

Robert Taft correspondence related to frontier artists, Catlin - Deming

Section 4, Pages 91 - 120

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 George Catlin, Henry Caylor, Carl Christian Anton Christensen, Samuel Colman, Vincent Colyer, George Victor Cooper, Eanger Irving Couse, H. F. Cox, Charles Craig, Henry H. Cross, Edwin A. Curley, Frank H. Cushing, Felix Octavius Carr Darley, Theodore R. Davis, Charles Deas, and Edwin W. Deming.

Date: 1930-1955

Callnumber: Robert Taft Coll. #172, Box 20

KSHS Identifier: DaRT ID: 308631

Item Identifier: 308631

www.kansasmemory.org/item/308631



Robert Taft correspondence related to frontier artists, Catlin - Deming



Robert Taft correspondence related to frontier artists, Catlin - Deming

The Cast Away—
Show progress—Horse
lured out for the model I—

Robert Taft correspondence related to frontier artists, Catlin - Deming



Robert Taft correspondence related to frontier artists, Catlin - Deming

Fence Rider—
Only way to keep fence in
good repair and on their
own range—
Now the Model T. does the
job in a few hours—

Robert Taft correspondence related to frontier artists, Catlin - Deming



Robert Taft correspondence related to frontier artists, Catlin - Deming

The Stampede—
After a long days drive the
herd is bedded down for the night—
Cow boys on guard. But at the
crack of a match to light a cigaret
or the snap of a twig they are up
and away— I wish that you could
hear a cow puncher tell about it—
Wonder the language don't set the
prairie on fire This was a storm—
no clouds + lightning—

Robert Taft correspondence related to frontier artists, Catlin - Deming

CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS
OFFICE OF THE CHURCH HISTORIAN
47 E. SOUTH TEMPLE STREET
SALT LAKE CITY, UTAH

Dec. 14, 1939

Robert Taft,
c/o University of Kansas,
Lawrence, Kansas.

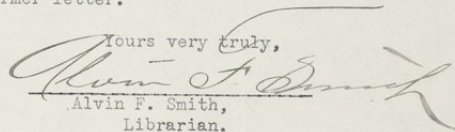
Dear Mr. Taft:

We mailed you under separate cover a Brief Biographical Historical Sketch of C. C. A. Christensen. We understand that he has a son living in Salt Lake City, by the name of Charles C. There is at least a dozen C. and Charles Christensens in the Directory. We contacted two or three of these but were unable to find the son of C.C.A. Should we locate him we will further communicate with you.

As far as the Liverpool Church Records are concerned, the man now in charge of that mission wouldn't know anything about them. Everything of value was shipped to this office during the administration of the man I referred to in a former letter.

AFS:E

Yours very truly,


Alvin F. Smith,
Librarian.

Robert Taft correspondence related to frontier artists, Catlin - Deming

LIFE SKETCH OF

CARL CHRISTIAN ANTHON CHRISTENSEN

Carl Christian Anthon Christensen was born 28 November 1831 in Copenhagen, Denmark, the son of Mads Christensen and Dorteia Christiana Christensen (maiden name), also natives of Denmark. He was the oldest of four sons.

He was privileged to attend a boarding school for four years, and early showed a remarkable ability in drawing and writing. Some ladies of rank visiting the school noticed his work and through their influence he was permitted to study in the King's Royal Academy of Arts. He remained in this school six or seven winters and therein became associated with the renowned artists and their works. Upon completing this course, he began to study under Carl Rosent, a noted artist. He should have remained with him five years but before the term was up he joined the Church of Jesus Christ of Latter-day Saints, being baptised 26 Sept. 1850. When this became known he was ostracised by his friends and associates, and it seemed that his ambition to become a great artist was at an end.

After joining the Latter-day Saints, he labored as a missionary for that Church in Denmark and Norway until April 1857 when he emigrated to Utah with his Norwegian sweetheart, Eliza Rosalia Harby, whom he married in Liverpool, England before boarding the ship "Westmoreland". The vessel set sail 25 Apr. 1857 and after five weeks reached Philadelphia, Pa., June 23, 1857.

By train they traveled to Iowa City, then the Western terminus of the Railroad. Here they bought handcarts and provisions with which to complete their journey across the plains to Utah. The company of emigrants consisted of 544 persons and had 68 handcarts, 3 wagons, 10 mules, and one cow (which did not long survive the journey). They left Florence, Nebraska, 3 July 1857. After suffering the most extreme hardships, the company entered Salt Lake Valley 13 Sept. (Sunday). One out of every ten of the Company died on the Journey, and one baby was born, after which a grave was made on the plains for mother and baby.

C. C. A. Christensen and wife settled first in Fairfield, Cedar Valley, and there in February their first child, a girl, was born. Later they moved to Mount Pleasant, Sanpete County, Utah. He worked at whatever he could find to do and for several winters worked as scene painter in the Salt Lake Theatre.

Mr. Christensen returned to Denmark 20 August 1865 as a missionary and after returning home, two years and eight months later, moved to Ephraim, Utah. In 1887 he was called again to his native country to labor as a missionary when his son Niels Erastus died 13 July 1888, he felt that he was needed at home and he left his native land the last time 17 October 1889.

He did considerable scene painting in the L. D. S. Temples in Manti, St. George, and Logan, Utah. In 1890 he traveled through Utah and Idaho exhibiting the Mormon Panorama, a history of the early days of the Church of Jesus Christ of Latter-day Saints, which he had painted. This Panorama con-

Robert Taft correspondence related to frontier artists, Catlin - Deming

2

sisted of 22 paintings, each picture 8 feet by 10 feet, covering 3,000 feet of canvas. At the present time (1940) the paintings are in the possession of a grandson, Adolph C. Olsen, 1445 South State, Salt Lake City, Utah.

Several of his paintings were bought by the family of George Q. Cannon. Others are kept by members of his family and descendants.

As a writer of prose and poetry he is known among the Scandinavians, both at home and abroad, having contributed his poems, songs and articles to the Danish paper, The Biluben, The Scandinavian Star, and others. The last years of his life were spent working in the L. D. S. Church Historian's Office, translating Scandinavian books and Church records into English.

He married Maren Freddrikke Pedesen, his 2d wife, 30 Nov. 1869, in Salt Lake City.

The children with his first wife, Eliza Rosalia Harby were: Eliza Rosalia, Charles John, Frederick William, Niels Erastus, Andrea Dorothea, Knute Ephraim, and Teckla Pauline.

His children with his second wife were: Mary Ann, Julia Eleanore, Carolina (who died in infancy), John Carlos, George Parley Brigham, Joseph Anthony, and Hyrum Moroni.

He passed away 3 July 1912, at his home in Ephraim, Utah.

(Information obtained from Mrs. Mary A. Welling, dau. of C. G. A. Christensen. Compiled by Reva Baker, 23 Apr. 1940.)

Genealogical Soc of Utah

Robert Taft correspondence related to frontier artists, Catlin - Deming

SAMUEL COLMAN N. A. (1832-1920)

Samuel Colman was born in Portland, Maine. His early life was an unusually cultured one, since his father's publishing business and bookstore in New York was a centre of artistic and literary thought. He was a pupil of Asher B. Durand and in 1860-62 studied in Spain and France. In 1870 he made a prolonged trek through the far west, painting some of his most notable canvases while visiting the Dakotas, Wyoming, Colorado and the territories. He again went abroad in 1871 and remained four years working in Switzerland, North Africa, Italy, Spain, France and Germany, returning to New York in 1876. He became an Associate of the National Academy in 1854 and a full member in 1862; was a founder of the American Water Colour Society and its first President 1866-71 and an original member of the Society of American Artists, 1878.

In 1850, at the age of eighteen, he began exhibiting at the National Academy. "Emigrant Train Crossing Medicine Bow Creek, Rocky Mountains" and "Twilight on the Western Plains" were exhibited at the Academy in 1870 and the former loaned to the French Government by the owner, Louis C. Tiffany, for the Paris exposition in 1878.

Beside the above his most notable western paintings are: "The Spanish Peaks, Colorado" at the Metropolitan Museum, New York; "The Ships of the Western Plains" at the Union League Club, New York; "The Valley in Mexico" in the Thomas B. Clarke Collection, New York. He is also represented at the Chicago Art Institute; Rhode Island School of Design, Providence and the New York Public Library.

Along with other National Academicians such as George Inness, Winslow Homer, Charles Parsons and Samuel Johnson, Colmans work was reproduced by Currier & Ives.

Robert Taft correspondence related to frontier artists, Catlin - Deming

Photostat of the only thing we
possess from Colman.

"The Spanish Peales" is
signed: Samuel Colman 1887

Robert Taft correspondence related to frontier artists, Catlin - Deming

DATA FOR AMERICAN ART DIRECTORY, 1912 215 WEST FIFTY-SEVENTH STREET, NEW YORK, N. Y.

For this, its seventh issue, the Directory is to be completely revised. Please give the facts about yourself, as indicated below, as fully as possible. The entries are confined to members of recognized art societies and contributors to their exhibitions. These sheets will be placed on file in the Library of the Metropolitan Museum of Art and will thus form an autographic biography of American art. Please write distinctly and return promptly.
January 8, 1912.

FLORENCE N. LEVY, Editor.

Name in full Samuel Colman

Studio address

Home address 320 Central Park West New York

Summer address

Profession—please cross off branch not pursued: PAINTING ~~SCULPTURE~~ ~~ILLUSTRATION~~

Place of birth Portland - Me.

Month, day and year of birth March 4th, 1832.

Pupil of Asher B. Durand

Member of the following societies: National Academy of Design, American Water Color Society, Society of American Artists, American

Awards received Federation of Art.

*Important works:

TITLE

LOCATION

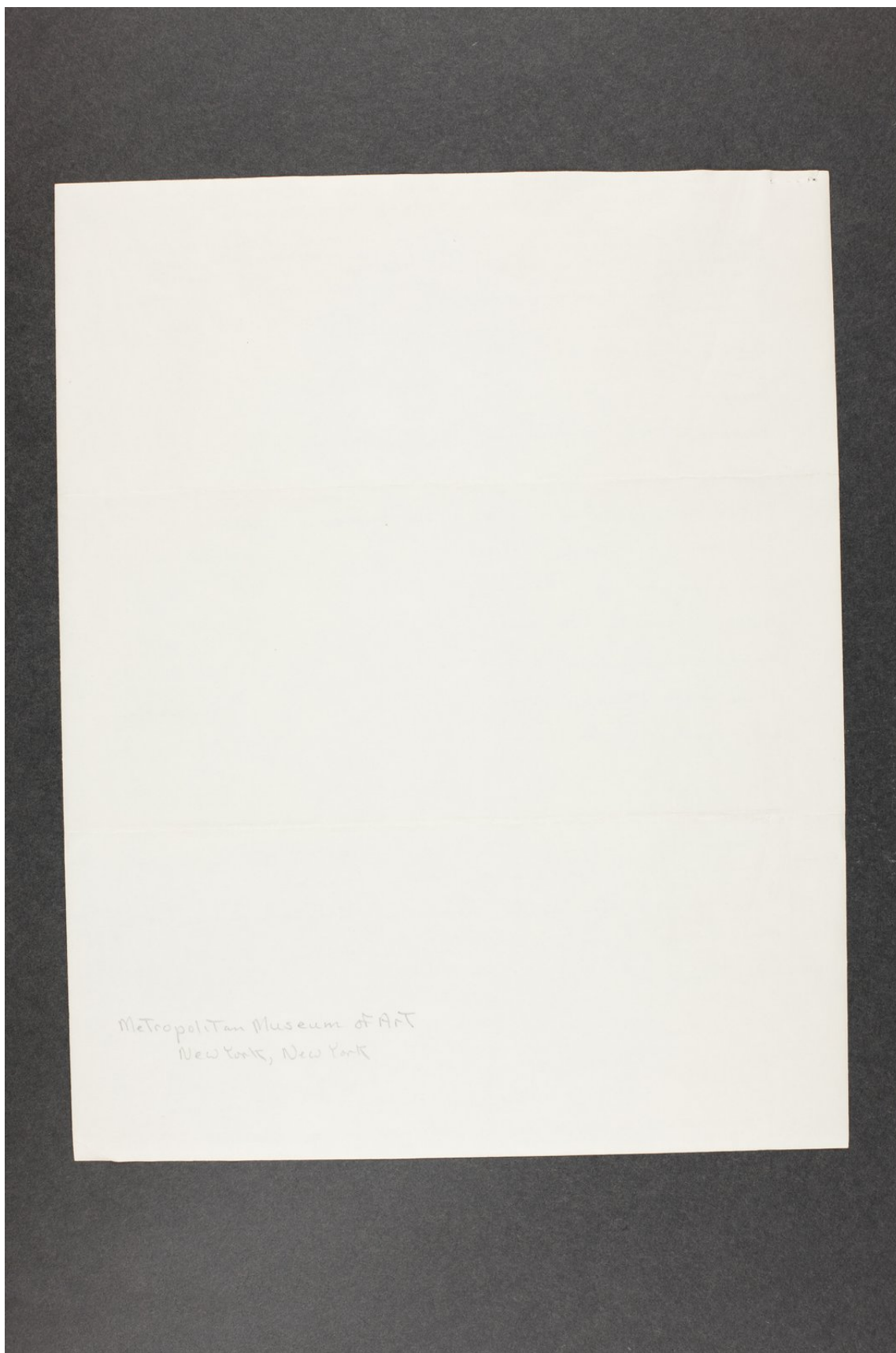
The Ships of the Western Plains - Union League Club.
The Mosque of Side Bone Hack. - Hemm - New York Public Library.
The Spanish Peaks, Colorado. Metropolitan Museum of Art.
Landscape in Venice - " " "

Usual Signature

Sam Colman

*Painters will please list mural decorations and pictures in public galleries; sculptors note public commissions; illustrators the titles of their principal books.

Robert Taft correspondence related to frontier artists, Catlin - Deming



Metropolitan Museum of Art
New York, New York

Robert Taft correspondence related to frontier artists, Catlin - Deming



Robert Taft correspondence related to frontier artists, Catlin - Deming

Inscribed, signed and dated lower right corner:-

"Medicine Bow Creek
Sam'l Colman, 1870."

Loaned Only—Please Return To
MICHAEL de SHERBININ
686 Lexington Ave. New York City

EMIGRANT TRAIN FORDING MEDICINE BOW CREEK, ROCKY MOUNTAINS. Following the Overland Trail and the route of the Pony Express near Laramie, Wyoming. Painted in 1870.

By SAMUEL COLMAN, N. A. (1832-1920)

Exhibited at the National Academy of Design, New York, 1870-71, No. 19.
Collection of Louis C. Tiffany, N. A. (1846-1936), pupil of the artist.
Exhibited at the Paris Exposition in 1876, No. 24.
Canvas 30 by 16 inches.



Robert Taft correspondence related to frontier artists, Catlin - Deming

Colyer 1825-1888

January 29, 1940

Please return

Mr. Edward F. Weed
Kensett Lodge
Darien, Connecticut

Dear Mr. Weed:

Thank you for your kind and helpful letter concerning Vincent Colyer. I am much interested in his western sketches. Would it be convenient for you to describe them for me? How many are in the collection? If not too extensive, might I have a list of the subjects? Would it be possible to secure (at my expense, of course) photographic copies of two or three, with your permission to reproduce them in my book? Due credit would be given you as the owner of the collection.

Your connection with Kensett suggests the possibility that you may know of the present location of some of Kensett's western paintings. Kensett made a trip to the head waters of the Missouri river in 1857 and was on the Plains again in 1866. Do you know if there are surviving paintings as the result of those two trips?

Thank you again for your help. I appreciate it greatly.

Sincerely yours,

RT/cdo

Robert Taft.

No reply ever received to this letter.
R. T.



Robert Taft correspondence related to frontier artists, Catlin - Deming

LINDLEY EBERSTADT

CHARLES EBERSTADT

Edward Eberstadt & Sons

Specialists in Old and Rare Books Relating to the Far West

55 WEST 42nd STREET
888 MADISON AVE. (AT 72nd ST.)
NEW YORK 21, NEW YORK

September 29, 1952

Dr. Robert Taft
Department of Chemistry
The University of Kansas
Lawrence, Kansas

Dear Dr. Taft:

Many thanks for yours of the 21st, and for your kindness in sending on to us the May, 1946 issue of the Kansas Historical Quarterly and for returning the description of the Kane Painting. The price on this last collection was astronomical, but not quite so high as you suggest by half, for Mr. Kane was asking \$250,000 for the entire collection and I believe would take a great deal less.

Thank you for making note in the new book of our Stanley paintings. We still have the nine of them, but if we succeed in placing them before your book appears, I will, of course, be in touch with you, not only so that the correct location can be made, but also in remembrance of your kindness in mentioning them to us. Incidentally, I made an effort to secure the remaining five paintings, but Mrs. Acheson said that she has already given four of them to members of her family and only has one left, which she wishes to keep.

It is something of a disappointment to know that you are only getting in a paragraph on the Colyer Collection in your forthcoming book. It seemed to me that, considering the biographical and other material that you already had on Colyer and considering further, his importance as a western artist in the period you are covering, that he should rate a much more extensive write-up than this. I would think this even on the strength alone of the five prints that you selected and we have sent to you, but beyond these, his work is extensive and valuable and would seem to merit adequate attention and treatment. You say you will probably write for more information later and perhaps you do have in mind to go into Colyer more extensively. Needless to say, we will be happy to cooperate on this score and in any other we can be of assistance.

We have been in touch with Mr. Hays, and, although he does not seem to be desirous of selling his sketches, we yet hope that some-



Robert Taft correspondence related to frontier artists, Catlin - Deming

- 2 -

thing may come of it. I read your article on Hays with much interest and think it admirably done. I notice in it that you dwell briefly on Catlin and Bodmer and you may be interested to know that a number of the latter artist's colored sketches are in the possession of Maximilian's heirs at the Castle zu Wied, and with reference to Catlin, I am wondering if you had a chance to see our collection of original sketches and paintings numbering some 600 subjects on more than several hundred sheets and canvases. This collection Catlin brought together in the hope of producing a magnum opus on the order of Audubon's prints. It was to be entitled THE NORTH AMERICANS, and we have not only the art collection, but, ^{see no} original manuscript in Catlin's hand, and his maps, all of which were to be put into the publication. He died, however, before it could be published and thus our collection is the only record of the work. In the copy of the Quarterly, that you sent me, were some manuscript corrections and changes and I am wondering if you want me to return it. I am putting it in a safe place, and if you want it back, please let me know and I will send it right on out to you. I noticed in reading the article that you have in your possession, one of the sketches, namely that of Ft. Union, and if you are willing to sell it, I wonder if you would let us have a brief description of it and tell us how much you want for it.

Looking forward to the pleasure of hearing from you and with kindest regards, I am

Very sincerely yours,

Walter S.

CE:ls

Robert Taft correspondence related to frontier artists, Catlin - Deming

Vincent Colyer.

The artist - Member of the Connecticut Legislature from Darien in 1877, became a citizen of the State in 1866. He was born in Bloomingdale, now Central Park, New York, in 1820. His father died of cholera in 1832 leaving a widow and seven children wholly unaccustomed to poverty. To the following experiences Mr Colyer attributes the impulses which later caused him often to neglect his profession for benevolent and philanthropic labors. After various positions as errand-boy and clerk, he acted upon the advice of Edward Mooney, and began the study of Art under J. R. Smith, as well as several other branches of study. Drawing upon stone secured him work that paid his expenses as he studied, including three years in the ~~study~~ antique and life schools in the National Academy. During his study of anatomy he worked for an entire summer, modelling every muscle of the human form, and fitting it upon a skeleton. In 1844 he was elected an associate of the National Academy.

His crayon-portraits brought him a hundred of fifty dollars each; for the time, an exceedingly high figure. Before the Rebellion he was the first to sketch through a famous canvas, "Freedom's Martyr" representing the trials of Barber by John Brown and others; and shortly after, throwing every thing else to one side, he entered the army in various positions of Christian benevolence, chiefly in connection with the New York Young Men's Christian Association (of which he was afterwards president), the Brooklyn Association, and St George's Episcopal Church, originating among other good works the Christian Commission. During the riots of 1863 Mr Colyer also appeared as the boldest of the friends of the colored men in New York; and after the war, abandoning the position of curator of the Cooper Institute he entered with as much spirit into a self-imposed labor with and for the Indians.

In 1866 he had bought a part of Contentment Is. two miles from Darien, and erected a studio there; and in 1872, after ten years of the above benevolence, Mr Colyer left the Indian Commission in Washington and retired to his studio and easel, having produced but one finished picture in the interim.

Robert Taft correspondence related to frontier artists, Catlin - Deming

He now began ² working up sketches he had made
in the West during visits among the Indians.
In 1873 the Yellow ^{KENSETT LODGE} Fever, raging in the
Mississippi Valley, ^{DARIEN, CONNECTICUT} extended a call
which Mr Colyer gladly accepted, to enter the
Sanitary field again.

This is copied from Art & Artists in Conn.
by H. W. French 1879

I may add that later he became
associated with John F. Kensett also an
Artist after the latter's death he managed
the auction of the Kensett paintings and it was
one of the most successful up to that time.
I think he died about 1867.

As you see by this letter head our house is
named after Kensett for he lodged here, his
studio was south of here on the end of the island.
Almost all of the Colyer Indian sketches are
in my possession, I value them & believe
many are unique especially the Alaskan ones.
This I believe answers your questions.

Very truly

Edward F. Weed.

Jan 24th

(1940)

Robert Taft correspondence related to frontier artists, Catlin - Deming



Robert Taft correspondence related to frontier artists, Catlin - Deming

November 9, 1939

Editor
The Southern Workman
Hampton Normal and Agricultural Institute
Hampton, Virginia

Dear Sir:

In volume 57 of The Southern Workman is an article by Rose Henderson on the work of Couse, the Indian painter. There is reproduced in the above article a photograph of Couse and two of his models. Is the original photograph still available, and if so, could I borrow it for reproduction in a book on western artists that I have in preparation? Due credit would be given The Southern Workman and Miss Henderson, and the photograph would be promptly returned. Thank you for your aid.

Sincerely yours,

RT/cdo

Robert Taft.

Robert Taft correspondence related to frontier artists, Catlin - Deming

Couse, Eanger Irving

1. 1866-April 23, 1936. Had studio in Taas. N. M. at time of early death.

2.

3. Not in C. Bioy. V. 13:539

4. Ten Kate, page 540

Not in D A B, Smith, page 24, Whos Who 13, 14
Am. Art Am. 20. Obituary Art Digest 10:19 My, 36.

Robert Taft correspondence related to frontier artists, Catlin - Deming

Awards do not start until about 1900 his most important
subject are Indian W W Craftsman 18:619, S'10

Cent 99:369 Fa'20 Am. M. Art 11:400 S'20 Mentor Sept'28
page 65.

Am. M. 111:37 Je'31

Am. M. Art 21:319 Je'30

M. State Capital (rep of lunette) Great Act 9:289 Ø'31

Ac. Workm 57:17 Ja'28

Robert Taft correspondence related to frontier artists, Catlin - Deming

MUSEUM OF NEW MEXICO

presents

E. IRVING COUSE

W. HERBERT DUNTON

A Retrospective Exhibition

June 14 to June 30

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

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

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

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

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

O. E. Berninghaus

E. IRVING COUSE

E. Irving Couse was born in Saginaw, Michigan, September 3, 1866. He studied at the Art Institute of Chicago, then at the National Academy of Design in New York, and at the Julien Academy in Paris. Returning to

Robert Taft correspondence related to frontier artists, Catlin - Deming

Museum of New Mexico O. E. Berninghaus -2-

the United States he became interested in the Indian and native life along the Columbia River in Oregon, where he spent several years.

While maintaining a studio in New York City, he also established a summer studio in Taos, New Mexico, in 1902. For a number of years he divided his time between his New York and Taos studios, finally settling permanently in the latter place in 1928. It is from Taos and the surrounding country that many of his paintings received their inspiration, and his models were from his many Indian friends at the Pueblo of Taos.

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

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

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

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

O.E.B.

W. HERBERT DUNTON

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

Very early in his career he became impatient with the East and sought the outdoor life and cattle country of the West. Becoming deeply interested in painting as an art he permanently located in Taos in 1912. Here he gradually abandoned illustrating to devote his life to depicting

Robert Taft correspondence related to frontier artists, Catlin - Deming

Museum of New Mexico O. E. Berninghaus -3-

the romance, the history, and wild life of the West. His lithographs, a medium of expression he lately became interested in, brought him much recognition.

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

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

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

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

O.E.B.

Robert Taft correspondence related to frontier artists, Catlin - Deming

Museum of New Mexico O. E. Berninghaus	⁴ 3
by E. IRVING COUSE, N.A.	by W. HERBERT DUNTON
1 Taos Pueblo, Moonlight	27 My Children
2 The Love Call	28 Aspens and Grizzly (1933)
3 The First American	29 Buffalo (1931)
4 Columbia River Camp (1900)	30 Green Tree (1930)
5 Young Chief Warbonnet	31 The Bob Cat Hunter (1923)
6 Sheep in France (1898)	32 Crow Indian Warrior (1920)
7 Sand Painting	33 Pothills, Winter Afternoon (1930)
8 Pottery Decorator	34 October Aspens (1932)
9 Moon Song	35 Portrait of Singing Rain (1934)
10 Walpi Snake Chief (1904)	36 Illustration for Scribner's
11 Arrow Maker, Firelight	37 Illustration for McClures
12 Turkey Hunter	38 Study for "Emigrants Leaving Westport" (Missouri State Capitol)
13 Quite Pool	39 Study for First Train Arriving at Tipton (Missouri State Capitol)
14 River Camp, Moonlight	40 Study for Pony Express Leaving St. Joseph (Missouri State Capitol)
15 Flute Song, Moonlight	41 The Prospector
16 Head of Leandro	42 Old Pioneer
17 Mountain Stream	43 Texas Bronco Twister
18 Study for "Moki Snake Dance" (1904. A.T. and S. Co.)	44 Bronco Buster
19 Study for "Vision of the Past" (1916. Youngstown, Ohio, Museum)	45 Crest of the Rockies
20 French Girl (1894)	46 Elk
21 Head of Klikitat Chief (1900)	47 Prong Horn Antelope
22 The Blanket	48 Mule Deer
23 Watching the Fish	49 Taos Pueblo Indian Boy (1928)
24 Pueblo Fireplace, Firelight	50 Taos Pueblo Indian Woman (1928)
25 The Quiver, Firelight	51 Southern Cowhand (1928)
26 Photograph of E. I. Couse	52 Madame Kastner
	53 Photograph of W. Herbert Dunton

Robert Taft correspondence related to frontier artists, Catlin - Deming



THE CALL OF THE FLUTE," by E. Irving Couse, an idyl of Indian life, is the subject of one of the intaglio-gravure pictures illustrating "Painters of Western Life."

E. IRVING COUSE

Monograph Number Four in The Mentor Reading Course

SCATTERED here and there throughout the Southwest in unfrequented valleys along the Rio Grande and on almost inaccessible mesa (may'-ah) tops, buried in the sandy and waterless Painted Desert, are found the villages and fields of a people whom the early Spaniards called Pueblos (pooeh'-lo), to distinguish them from their roving neighbors, the plains Indians, who had neither fields nor fixed abode of any kind. These peaceful, home-loving people lived in great houses which they occupied in common—terraced pyramids of sun-dried bricks—and which were both fortress and dwelling.

It is among this interesting tribe of Indians that E. Irving Couse has spent much of his life. He is not a native of the Far West. He was born at Saginaw, Michigan, September 3, 1866, and went to New York for art study in the National Academy of Design. From there he went to Paris, and took a course in art in the Julian Academy and the School of Fine Arts, where his masters were the great French painter Bouguereau, T. Robert Fleury, Ferner, and others. He returned to America and established his studio in New York City, where he soon made himself known. In the years from 1900 to 1902 he was elected to the American Water Color Society, the New York Water Color Club, and the National Academy of Design.

About this time Mr. Couse's interest became directed toward the life of the Great Southwest, and he made a trip there which so fascinated him that he continued for years to visit and study the race of the Pueblos. These were most interesting and impressionable years. He found a life new and full of fascination among the Pueblos of Taos (tah'-ose).

Taos is the northernmost of the Pueb-

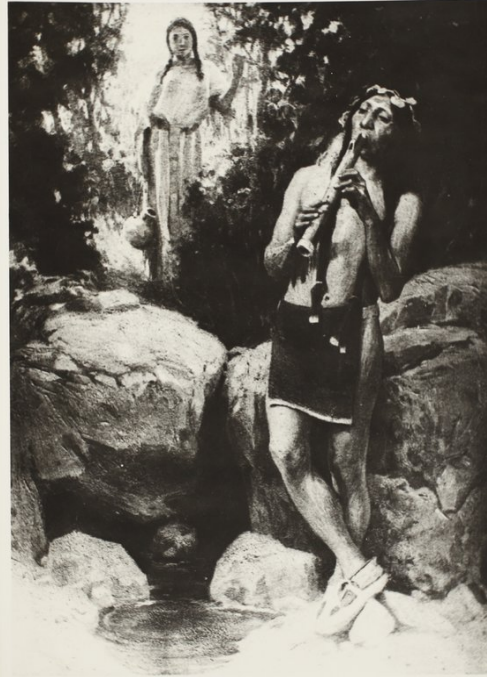
los, and consequently became the "buffer state" between the fierce Apaches and the no less warlike plains tribes. Warrior bands from either side, returning from a raid into the other's country, were sure to fall upon the inoffensive Pueblos of Taos, either to remove the sting of defeat or to increase the glory of victory. As a result the Indians of Taos became the most warlike of the Pueblo tribes, and when the Mokis (mo'-ki) of northern Arizona, long before the coming of the Spaniards under Coronado in 1640, found even their rocky mesa tops to be insufficient protection against the marauding Navajos (nav'-a-ho) and Apaches, it was to Taos they sent for aid. Taos planted a colony on a mesa top near them and called it Tewa (tay'-wah). This colony exists today, and speaks the Taos language, not that of its Moki neighbors.

But for all that the barbaric chant of the happy worker in the cornfields, or at evening the low flute note of the love call springs more easily to his lips than the harsh war cry; for the Taos Indian's heart is in his fields and his home tucked away in a canyon of the Sangre de Christo (sahn'-gray day kris'-to) Mountains not far from the Rio Grande in northern New Mexico.

Mr. Couse has followed the Indians in their hunts through the mountains they loved so well. He has listened to the call of the flute in some mountain glade or the player's prayer to the god of the waters beside some rushing stream. He has learned the Pueblos' ways of thought and action, and has recorded much of it on canvas. Living in such close touch with the Pueblos, gaining and holding their faith and confidence, watching with deep understanding the growth of his models from boyhood to manhood, he has come as close to the spirit of the Indian as white man ever can.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 3, No. 9, SERIAL No. 62
COPYRIGHT, 1915, BY THE MENTOR ASSOCIATION, INC.

Robert Taft correspondence related to frontier artists, Catlin - Deming



THE CALL OF THE FLUTE, BY E. IRVING COUSSE. IN THE NATIONAL ARTS CLUB, NEW YORK, 1911.