorations in the Far West." Tribune, March 27,  
1860, p 8, col 4.

(1860) 1097 N. Y. Trib.

Bierstadt "View in the Rocky Mts." on exhibition.  
Tribune, April 12, 1860, p 5 col 6.

(1860) 1079 Tribune

"In Bierstadt's room were a good many evidences of his  
Indian and other prairie studies, in the drape of buffalo skins  
and other articles of border life."--Tribune, Jan. 20, 1860, p5 col 6.

(1866) 1158 Watsons criticism

Watson's Weekly Art Journal, V. 4, p 307 (1866)  
Very severe criticism of Bierstadt's "Storm in the Rocky Mts."  
"Mr. B has undertaken a subject much beyond his powers." Critic  
refers to index Sheet (which apparently was supplied at exhibition)  
which mentions two "spurs" of Mt. Rosalie.

(1867) 1165 Am. Art. Journal V 7, p 54 --B's works are all on  
the surface."

(1867) 1169 Watson's Art Journal, 67, 167

"Bierstadt has gone to Europe. It is to be hoped that while

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Bierstadt (continued)

there he will learn to reform his style, and be taught that merit consists in quality rather than quantity.

(1877) 571 N. Y. Tribune, Sept. 17, p 2 col 4 (1877)

Albert Bierstadt is finishing large scene for Earl of Dunroven from Longs Peak overlooking Estes Park.

(1879) 995 Sheldon p. 147

Work of Bierstadt. B's work especially praised and prized in England. Gives several works with "present" owners (among others):

Valley of the Yosemite--James Lennox

Laramie Peak-----Buffalo Academy of Fine Arts

North Fork of the Platte--Judge Hilton

B's income from Rocky Mt. Scenery the last ten years has been " princely."

(1880) 991 Benjamin, p 97 (Chap. 4) has a section which Hartmann seems to have copied word for word--"It begins, The discovery of the gold mines of Calif was a signal, etc."

There is a sentence which I believe H did not include "In the gratitude we owe to these landscape-painters who dared, discovered, and delineated for us the scenery of which we hitherto the ignorant possessors, criticism is almost left in abeyance, for the service done the people has been a double one--in teaching them to the observation of paintings, and informing them of the attractions of a little known possession. If the art of these paintings of our Western Scenery had been ~~xx~~ in all respects equal to the subject, the country would have been rich indeed." ---Mentions work of Bierstadt, Hill and Moran.

Says B was on plains in 1859 and subsequently with Fitz Hugh Ludlow, who wrote several articles about B (look up)

B's Rocky Mts. " is not the representation of an actual scene, but a typical composition, and, thus regarded, is an interesting work, although it seems to us somewhat too theatrical and scarcely true ~~xx~~ in some of the details."

(1884) 151 K. C. Times April 15, 1884 p 5 col 2

Bierstadt friend of Pres. Arthur--B sent A paintings of Yellowstone to put in White House--Arthur went to Yellowstone as a result.

(1899) 599 (Sept.) N.Y. Tribune July 2, 1899 Supp. pp. 10 & 11

xxxxxxxod. (half tone) of 6 of Demings pictures. Says he no xxxxxxxx "several years ago". Indians are Sioux and Crow. no xxxxxxxx of Chief Gall included. Reproductions are copyright ? by xxxxxxxxer, 1897.

(1902) Albert Bierstadt obit. N.Y. Tribune, Feb. 19, 1902 p9, col 2.

D. in N. Y. C. Feb. 18, 1902. B. in Dusseldorf, Ger.

Jan. 7, 1830. Came in early youth to New Bedford, Mass. Began to

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### Bierstadt (continued)

(596 '02, Trib Feb. 19)

paint in 1851--2 years later went to Dusseldorf and studied there and in Rome for 4 years.

In 1857 made tour of west, and obtained in Colo. and Calif. material for many of his works.

Has paintings in Lennox Library and Corcoran and one dated 1861 "Laramie Peak" in Buffalo Acad. of Fine Arts.

"North Fork of the Platte" in Lennox Library.

"Londers Peak in the Rocky Mts." (1863) bought by James McHenry of London for 25,000.

(1903) 196 A.A.A. 4:136:1903

Obituary Albert Bierstadt--nothing new.

522 Isham Criticism of Bierstadt, p. 252

? Two schools of early Am. landscape artists: Durand, the literal--the accurate copier; Cole, the impressionist or moralist--the emotional. p 225.

517 Am Mag. of Art, "Am Painters of Mts."--Wm Howe Downes, vol. 25 pp 193--202 (1932). Contains several reproductions mentions Thomas Hill and contains estimate of Bierstadt and Moran. Mostly eastern Mts.

1424 Calif. Art Research vol 2, First Series, S. F. 1936

Albert Bierstadt 98-129

Nothing new about Bierstadt\*\*\*.

514 ~~papers~~ Weekly Aug. 13, 1859, p 516 contains 3 sketches of plains incidents stated to have been the sketches of Albert Bierstadt (on Lander's expedition).

(1860) 1363 Crayon V 7, p 83

Desc. of one of Bierstadt's Rocky Mt. pictures.

(1861) 1213 Tribune, April 5, 1861, p7 col 2.

Platte R. Indians Encamped and Emigrants Camping by A. Bierstadt on exhibition.

1025 Tuckerman p 626

Marshal O. Roberts Collection (N.Y.) Bierstadt Emigrants Crossing the Plains.

502 Art & Artists of the Capitol by Charles E. Fairman Wash. 1927.

p 177 Brief sketch and portrait credited to the Macbeth Galleries (11 E 57 th St. N. Y. C.

Was at one time a pupil of Leutge. Has 2 paintings in House of Representatives. "Entrance into Monterey" and "Discovery of the Hudson."

p 271 Discovery of Hudson was probably bought by Gov't in 1875.

D A B vol 2, p 254 (1929) gives lists and dates of sales of ~~his~~ a number of his paintings

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Bierstadt (continued)

#502 (continued)

Bierstadt in Rocky Mt. Park region in 1874 (gov't Bull 1939)

503 Magazine of Western History vol 11, p 237 (1890)

Bierstadt's visit to Colorado by Wm. N. Byers.

Bierstadt came to Denver in 1863 and Byers guided him to Rockies where B made sketches for "Storm in the Rocky Mts." (Not far from Denver)

B. made many sketches in pencil and studies in oil. Good fish story about B caught trout with naked hands. B returned to N. Y. after excursion and 3 years later painting (above) appeared. Sold for 20,000. Better check dates. (not listed in A A B. ~~above~~ although one entitled "In the Rocky Mts." is dated 1871)

504 Scribners Monthly, vol 3, p 605 (1871-72).

Part of an article by D. O'C. Toanley's "Albert Bierstadt N. A." (woodcut portrait)

Lists a no. of paintings and gives dates of B's western travels.

505 (1866) The Galaxy vol 1, p 678 Aug. 15

"Albert Bierstadt" by H. T. Tuckerman

Has note from B dated "Rocky Mts. July 10" 1858. Also an account by one of B companions on same trip. (Important)

506 Outlook 70, p 507 (1902) 1/2 page noting B's death.

"Forty years ago Mr. B was perhaps more popular and more widely known among people at large as a representative of American art than is any American painter of the present generation. The defects of his work are very obvious, and they have been felt so keenly that that work is probably now undervalued."

507 Am. Mag. of Art vol 25, p 196 (1932) has reproduction of

B's "The Rocky Mts" owned by Metropolitan. Has Indian encampment in foreground (probably the painting referred to in Galaxy article)

212 A H A 8:359 (10-11) (painting)

Scene in Rocky Mts. 180.00

In the Grand Canyon (36X26) 240.00

225 A A A 14:338:1917 (painting)

Scene in the Rocky Mts. 130.00

In the Rocky Mts. 140.00

234 A A A 15:293:(1918)

Sunset in Yosemite 36 X 52 350.00

Platte River, Neb. 160.00

McDonnough Galleries

A Rocky Mt. Valley 36 X 58 1/2 725.--

Scene in the Rocky Mts. 26X36 135.00

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### Bierstadt (Continued)

237	A.A.A. 16:236:1919 (painting) Spearing Fish by Torchlight (32 X 48) Rocky Mts. (28 X 19)	300.00 75.00
185	A.A.A. vol 2, p. 64, 1899 (painting) <u>Western Kansas</u> (38 X 39) Fischel, Adler & Schwartz	1075.00
186	A.A.A. 2:65:1899 (painting) Sunset in the Tuolumne, Calif. (14 X 20) G. Bernheim	210.00
200	A.A.A. 5:49:1905-6 (painting) View in Rocky Mts. (32 X 48) W. M. Scott	110.00
204	A.A.A. 6:41:1907-08) p. 41 (painting) Sierra Nevada (36 X 54) Halt by the River (37 X 57½) Western Kansas in 1860 (38 X 39½) C. I. Hudson (buyer?)	1650.00 500.00 1390.00
207	A.A.A. 7: p. 18 (09-10) (painting) Sunset Near Platte River (39 X 27½) Bedford Public Library	525.00
247	A.A.A. 11:422:1914 (painting) The Buffalo Hunt (26 X 36) J. O. McDermatt	55.00
251	A.A.A. 13:331:1916 (painting) Rocky Mts. (24 X 18) Mounting in the Rockies Mt. Peaks (18 X 24½)	100.00 110.00 65.00
263	A.A.A. 19:286:1922 (painting) Yosemite Valley (23 X 30) Rocky Mt. Scene (36 X 50)	140.00 400.00
273	A.A.A. 21:351 (24-25) (painting) Rocky Mts. (16 X 22)	
Watson's Weekly Art Journal vol 1, 1864 (Carnegie Library Pittsburg copy)		
459	Art Review of Sanitary Fair p. 10 "Were our space not limited, we should speak at length of Bierstadt's "Rocky Mountains"---memorializing an especially fine sweep of transparent lake in the middle distance;"	
460	p. 86 (June 4, 1864 issue) Bierstadt is engaged on his large picture "Mount Hood in Oregon" which promises to be one of his finest works--- The artist intends to finish the picture this present season and will not revisit the Rocky Mountains this season."	

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Bierstadt (Continued)

461 p. 135

"Bierstadt has a 'Moonlight' on one of his easels. The scene is in Yosemite Valley."

462 p. 199

"While waiting for the drying of the large canvas on which he is engaged, Bierstadt has painted a fine view of Lake Ahwayah in the Yosemite Valley (dry scene)"

"Mount Hood" will probably be finished during present month July)

Vol 2 (Oct. to April 1865) (Carnegie copy)(Watson's Weekly Art Journal)

467 p. 35 "Vierstadt, returned to town

469 p. 83 "Vierstadt nearly finished his Mount Hood  
Same size as Rocky Mt. (Dec 3, 1864

471 p. 148 Paragraph on Bierstadt (copy)

472 p. 195 "Bierstadt completed Mount Hood (Jan 21, 1865)

473 p. 259 "Bierstadt has 2 large size pictures on easel  
Sunset in the Yosemite Valley and The Golden Gate (S.F.)

p. 260 Sketch of Bierstadt (copy)

p. 261 More of B. (copy)

901 A.A.A. 19:286:1922 (painting)  
Rocky Mt. Scene (36 X 50) (repetition ?) 400.00

852 A.A.A. 38:1931:21  
Indian Buff. Hunt (30 X 44) 824.00  
p. 49 Yosemite Valley (21 X 28) 60.00

642 A.A.A. 22:347:1925  
Mt. Tacoma (18 x 24) 55.00  
Rocky Mt. Landscape (36 X 46) 65.00  
p. 354 Sierra Nevada, Morning (56 X 85) 250.00

652 Hartmann p. 68, V. 1

"Again, another impetus was felt toward the middle of this century. The discovery of the gold mines of California was a signal for enterprise, not only to commerce, but also to the literature and ~~the~~ to the landscape art of the United States. . . our painters began to reveal to us the peaks of the Rocky Mts., the glory of the Columbia River and the wonders of the Yellowstone Park. Their great compositions threw the people into an ecstasy of delight, which, at this time, is difficult to understand. Artists like Albert Bierstadt and Hill bounded, at one step, into popularity."

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Bierstadt (Continued)

- 915 A.A.A. 31, 461, 1934 (painting)  
Wind River Mts. Rocky Mts. (36 $\frac{1}{4}$  X 58 $\frac{1}{2}$ ) 475.00
- 1311 Life in America p. 160 (painting)  
Snow Scene with Buffalo  
Lent anonymously
- 582 Y. Y. Tribune Dec. 6, p. 2, col t (1885)  
James Smillie eng. Albert Bierstadt "Rocky Mts."  
"Began it in 1864 and took him 2 years to finish. Most  
important single piece of work ever done by S. Eng.  
was (17 X 38.)"

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ALBERT BIERSTADT

Bierstadt's great painting of the Rocky Mountains has been engraved on steel and copies will soon be on sale. This is Lander's Peak and should not be confounded with his greater painting entitled a Storm in the Rocky Mountains taken near this city. The engraving required three years labor.

Rocky Mountain News, Mar. 14, 1867 p.4

A. Bierstadt, the noted artist, with his wife, arrived in Denver Wednesday and left for Chicago last night.

Rocky Mountain News, Oct. 17, 1873 p.4

Bierstadt, the artist, returned last night from Estes Park, where he has been spending a few weeks with the Earl of Dunraven, and leaves this morning for the east. He is very enthusiastic over the wild beauty of the park, and hastens home to begin work upon a picture of Long's Peak and the park, which will doubtless be one of his grandest works.

Rocky Mountain News, Jan. 9, 1877 p.4

### COLORADO SCENERY IN NEW YORK STUDIOS.

Says an art writer in the New York Tribune: Albert Bierstadt, who did not go to Nassau, as announced, is finishing the large scene ordered by the Earl of Dunraven, taken from a point in the rear of Long's peak, Colorado, and overlooking Estes park. Many local peculiarities of the Rocky Mountain region are introduced, which render the picture very interesting...

Rocky Mountain News, Nov. 20, 1877 p.4

Bierstadt, the celebrated artist, is visiting Estes Park for the purpose of securing sketches of winter scenery and effects in the high mountains.

Lake City, Silver World, Jan. 13, 1877 p.1

*Dunraven  
Park*

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### ALBERT BIERSTADT, THE ARTIST, DIES OF HEART DISEASE

Made Colorado Scenery Immortal With His Brush--Won High  
Honors Abroad.

NEW YORK, Feb. 18.--Albert Bierstadt, the artist, died to-  
night at his residence in this city, aged 72 years.

Mr. Bierstadt was stricken with heart disease just after he  
had reached his home to-day on his return from a walk from the Union  
League club. He complained of feeling ill and directed a servant to  
bring him a stimulant. He went to his room and when the servant re-  
turned he found him dead.

Albert Bierstadt, was born in Dusseldorf, Germany, Jan. 7,  
1830. He was brought by his parents in 1831 to New Bedford, Mass.,  
where he early developed a taste for art and made clever crayon  
sketches in his youth. In 1851 he began to paint in oils and in  
1853 went to Dusseldorf and studied four years in the academy there,  
and in Rome, making sketching tours during the summers in Germany  
and Switzerland. Returning to the United States in 1857 he made an  
extended tour in the West, especially in Colorado and California,  
obtaining from this and other visits material for many of his more  
important pictures. He again visited Europe in 1867, in 1878 and  
in 1883.

Mr. Bierstadt received many honors. He was elected a member  
of the National Academy in 1860, and received medals in Austria,  
Bavaria, Belgium and Germany. In 1867 he was decorated with the  
cross of the Legion of Honor and in 1869 with that of St. Stanislaus,  
of which he received also the second class in 1872.

In 1882 his studio at Irvington, N. Y., was destroyed by fire  
with many valuable pictures. Among his best known works are: "Lara-  
mie Peak" (1861), now in the Buffalo Academy of Fine Arts; "Lander's  
Peak in the Rocky Mountains" (1863), bought by James McHenry of Lon-  
don for \$25,000; "North Fork of the Platte" (1864); "Looking Down  
the Yosemite" (1865); "El Capitan on Merced River" (1866); "Storm on  
Mt. Rosalie" (1866); "Valley of the Yosemite" (1866); in the Lenox  
library; "Settlement of California" and "Discovery of Hudson River,"  
both in the capitol at Washington; "Emerald Pool on Mt. Whitney" (1870);  
"In the Rocky Mountains" (1871); "Great Trees of California" (1874);  
"Valley of Kern River, California" (1875); "Mt. Whitney, Sierra Nevada"  
(1877); "Estes Park, Colorado," "Mountain Lake" and "Mt. Corcoran, in  
Sierra Nevada" (1878), Corcoran gallery at Washington; "Geysers" (1883);  
"Storm on the Matterhorn" and "View on Kern River" (1884); "Valley of  
Zermatt, Switzerland" (1885); "On the Saco, New Hampshire" and "Cal-  
ifornia Oaks." (1886).

Denver Republican, Feb. 19, 1902, p. 2



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Albert Bierstadt, the Artist, in the Yellowstone Park.

From an interview in the New York Express.

"Yes, I have enjoyed myself--far more than I expected. I roughed it because it was necessary, and I think that I feel better for it. Why, I have become so accustomed to robust exercise that now I am in the midst of civilization I hardly know what to do with myself. While I was in the park we lived in tents almost exclusively. There are no houses anywhere near the geysers, and hence we found it sometimes very lonely. I say lonely because I did not find people to converse with; but, ah! how can one be lonely when one is surrounded by all the glories of a most glorious nature, and overhung by a sky unequaled by any in the world? I do not think that the coloring of nature is more vivid in the West, and particularly in the National park, than in the East. The Yellowstone region is several thousand feet above the level of the sea, and the only tree with which one grows familiar is the evergreen. To see these trees clothing the sides of the loftiest mountains, fringing the edges of cascades and the shores of rivers, gives a peaceful although somewhat monotonous character to the scene. The turf is dark, and, except where a few wild flowers spring through the verdure, the tone is a very rich one. This is not the first season I have spent about the Rocky mountains, but it is my first introduction to the geysers of the Yellowstone. To use the word wonderful is simply to use a relative term. But I have never been so impressed with the infinite divinity of the types of nature as I was by these same geysers. I went West with the fixed intention of spending the greater part of my time about the geysers, and also to study them as thoroughly as I could in the protracted period I had allotted to myself. I have always had an inclination towards geological studies, and here I had a whole world of geological phenomena spread before me. You can understand I took advantage of it, and I am impressed more than ever with the surpassing beauties of the earth itself, as it is naked and unadorned save by its manifold parts.

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Denver Republican, Nov. 7, 1881, p. 3

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Bierstadt's Last Great Picture---Donner Lake  
from the Summit of the Sierras.

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The time is August--only late spring at this altitude of more than seven thousand feet, with streakings of constant snow on the northern faces of cliffs, while flowers bloom on sunny exposures. The hour is sunrise. The spectator seems to stand on a rocky mound, which is gemmed with yellow, crimson and blue flowers, among which are a few gray artemisia bushes, a splendid group of pinus ponderosa rising a little beyond, catching the early light and breaking it into straight shafts as it falls on the ground and athwart their cuir-colored trunks. To the right rises the sheer precipice of a granite cliff for one thousand feet, its base nearly reaching the earth below, its splintered crest touched with the "heavenly alchemy" of "glorious morning." Through this cliff the road-bed and tunnel-ways of the Pacific railroad were blasted, and some of the dead trees which the flying rocks cut down are seen lying in the declivity, or standing bare of branches. The railroad, with its enveloping snow sheath, is indicated plainly enough without any obtrusion of its ugliness, the puff of blue smoke that the train left as it plunged into a short tunnel suggesting with a touch of beauty all that is not seen. At the foot, far below, winds the Dutch flat wagon road, which was the pioneer of the railway, and over which much of the early freighting to and from Washoe was transported slowly and and costly. It is only a picturesque trail in the painting. We look down to it over a tumbling succession of hillocks which are really the tops of mountains seen from a great elevation, partly clad with coniferous trees and bushes, dwarfed by distance and foreshortening. To the left of these are two tiny lakelets, circular, set in scooped basins of granite, fed from melting snows and secret springs, and girdled with conifers which are partly reflected in their cold waters. But further down into the middle of the picture, set deep in the rocky fastnesses, lies the uneven oval of Donner lake, stretching to the vaporous valley of the Truckee, and bounded by a distance of mountain peaks that rise like islands above the mist, dominated by the square crest of Mount Washoe, which overlooks a good portion of Nevada. We have been looking eastward all this time. The sun is only about an hour high. The vapors that shrouded the lake all night have lifted at his touch, gathered into cumulous masses, and are rolling off in a line of cloud, which is reflected in the glassy water, just crimped with a faint cat's-paw. The surface inequalities on the slopes descending to the lake from the foreground, with their alternating light and shade, are very finely felt. The picture, as a whole, is remarkable for its local truth. Even in the details--in the flowery foreground and the groups of stately trees--we see the results of careful study. The conspicuous trees are all portraits. The geology and flora of the scene can be described from the painter's work. We feel confident that it will be ranked among the very best Mr. Bierstadt has produced; and it has been sold to C. P. Huntington, of New York, vice-president of the Central Pacific railroad.--San Francisco Bulletin.

Weekly Rocky Mountain News, Feb. 19, 1873  
p. 4 c. 5

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Mr. Albert Bierstadt is painting, to the order of the Earl of Dunraven, a large Rocky Mountain scene, introducing Estes park as viewed from a point in the neighborhood of Long's peak. Many peculiarities of Rocky Mountain scenery are introduced with the success which has long rendered the artist conspicuous among painters of western landscape in its grandest development. The engravings of Mr. Bierstadt's more important works have enjoyed great popularity and carried his fame as a landscape painter all over the world.

Rocky Mountain News, Jan. 1, 1878 p.2

From the New York Evening Post we learn that Albert Bierstadt exhibits upon the easel, in his studio in Tenth street a brilliant subject painted while living abroad, from studies made among the Rocky Mountains, entitled "Sunrise--Wind River Mountains." The picture portrays a precipitous mountain peak rising abruptly from the river's edge, and its base enveloped in the morning mists which are creeping upward in vaporous cloud forms, concealing partially its rugged outlines. The pinacles above the circling vapor are lighted up with the concentrated rays of a brilliant sunrise. The work illustrates a bold phase of western scenery, and although not so large as some of the artist's former efforts, is quite as commendable for its color and qualities.

Rocky Mountain News, Nov. 4, 1869 p.4

Chromos of Bierstadt's Rocky Mountain pictures--the Storm and the Enchantment--are out and highly praised by the press.

Rocky Mountain News, Dec. 3, 1869 p.4

Mr. Bradford's Lecture.

.....

... He [Bradford] was attracted to Colorado by looking at Bierstadt's great picture of the Storm in the Rocky Mountains. He considered it the greatest achievement in art. Six weeks ago he was looking at it in Paris. It was surrounded by a crowd of admirers. More would come to see its original if they knew where we are. He was glad that he had come. He had seen nearly all the world but Colorado, all in all, is the best country he has ever found.

Rocky Mountain News, Dec. 2, 1867 p.1

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### ----- The Crosby Drawing -----

For the gratification of ticket holders especially, and the curious generally, we compile from the Chicago Journal of the twenty-second instant, the following account of the late drawing.

From twenty to thirty thousand tickets remained unsold in the hands of Mr. Crosby, and, by a singular chance, numbers included in those, drew the second, third and ninth prizes.

Prize No. 1, the Opera House .....

No. 2, "Yo Semite Valley," painting, by Bierstadt; valued at \$20,000, was drawn by ticket No. 161,832, belonging to Mr. Crosby.  
No. 3, etc. etc.

---Rocky Mountain News, Jan. 31, 1867, p. 1

----Albert Bierstadt is to furnish two pictures, representing "some prominent scenery or event in American history," for the vacant panels in the Representatives' Chamber at Washington.

---Rocky Mountain News, Feb. 13, 1867, p. 4

Bierstadt's picture of a scene in the Rocky Mountains has just been sold in Paris for 100,000 francs.

---Rocky Mountain News, Mar. 20, 1869, p. 1

----Among recent sales of paintings in Boston and New York are Mr. Beard's "Bears on a Bender" for \$950, and a Rocky Mountain scene by Bierstadt for \$570.

---Rocky Mountain News, May 25, 1870, p. 4

A copy of Bierstadt's "Storm in the Rocky Mountains" is on exhibition at the book store and art gallery of Cromwell & Hughes.

---Rocky Mountain News, June 4, 1872, p. 4

A PAIR of Bierstadt's chromos in elegant gold gilt frames--"The Storm" and "The Encampment" (in the Rocky Mountains)--are in the collection to be sold at Clark's auction rooms this afternoon.

---Rocky Mountain News, Sept. 23, 1876, p. 4

Mr. A. Bierstadt, the famous painter, arrived yesterday morning by the delayed Kansas Pacific train, and is registered at Charpiot's. It is ten years, the past summer, since he was here and procured the studies for his world-renowned painting entitled, "A Storm in the Rocky Mountains." The scene is visible from Denver in the group of snowy mountains about fifty miles west of the city, at the head of Bear and Chicago creeks. Mr. B. has not been here since until now. He is travel-

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ing in company with Lord Dunraven, and they go to-day to Estes Park, for the purpose of securing sketches of winter scenery and effects in the high mountains. This is the principal object of the artist's visit just at this time. The gentlemen named have recently returned from a moose hunt in Canada.

(Article is headed by: In Search of Scenes)

---Rocky Mountain News, Dec. 23, 1876, p. 4

The Earl of Dunraven, his cousin, W. Montague Kerr, and A. Bierstadt, the celebrated artist, returned yesterday from Estes Park, where the artist has been making sketches for pictures of Colorado winter scenery. The party are stopping at Charpiot's.

Bierstadt, the artist, returned last night from Estes Park, where he has been spending a few weeks with the Earl of Dunraven and leaves this morning for the east. He is very enthusiastic over the wild beauty of the park, and hastens home to begin work upon a picture of Long's Peak and the park, which will doubtless be one of his grandest works.

---Rocky Mountain News, Jan. 9, 1877, p. 4

### ESTES PARK

The Gem of the Rocky Mountains

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(Special correspondence of THE NEWS.)

ESTES PARK, August 23.--The paintings of winter scenery in Estes Park, upon which our great American landscape painter, Mr. Bierstadt, is putting his finishing touches, will be, it is said, among the finest of all his celebrated works. So fascinating has he found the place that he has come out again this season to make studies of summer scenery for other pictures. He could not have found a more lovely spot than this Gem of the Rocky Mountains as the scene of the highest triumphs of his art. The massive grandeur and everlasting strength of the granite walls which environ this beautiful retreat, and the infinite variety and loveliness of landscape displayed throughout the park, have made so powerful an impression on the artists' mind that the subject has thoroughly absorbed his thought; and the bold and rugged, as well as the soft and beautiful features of this enchanting region, as they reappear on the glowing canvass, show at once the true artistic inspiration and the unerring touch of the master hand.

-----Rocky Mountain News, Aug. 31, 1877, p. 4

## Robert Taft correspondence related to frontier artists, Adams - Blakelock

Among the paintings burned at Earle's gallery, Philadelphia, was Bierstadt's celebrated Yo Semite Valley. The loss of the Messrs. Earle was \$100,000.

-----Rocky Mountain News, Sept. 2, 1869, p.1

-----The Register learns that it was not Bierstadt's Yosemite but his Storm in the Rocky Mountains that was destroyed in the recent fire at Philadelphia. It was his most celebrated work and valued at \$30,000.

-----Rocky Mountain News, Sept. 6, 1869, p.4

-----The Philadelphia Press says it was Bierstadt's Yosemite Valley that was burned in Earle's gallery.

-----Rocky Mountain News, Sept. 7, 1869, p.4

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A trip to Chicago lakes, the scene of Bierstadt's great painting, "A Storm in the Rocky Mountains," should not be omitted from the programme of any Colorado tourist.

-----Denver Times, July 7, 1881, p.4

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### BIERSTADT'S "STORM IN THE ROCKY MOUNTAINS."

There are a few people who have not heard of Bierstadt's world-renowned painting, entitled, "A Storm in the Rocky Mountains." The circumstances under which it was sketched will no doubt prove interesting. Mr. H. A. Elkins, who is now in the city, related the incident to us the other day. That gentleman, in company with Mr. W. N. Byers, of Denver, was with Bierstadt at the time he sketched the wonderful picture. This was in 1865, when Mr. Elkins, then only 17 years of age, was under Bierstadt's art instruction. The party was visiting Chicago Lakes, near Georgetown, for the purpose of sketching the beautiful scenery. Bierstadt had finished some outline drawings for paintings and had started to return, when a heavy storm was seen approaching over the mountains. Bierstadt halted and said to his friends: "Wait twenty minutes while I sketch this storm." They waited, but twenty minutes flew by, and he was still at work. Thirty, forty, and fifty minutes, and then an hour was gone, and the artist absorbed in his work, was earnestly engaged in transferring the natural sublimity before him to paper. At the end of an hour and a half the artist completed his sketch from which the painting was made, which will remain as one of the master efforts of genius and skill, so long as art survives.

Georgetown Courier, July 17, 1884.

## Robert Taft correspondence related to frontier artists, Adams - Blakelock

### UNIVERSITY OF DENVER

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Bishop Warren announced that he had the pleasure of announcing that Mr. Albert Bierstadt, the celebrated artist, had given a splendid painting, valued at \$3,000, to the art school of the Denver University. As he spoke the painting, which represented a California scene, was carried into the drawing-room to the music of the cheers of all present. After the applause had subsided the bishop offered the following resolution, which was unanimously adopted:

WHEREAS, The very eminent American artist, Albert Bierstadt, has presented to the art department of the University of Denver one of his characteristic pictures of great value, be it

Resolved, That the trustees of the Colorado Seminary and University of Denver hereby express their great gratitude for the service to themselves personally, to the art-loving public of this growing city and to the students whose taste shall be formed and whose skill shall be developed for centuries to come by the incitement of so excellent an example and by the study of the best in nature and in man.

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Denver Republican, Apr. 17, 1891, p. 1

## Robert Taft correspondence related to frontier artists, Adams - Blakelock

Bierstadt recently sold his famous picture of "A Storm in the Rocky Mountains," to a party in England for forty thousand dollars.

Rocky Mountain News, Feb. 13, 1868 p.4

The London Court Journal says Albert Bierstadt's great pictures "Rocky Mountains " and "Storm in the Rocky Mountains," are being chromo-lithographed. They will require twenty impressions, that is, twenty different plates, one for each color. They are now in the hands of the engravers, and will be ready in five months. Bierstadt gave a dinner to distinguished Americans in London, including Longfellow, on the Fourth of July just passed.

Rocky Mountain News, July 15, 1868 p.4

Bierstadt has lately placed his great picture of "Donner Lake from the Summit" on exhibition in San Francisco. It is to be sent to New York during the present month, together with his painting of "Mount Hood".

Rocky Mountain News, Jan. 22, 1873 p.2

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### MT. EVANS AND MT. BIERSTADT

Mt. Evans is the highest peak of a group including Mt. Bierstadt (also 14,000 feet) and Mt. Rosalie, Mt. Epaulet, Mt. Warren, Mt. Rogers, and Mt. Goliath (all under 14,000 feet).

This group was originally called the Chicago Mountains. The highest peak was named Rosalie by Albert Bierstadt, the painter. This name became corrupted into Rosa and Rosalia. Finally the name was changed to Mt. Evans. The name Rosalie became used for the next most prominent peak as seen from Denver, and the name Bierstadt was given to the peak, over 14,000 feet, directly west of Mt. Evans.

The only available materials on the origin of the name Rosalie for the highest summit, and the use of the names Rosalie, Rosalia, and Rosa for the peak, are the following:

The name Rosalie seems to have been given in 1863 by Bierstadt of his travelling companion, the artist, Fitz-Hugh Ludlow. They made a trip, starting in 1863, from the east through New Jerusalem (Salt Lake City), Virginia City, San Francisco, the Yosemite, the Shasta Peak, Portland, up the Columbia, Vancouver, and Mount Hood.<sup>(41)</sup> This was Bierstadt's second trip, <sup>(41)</sup> his first having been made in 1858, to South Pass with General Lander.<sup>(41)</sup> On this trip he started his "Morning in the Rocky Mountains" dated 1861,<sup>(41)</sup> and his "Rocky Mountains--Landers Peak" dated 1863, six by ten feet.<sup>(41)</sup> In 1884 this was in the possession of James McHenry, who had paid \$25,000 for it.<sup>(42)</sup> It is now in the Metropolitan Museum, New York. A fine engraving of this painting, donated by Mrs. Frank A. Dudley, of Niagara Falls, is now hanging in the Colorado Mountain Club clubroom. This same engraving, together with the trial impression, is exhibited in the Department of Graphic Arts in the Smithsonian Building at Washington, dated 1866.

On his second trip Bierstadt started his "Sunset in California," 1864, "Mount Hood," 1865, and "Storm in the Rocky Mountains," dated 1866, twelve by seven feet, owned by T. W. Kennard, and chromolithographed by Kell Brothers, London.<sup>(41)</sup> This is the Rosalie painting. Other paintings were "Laramie Peak," "The Last of the Buffalo" (now in the Corcoran Gallery, Washington), "Lake Tahoe," "Yosemite Dome," "Looking Down the Yosemite," and "Sierra Nevada" (1868).<sup>(41)</sup>

McHenry and Kennard, at one time owners of two of Bierstadt's finest paintings, were responsible for the first continuous broad-gauge line from New York to St. Louis, the Atlantic and Great Western Railway. McHenry was Financial Director and Contractor, while Kennard was Engineer in Chief, Vice-President, and General Manager.<sup>(43)</sup>

Bierstadt made four other trips to the West and painted, among others, "The Rocky Mountains," 1870,<sup>(46)</sup> "Emerald Pool, Mt. Whitney," <sup>(44)</sup> "Valley of Kings River," 1874,<sup>(45)</sup> "Mountain Lake," 1875, <sup>(45)</sup> "Mt. Whitney," 1877,<sup>(44)</sup> "Mt. Corcoran, Sierra Nevada," 1878 (now in the Corcoran Gallery in Washington), <sup>(44)</sup> "Park in Colorado," 1878 (this was painted for the Earl of Dunraven for \$15,000 and exhibited at the Royal Academy, 1878), <sup>(42)</sup> "Storm on the Matterhorn," 1884, <sup>(44)</sup> and "View of Kern River," 1884. <sup>(44)</sup>

41 Zeitschrift fuer bildende Kunste, 1870, band 5, pp. 65-74.

42 Clement and Hutton, "Artists of the Nineteenth Century," 1884.

43 Fitz-Hugh Ludlow, Atlantic Monthly, vol. 14, p. 604, Nov., 1864.

44 Cyclopedia of Painters and Paintings, edited by J. R. Champlin, 1892.

45 Atlantic Monthly, vol. 14, p. 614, Nov., 1864.

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Bierstadt also painted three pictures for the Capitol at Washington, where they still hang,--"The Golden Gate," "The Discovery of the Hudson," and "The Landing of Vizcaino." According to the Congressional Record five paintings were originally placed in the White House at a cost of \$50,000. The other two paintings, which are perhaps still in the Capitol, are "Storm on the Matterhorn" and "Settlement of California." (46)

The earliest use of the name Rosalie is by Fitz-Hugh Ludlow, (45)--"At Denver we reach the edge of the Rocky-Mountain foothills; the grand snow-peak of Mount Rosalie, rivalling Mont Blanc in height and majesty, though forty miles away, seems to rise just behind the town." There can be little doubt who gave the name, for Fitz-Hugh also wrote, (47)--"Here we pitched our first Yo-Semite camp calling it 'Camp Rosalie', after a dear absent friend of mine and Bierstadt's." The name Rosalie is that of Bierstadt's wife, Rosalie Osborne, of Waterville, New York. Her mother was Rosanna Sweatland, whose mother was Rosanna Hancock, a third cousin of Governor John Hancock. (48)

The name was used by Parry, and others, and was sometimes corrupted into Rosalia. (49) The name Monte Rosa was also used, possibly starting with Bayard Taylor, who wrote, in 1866, the following concerning the view of the present Mt. Evans from Denver--

"In variety and harmony of form, in effect against the dark blue sky, in breadth and grandeur, I know of no external picture of the Alps that can be placed beside it. If you take the valley of the Rhone, and unite the Alps of Savoy and the Bernese Oberland, you might obtain a tolerable idea of this view of the Rocky Mountains. Pikes Peak would then represent the Jungfrau; a nameless snowy giant in front of you, Monte Rosa; and Longs Peak, Mont Blanc. The altitudes very nearly correspond, and there is a certain similarity in the forms." (50)

Bierstadt's first impression of the Rockies was that they resembled the Alps,--"Rocky Mts., July 10, 1858-----The mountains are very fine; as seen from the plains they resemble very much the Bernese Alps." (51)

"In the summer of 1863 the artist" (Bierstadt), "accompanied by William N. Byers, visited Chicago Lakes and ascended the Chicago Mountains as they had been called. (52) The artist named the peak ascended Mount Rosa. A few years later when the people of Colorado....

Bierstadt called Mount Evans, "Rosalie," according to Frank Byers, a resident of Denver, who was with Bierstadt in 1868 when he made his painting at Chicago Lakes. "The Storm in the Rockies, Mt. Rosalie" has been reproduced in an art journal, according to Mr. Norman L. Patterson, of Chicago. Mr. Patterson also wrote that a large photographic reproduction was made by a resident of Idaho Springs, Colorado, and is still in that resident's possession. Dr. Willard C. Greene, of Boston, has a chromolithographic reproduction 22 inches

46 "Current Literature," April, 1902.

47 "Seven Weeks in the Great Yo-Semite," Atlantic Monthly.

48 Partial Genealogy of the Sweatland Family, B. S. Sweatland, 1908, Brockton, New York.

49 Denver Pacific Railroad, Map, 1868; and Wheeler Survey Report for 1873.

50 (Omitted) 51. H. T. Tuckerman, Galaxy, August 15, 1866. 52 Omitted

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John F. Kensett.

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by 28 inches, and also a small print, 5 inches by 7 inches. When the painting was on exhibition in London, a leading review of that city was enthusiastic in the recital of its merits. "We are somewhere," it said, "in the heart of the Rocky Mountains, at a height of a few hundred feet from the level of a lake below us. This lake, which is small and very beautiful, receives a stream from another lake, on a considerably higher level and at a distance of several miles. Over the distant lake broods an immense mass of dark storm-cloud, which attracts our attention because it is so terrible; and, toward its toppling summits, so elaborate. In the middle distance the rocky barrier rises to a great elevation at the right and a still nearer mass, also to the right, fills the field of vision in that direction." (54)

Speaking of Bierstadt's paintings, a critic has said,--"Of these we prefer, as least sensational and more artistically correct, the painting of a storm on Mt. Rosalie." (55)

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Hart, J. L. J. Fourteen Thousand feet.  
Denver, Colo. Mt. Club, 1931. pp. 12-14

54 "American Art," edited by W. Montgomery, Boston, 1889, pp. 579-80,  
55 "Fifty Years of American Art."

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### BIERSTADT'S VISIT TO COLORADO.

Sketching for the Famous Painting, "Storm in the Rocky Mountains."

The locality of the present charming little city of Idaho Springs was visited in 1863 by Albert Bierstadt, the greatest of American landscape painters. He came first to Denver, in search of a subject for a great Rocky Mountain picture, and was referred to me--probably because I had at that time the reputation of being something of a mountain tramp. The result was that I agreed to show him the way to where I thought he could get all the picture he wanted, and in a day or two two we set out with a buckboard outfit for Idaho. There we secured saddle animals and two or three donkeys to pack our bedding, provisions, paint-boxes, etc. It rained; the bushes and weeds were loaded with moisture; the creek was high, its many crossings through the foaming current and among the boulders exceedingly unpleasant and difficult, if not dangerous. It was a gloomy day in the dense forest and a dismal ride. I was ahead to show the way, the pack animals followed, with Bierstadt behind to prod them up. There was no chance to talk, but plenty of time to think. I knew that at a certain point the trail emerged from the timber, and all the beauty, the grandeur, the sublimity, and whatever else there might be in sight at the time, of the great gorge and the rugged and ragged amphitheatre at its head, would open to view in an instant like the rolling up of a curtain. I had avoided saying anything about this, because I wanted to enjoy Bierstadt's surprise. When I reached the skirt of the wood and rode out into the beautiful little flower-decked meadow I turned to the right so as to be out of his line of vision. The jacks followed me. It was a beautiful spot to camp in, and they knew it, and they also knew it was time to camp. Bierstadt emerged leisurely. His enthusiasm was badly dampened, but the moment he caught the view fatigue and hunger were forgotten. He said nothing, but his face was a picture of intense life and excitement. Taking in the view for a moment, he slid off his mule, glanced quickly to see where the jack was that carried his paint outfit, walked sideways to it and began fumbling at the lash-ropes, all the time keeping his eyes on the scene up the valley. I told him I would get out his things, and proceeded to do so. As he went to work he said, "I must get a study in colors; it will take me fifteen minutes!" He said nothing more. It was indeed a notable, a wonderful view. In addition to the natural topographic features of the scene, storm-clouds were sweeping across the great chasm from north-west to south-east. The north-west wall is serrated--a saw-tooth edge of sharp pinnacles and spires and masses of broken granite--and the clouds were so low that they were being torn and riven by these points. Eddies of wind from the great chasm following up the face of the cliff were again caught in the air-current at its crest and drove the broken clouds in rolling masses through the storm-drift. From the clouds sweeping across the gorge, rain, and large, soft hail-stones were falling. Rays of sunlight were breaking through the broken, ragged clouds and lighting up in moving streaks the falling storm. On the left a great, black mountain face of smooth, unbroken granite, down which ribbons of water from the last hard shower were flowing and reflecting back the sunshine. Bierstadt worked as though inspired. Nothing was said by either of us. At length the sketch was finished to his satisfaction. The glorious scene was fading as he packed up his traps. He asked: "There, was I more than fifteen minutes?" I answered: "Yes, you were at work forty-five minutes by the watch!"

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We resumed the march and soon reached the foot of the lake. Bierstadt wanted to cross over the valley, and make a sketch from a certain point that he indicated, so I took charge of all the animals and passed up along the north side of the lake to its head and made camp. After getting things in shape I started fishing. I could see plenty of them, but failed to catch any except one small specimen. They would not take a fly or anything else I had to offer. I worked along down to the outlet, which is through a smooth, lawn-like meadow by a number of narrow and tangled channels. They are from one to two feet wide and a foot to eighteen inches deep. The water flows gently through them, over beds of small, clean gravel, and it is as transparent as the air above. In these narrow ditches were scores of beautiful trout from ten to fourteen inches long lazily fanning themselves and enjoying the prospect. They would not look at my lures, much less take them. I exhausted both ingenuity and patience and then gave it up. I walked over to where Bierstadt was at work and told him it was time to go to camp; also told him that I had failed to catch any trout and we would have to eat sardines. As we walked across the meadow I showed him the trout in the outlet. He looked at them a little while, and admired them of course. Then he said, "I'll see if I can catch some." I laughed at him, and here comes in the fish story at which the reader will laugh, but it is the truest fish story you ever heard or read:

Bierstadt took from his pocket a combination table fork and knife, made for camp use; he detached them, and, taking the fork (which was five or six inches long when opened) in his right hand, dropped down beside the stream on his knee and began fishing. He would put his hand in the water near a fish and move it along gently until he touched the fish, when with a sudden motion he would pin it to the bottom or bank with the fork. It was so easy and certain that after a few captures he put the fork in his pocket and caught them with his naked hand. Sometimes he would touch the fish with the ends of his fingers and rub it back and forth very gently for quite a little time before seizing it. The fish appeared to enjoy the sensation and would lean up against his fingers. I called it "tickling them out of the water." In this way he caught, in a few minutes, I think, eighteen. Having plenty for supper and breakfast, we went to camp. That night after sundown the trout began biting, and I had no trouble in keeping the camp supplied during the remainder of our stay, which was three or four days. We lived almost exclusively on trout, and when we left threw the provisions we had carried with us into the lake. These were just common, plain, Rocky Mountain trout, with black and orange spots and crimson blushes.

Mr. Bierstadt worked industriously during our stay, making many sketches in pencil and studies in oil--these latter in order to get the colors and shade. I caught easily all the fish we could eat, and there was no object in taking more. We climbed to the upper lake, and eventually to the crest of the rim of the upper basin and to Summit Lake, and beyond that to the summit of the highest snowy peak in the group, which Bierstadt named "Mount Rosa," after one of the loftiest summits of the Alps. The return journey to Idaho Springs and thence to Denver was uneventful. Mr. Bierstadt soon went home to New York, and in a little over two years had finished his great picture of "A Storm in the Rocky Mountains." Probably few people are aware that the subject, or a part of it, is visible from the streets of Denver every time we look upward at the nearest group of snow-capped peaks. In the winter of 1885-6 the painting

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was placed on exhibition in New York in the Dusseldorf Gallery, and the proceeds from admission were donated to the relief of destitute soldiers' orphans. It attracted great attention and endless criticism. Its only rival in public estimation was Church's "Heart of the Andes," then in a private gallery in New York. Critics traveled back and forth between them, but the final award was to the "Storm," because of the admirable manner in which the atmospheric effects were treated and the perfection of its detail. Soon after the picture went to Paris to a World's Exposition, where it was almost immediately sold for \$20,000. Mr. Bierstadt has recently completed another great picture entitled "The Last of the Buffalo."

WILLIAM NEWTON BYERS.

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Magazine of Western History, Jan., 1890, v. 11, pp. 237-240

## Robert Taft correspondence related to frontier artists, Adams - Blakelock

### FAMOUS ALBERT BIERSTADT PICTURES OWNED AND PRIZED BY DENVERITES.

Of the works of Albert Bierstadt, the painter who died last week, Denver possesses three examples. One hangs on the south wall of Bishop Warren's reception room in the episcopal palace at University Park. A second is on the east wall in the big bare reception room at Denver university. The third is on the north wall of the library of John C. Montgomery's house at 1600 Grant avenue.

Not one of them is fairly hung, as regards light; the university picture has the fairest treatment of the three, and Mr. Montgomery's the worst. Absolutely nothing of the detail can be seen until it is taken down.

It is a picture of Lake Tahoe, California, and is the most "Bierstadt" of the three pictures. Under a storm-wrecked sky, the torn gray clouds rolling sullenly away, the stern, snow-streaked mountains lie, and the painter has managed somehow to suggest an idea of active resistance in their craggy tops, of impregnable, sturdy repelling of attack. Under their stern sides lies a quiet, lush meadow, a tiny pool just nestling in the interval, the trees parted by the rich wet meadow. No words can tell the dull richness of the foliage; the nearest to description of color in the painting is to say it reminds one of Corot's brighter landscapes, and is a picture one wants to live with.

The painting owned by Mrs. Warren is of the Bridal Veil falls in the valley of the Yosemite. The ribbon of white water plunges over the top of the gray wall, and streams down into the misty background, to come foaming over the fallen boulders to where the tender trees hang over the fretted stream, and the rough stones are hidden in the amply nourished grass. The painting is quiet in tone, like the other two, and, in fact, the dramatic subject and the sober treatment do not harmonize entirely.

The third painting, a Colorado scene, is called "On the South Platte." and is a great quiet pastoral, with the shining river across the background, and a noble tree for the principal subject. Happy cows graze contentedly through the meadow, and though the day is dull, there is a calm, contented sort of happiness in the painting.

Bierstadt has not in any of these pictures resorted to violence in color. His is not the passionate insistence of the Latin, but the cooler, affectionate love of the Teuton. His pictures are on that account of the sort one returns to with pleasure again and again.

There is little history connected with these three paintings. Mrs. Warren bought her painting in New York many years ago. It has never been exhibited. The Platte Valley picture was a gift from the painter himself to the university, in which Bierstadt became so interested while visiting Bishop Warren in 1892 that he painted butterflies to raise money for it, realizing \$400 for the institution's needs.

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W. N. Byers is another of Mr. Bierstadt's Denver friends. In fact, it was to Mr. Byers that the painter went when he first came to Colorado, to paint, in 1861. He asked Mr. Byers to show him the country; "A Storm in the Rocky Mountains," the painting which afterwards sold for \$20,000, was the result.

Albert Bierstadt was virtually an American, though he was actually a German. He was born in Dusseldorf, Germany, Jan. 3, 1830. The following year his parents brought him to New Bedford, Mass., where he grew up. He began to paint in 1851, and two years later went to Europe to study. He spent four years in Dusseldorf and Rome, and when he returned to America in 1857, came to the Rocky mountains. For ten years he painted, most of the time in the Western part of the country. He made trips to Europe in 1867, 1878 and 1883.

He was made a member of the National Academy at London in 1860; he received medals of honor from Austria, Germany, Bavaria and Belgium. In 1867 he was decorated with the Legion of Honor, and in 1869 with the Order of St. Stanislaus. In 1872 he became a companion of the second class in this order.

Bierstadt then set up his studio in New York. He had a beautiful place at Irvington-on-the-Hudson, but it was destroyed by fire, with a great many priceless canvases, in 1882. By this time he had become recognized as the best painter of Rocky mountain scenery in the country. He painted a landscape in Estes Park for Lord Dunraven, and his pictures had been bought by all the great modern national galleries.

Denver Post, February 25, 1902. p.12