

A CATALOGUE
ART OF THE
OREGON TERRITORY

Paintings from the Collection of
Dr. and Mrs. Franz Stenzel

Oregon Centennial Festival of Art

Museum of Art

University of Oregon, Eugene, 1959

**ART OF THE
OREGON TERRITORY**



PETER PETERSON TOFT 1825-1901

Color plates made available through the courtesy of Dr. and Mrs. Franz Stenzel

COLUMBIA RIVER c. 1852

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INTRODUCTION AND CATALOGUE NOTES

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EDITED

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PICTORIAL REPRESENTATION OF THE OREGON COUNTRY

An Introduction

This exhibition offers a glimpse at the history of the Oregon Country through the pictorial medium. Letters, manuscripts, periodicals, and books make a verbal approach to an understanding of the past. Fortunately, some who came to Oregon felt the urge to enrich such documentation by depicting what they saw—the falls of a river in wild country where a great city stands today; early camp towns, some gone without a trace, others prosperous and completely changed; the American Indian and his life before becoming “civilized”; the military, their forts, their horses, their scouts, their skirmishes; the grandeur of the country, its ridges and rivers, its buttes and canyons. These and many other features became the subjects of pictures of the Oregon Country.

The half century ending with 1900 saw much courage, savagery, heartbreak, pathos, sweat and toil, strength and weakness, bad intermingled with good. Roads were cut through forests and over mountain passes. Gold and silver were discovered. Lone families struggled, against terrific odds, with Indian foes, storms and droughts, and sickness and starvation. The Indian wars—the coming of the railway—could more dramatic subject matter ever tempt the artist? Truly he was living in the romantic period of American history.

Can these pictures be called art? Some of their creators had formal training in art centers of the east and abroad. Others were amateurs with little or no training. Like all American art of the time, their works were largely imitative. Americans had not yet rid themselves of their inferiority complex. They regarded only European art as good, and endeavored to copy it.

Actually, however, painters who came west were drawn into the recording of a new type of subject, and in their efforts to match the intensity of what was going on they forgot or discarded the rules. The western feeling of “every man for himself” began to show in their pictures. Colors became brighter, delineations bolder. Western art became emancipated, and contributed to the beginnings of indigenous schools of art.

Since the early cameras were too crude and bulky to be used much in exploring, pictorial representation had to depend to a large extent on sketches and paintings. All West Point officers were trained to sketch; it took only a step for a surveyor or an engineer to pass from the ruler and drawing board to the pencil and the brush. Many from other walks of life also felt compelled to record as best they could for us the details of their new life beyond the plains. The picture-making travelers thus left us a body of material which provides a first-rate documentation of the early history of the Oregon Country.

CATALOGUE OF PAINTINGS
FROM THE STENZEL COLLECTION

ALFRED T. AGATE

b. Sparta, New York, 1812. d. Washington, D. C., 1846.

Alfred was the younger brother of the painter, Frederick S. Agate. After early art training in the East and election to the National Academy in 1831, Alfred Agate was engaged by the United States government in 1838 to serve as chief artist for the Wilkes Expedition. Seven ships and a thousand men, including scientists and experts of all types, were provided to explore the Pacific Coast from Alaska to the southern tip of California. The government published twenty-six large folio volumes of reports, reproducing the work of other artists on the expedition but principally Agate's work. Upon Agate's return to Washington, D. C., he continued his work for the United States government until his death, rendering pictures for the Bureau of Engraving.

Emmons's Party, Wilkes Expedition, Fording the Yamhill River

Wash on paper. H., 9 ins. W., 11 ins. 1840. (Illustrated opposite)

The picture shows the Emmons Party, a subgroup of the Wilkes Expedition which was sent from Fort Vancouver on October 20, 1840, to follow an Indian trail overland to California. As an inscription in the artist's handwriting on the back of the picture indicates, the party is represented in the act of fording the Yamhill River. The fording occurred on the second day of the journey. The picture owes its importance to the fact that it is a pictorial recording of the Oregon Country before being organized into a territory.

UNKNOWN ARTIST

The "Beaver" Towing the "Columbia"

Watercolor on paper. H., 6 ins. W., 12 ins. n.d. Probably 1836.

The painting came from a family tracing its lineage directly back to the Hudson's Bay period in Oregon history. It represents the old steamer "Beaver" towing the "Columbia" past the breakwater near Fort Vancouver. If it is what it seems to be, the picture can be dated to the day in 1836 when machinery was installed in the "Beaver," following an ocean voyage under sail, and the "Beaver" was given a trial run, towing the "Columbia" up the Columbia River past Fort Vancouver to the mill before returning. The incident is described in the Hudson's Bay Company's log book of the "Beaver." The authenticity of the picture has yet to be established beyond any doubt, but much about it suggests that it is indeed an on-the-spot sketch of an historically important event—the initial run of the first steamboat to ply West Coast waters.



EMMONS'S PARTY, WILKES EXPEDITION, FORDING THE YAMHILL RIVER 1840

ALFRED T. AGATE 1812-1846

PETER PETERSON TOFT

b. Kolding, Denmark, 1825. d. London, 1901.

This Danish painter is known to have been in California in 1850 and to have tried gold mining there for a time before returning to his profession. As evidenced by drawings and paintings in widely separated parts of the Oregon Country, Toft made at least one trip to the Pacific Northwest during the 1850s. Two such works, made by the artist near San Francisco in 1864, are in the collection of Robert B. Honeyman, Jr. Toft as illustrator collaborated with Colonel Francis Meagher as author in a projected series of articles for *Harper's Monthly*. He went to New York to undertake the job and saw the first article through to publication in 1865 under title of "A Ride Into Montana." When the accidental death of Meagher ended the project prematurely, Toft returned to California. He went back to Denmark in 1868 but then lived in London until his death.

Columbia River With Ship

Watercolor on paper. H., 13 ins. W., 19 ins. 1852.
(Illustrated in color, frontispiece)

Larger than most of Toft's known watercolors, this painting is inscribed "View toward mouth of the river from the left bank in the Oregon Territory." The site from which the Columbia River is seen is on the Washington side near the present town of Stevenson, where the Wind River enters the Columbia. Trees still jut into the river as shown in the picture. A later notation on the back indicates that the steamship in the distance is the "James P. Flint," which ran on the Columbia from 1851 until it was wrecked in 1853. The notation supports the date on the painting. The work was used as an illustration in the book by Frances Victor Fuller, *River of the West*, published in 1870, p. 571. It was probably among her effects at the time of her death. As in every Toft painting, there is a "bug" in this picture. It is a monogram on one of the rocks in the center foreground—a letter "T" with a circle drawn around its stem in such a way that the artist's initials are formed.

Falls of the Pelouse River, Washington Territory

Watercolor on paper. H., 6 ins. W., 9 ins. 1855.

The Falls of the Pelouse was a landmark of the old Oregon Trail. A likely spot for rest and enjoyment of natural beauty, the falls were sketched by every artist following the trail.

Falls of the Spokane River, Washington Territory

Watercolor on paper. H., 6 ins. W., 9 ins. 1855.

The date, if ever inscribed, has been cut off. That it was executed about the same time as the preceding watercolor is suggested, how-

ever, by its identical paper, colors, and mounting. This falls served as another landmark of the old Oregon Trail. The original site is now located in the heart of the city of Spokane.

Three Mile Prairie Bitter Root

Watercolor on paper. H., 6 ins. W., 9 ins. 1855.

Although the date on this painting was perhaps also trimmed off, the same considerations argue for its dating. The scene shows two mounted riders following the trail between two major ranges of the "Stoney" (Rocky) Mountains.

ALBERT BIERSTADT

b. Dusseldorf, Germany, 1830. d. New York City, 1902.

Although Bierstadt came to America as a child, he returned to Düsseldorf to study painting. He toured Europe and studied in Rome before coming back to the United States in 1857. In 1859 he accompanied Frederick Lander's exploring expedition to report on the Federal wagon roads between Nebraska and northern California and on the old Oregon Trail. In 1860 he exhibited his Rocky Mountain paintings at the National Academy of Design in New York, winning membership and wide acclaim. He made several more trips to the West and became an outstanding painter of his day in depicting western landscape.

Summit Lake, California

Oil on board. H., 13 ins. W., 18 ins. 1856.

Labeled and dated, 1856, this painting coincides with Bierstadt's second trip to the West, when he accompanied an expedition surveying a possible railroad route from California to Oregon. The painting was done on the spot, and is not to be confused with later works painted largely from memory.

THOMAS MOWER MARTIN

b. London, 1838. d. 1934.

After preliminary training in drawing and painting in London, Martin came to Toronto in 1862. He became the founder of the Ontario Society of Artists and one of the founders of the Royal Canadian Academy. Seventy-seven of his watercolors were reproduced full page in W. W. Campbell's *Canada* (London, 1907).

The Artist and His Indian Guide in Western Canada

Watercolor on paper. H., 10 ins. W., 21 ins. n.d. c1868.

In 1868 Martin made a sketching trip across Canada, following the route of the proposed Canadian Pacific Railroad. Commis-

sioned by the railroad, he painted on his return from the trip a series of large oil paintings. This watercolor was probably intended as a preliminary sketch for one of the later oils. It depicts Martin and his Indian guide, probably on the Fraser River but definitely in British Columbia.

RANSOME GILLETTE HOLDREDGE

b. England, 1836. d. San Francisco, 1899.

The artist began painting the Western scene in the 1850s. During the 1860s he was employed for several years as head draftsman at the Mare Island Navy Yard. During the 1870s he studied for several years in Europe. On his return to the United States, he was employed by *Scribner's Magazine* as a staff artist, and in that capacity was with Major Reno at the Custer massacre. He later moved to San Francisco, there to make his home until his death.

Flathead Squaws in Camp

Oil on canvas. H., 25 ins. W., 41 ins. n.d. c1865.

One of the lighter and brighter works characteristic of Holdredge's art before his study in Europe in the 1870s (basis for dating). Holdredge's wanderings included much of the Oregon Country as well as California. The scene is almost identical with that of a painting by E. Irving Couse, labeled *Flathead Camp in Montana*. Possibly the two artists painted together.

Klamath Indians

Oil on canvas. H., 19 ins. W., 36 ins. n.d. c1875.

Characteristic of the artist's later dark-toned style, influenced by training in Europe.

R. BRYCE

Biographical data lacking. Information solicited.

Homesteading in the Northwest

Watercolor on paper. H., 12 ins. W., 16 ins. 1884.

The title and data are scribbled on the original mounting of the picture. At the time of the execution of the watercolor articles were appearing in *Harper's Magazine* and other periodicals debating the relative advantages of a tent over those of a permanent cabin when staking out a home site. The newly unpacked crates and bright manufacturer's label on the tent suggest that the couple represented have only recently taken up their land. Pictures of this type, showing on-the-spot activities of settlers, are very rare.

EANGER IRVING COUSE

b. Saginaw, Michigan, 1866. d. Taos, New Mexico, 1936.

The artist showed an early aptitude for drawing and painting, won a scholarship at the Chicago Art School, another for two years, at the National Academy of Design in New York, and still another, for four years, at the Ecole des Beaux-Arts in Paris. In Paris he studied under Bouguereau and Robert-Fleury. A member of the National Academy, he won the Hallgarten Second Award in 1900 and the First Award in 1902.

The Collections of Art of the University of Oregon, housed in the Museum of Art, have two oils by Couse, one presented by Mr. and Mrs. William Heller Ehrman and the other by Mr. and Mrs. Harold F. Wendel.

Klickitat Camp at Night

Oil on canvas. H. 14 ins. W., 18 ins. n.d. c1891.

This picture was painted probably in 1891 in the state of Washington across the Columbia from Arlington (then known as Alkali). This was the location of the Walker Ranch to which Couse repaired for a period of rest in 1891 before resuming his training in Paris. Since the artist's mother-in-law was a sister of Jacob Kamm of Portland, Couse was prompted to return to the Northwest for two years after finishing his training in Paris in 1897. The Kamm family obtained commissions for him to do a number of portraits of prominent Portlanders. Since his Indian pictures did not find ready purchasers and since he felt depressed over the gray days and rainy weather of the region, Couse migrated to Taos, New Mexico, and there won immense popularity with his Indian pictures. This painting features the only Northwest Indian subject by Couse known to the collector.

CARL CHRIST BRENNER

b. Bavaria, 1838. d. Louisville, Kentucky, 1888.

Brenner exhibited two paintings in the first annual exhibition of the Omaha Art Association, 1890.

View of Olympia Across Budd's Inlet

Oil on canvas. H., 17 ins. W., 31 ins. 1878.

The skyline of Olympia, Washington is seen in the background. The town was then surrounded by water on two sides, but much of the land then under water has been filled in. The picture belonged to a pioneer family, and was said to have been painted "near their place," but no further information has been obtained concerning the artist.

A. T. COUGHLAN

Biographical data lacking. Information solicited.

Coughlan is known to have painted in Oregon during the 1870s and the 1880s. Among his surviving paintings are *Mouth of the Willamette* and *The Steamers "Oneata" and "Gussie Telfair" in the Willamette River at Portland*, the latter once owned by Captain Ainsworth.

View of Newport, Oregon

Oil on canvas. H., 24 ins. W., 45 ins. 1883.

In spite of lack of information regarding the artist, this work by him is almost unique in the completeness of its history. Sam Case platted the town of Newport and built the Ocean House Hotel shown in the painting. An entry in his notebook, still in possession of the Case family, indicates that the founder of Newport paid Coughlan twenty dollars to start the painting and twenty dollars more at its completion. The picture hung in the hotel lobby over the office doorway. A few years ago it ended in a pile of rubble about to be burned, torn off its stretchers, ripped into many pieces some of which were missing. A local citizen rescued it and put it under glass on top of his desk. The present collector mounted, cleaned, and restored it as it now appears.

CLEVELAND ROCKWELL

b. Youngstown, Ohio, 1836. d. Portland, Oregon, 1907.

Rockwell lived and painted in Oregon from 1868 until his death. He deserves more recognition than he has ever been accorded. Educated in New York as an engineer, he joined the United States Coast Survey in 1856. After a short time, he came to direct the New York Port Authority.

In 1861, at the outbreak of the Civil War, Rockwell left this post for topographical duty under the War Department. He served on the headquarters staff of General McDowell and General Fitz-John Porter. With Admiral DuPont and General I. I. Stevens, first territorial governor of Washington, he accompanied General Burnside on the march through Georgia. The maps which he executed for the United States Army and Navy were rated as the best military maps ever done up to that time.

At the end of the Civil War, Captain Rockwell volunteered to accompany an expedition to Colombia. At his return he was ordered to California for two years.

The artist arrived in Oregon in 1868 as chief of the United States Geodetic Survey. He surveyed fifty miles of Oregon coast south of the Columbia River, a coast then virtually unknown, and surveyed the Columbia River from its mouth to the mouth of the

Willamette River and the Willamette River as far up as it was navigable. This work owes its importance to its accuracy (so trustworthy that it encouraged tremendous development of navigation and still provides the basis for navigation charts).

Cleveland Rockwell painted as a hobby throughout his career. On leave of absence from one of his positions, he studied watercolor painting for a year in England, as well as on the continent. He served as one of the founders of an art school in San Francisco and as vice president of the Chicago Art Society. Even after his retirement he continued active as a painter until his death.

Rockwell did much illustrating for magazines, writing the articles which he illustrated for the *Pacific Coast Pilot* and illustrating articles by others for the *Pacific Monthly* and the *West Shore*. His art work has documentary as well as artistic value, because of its fidelity to geographical sites and folk activities of the day.

Columbia River with Mt. St. Helens in the Background

Oil on canvas. H., 11 ins. W., 18 ins. 1879.

This painting represents Rockwell's early style, further exemplified in a South American subject of 1867. It is a sharply detailed style akin to that of contemporary photography. Although the steamboat represented in the picture has yet to be identified, such a limited number of boats then plied this portion of the Columbia that positive identification ought to be possible.

Salmon Fishing Ground, Mouth of the Columbia

Oil on canvas, H., 16 ins. W., 21 ins. n.d. c1886-89.

The spot is shown at dawn under an unusual calm. Among the small boats, some still have their sails folded and others begin the day's work. The boats are clustered about the mother ship ready to carry the fish to the cannery. The painting is done in Rockwell's later style, after his study in Europe. It is no longer loaded with infinite detail.

Haystack Rock by Moonlight, Passing Ship

Oil on canvas. H., 16 ins. W., 21 ins. n.d. c1886-89.

This picture is also rendered in the simpler style of Rockwell's later work. Like the preceding painting, it may have been intended for an illustration, although corresponding reproductions have not been found. The surface was ruled off by pencil as though to mark a portion to be reproduced.

Cape Falcon

Watercolor on paper. H., 12 ins. W., 18 ins. n.d. Probably late 1880s or early 1890s.

Although Rockwell painted many oils, he was better known for his watercolors. This work shows his mature style in watercolor. It represents a prominent landmark on the Oregon coast a few miles south of Cannon Beach.

Fishermen Driven in by Storm (Columbia Fishing Grounds)

Oil on canvas. H., 34 ins. W., 60 ins. 1896.

Like so many of Rockwell's works, this oil documents a specific place and activity. Salmon fishing was an important industry in Rockwell's day, and his picture illustrates precisely the type of boat and rigging used, as well as the hazards of the occupation.

Beach and Tillamook Head, Indians Camping

Oil on canvas. H., 22 ins. W., 43 ins. 1887.

A painting in Rockwell's mature manner, so clearly individual in technique as to make positive identification easy. The rude Indian shelters depicted were made on Oregon beaches by piling driftwood against a large log; they continued to be made until after the turn of the present century.

CHARLES CRAIG

b. Ohio, 1846. d. Colorado Springs, 1931.

Craig was one of the first artists to live in Taos, New Mexico, where he painted western subjects. He lived in Colorado Springs in later life, continuing to paint western subjects and especially Indian portraits and Indian scenes. A number of such portraits are in the National Museum of the Smithsonian Institution in Washington, D.C. Craig's studio in the Antlers Hotel in Colorado Springs burned in 1898, along with more than two hundred of his paintings.

Portrait of Severo, Chief of the Ute Indians

Oil on canvas. H., 24 ins. W., 19 ins. n.d. c1880-90.

The chief's name is sometimes spelled "Severa." The portrait shows Craig's skill in this genre.

CHARLES BRINTON COX

b. Philadelphia, 1864. d. 1905, place unknown.

Cox was a pupil of Thomas Eakins at the Pennsylvania Academy of the Fine Arts in Philadelphia. He studied also at the Art Students' League of New York and became a member of the Paris Art Association. He exhibited annually at the Pennsylvania Academy from 1890 to 1905, and won a silver medal at an exhibi-

tion of the American Art Society in Philadelphia and New York. His early work was all in sculpture, especially animal sculpture, but in 1890 he exhibited a western painting in oil. Little is known of Cox's later life, other than that he painted many Californian, Arizonian, and Mexican scenes.

Government Camp, Mt. Hood

Oil on canvas. H., 13 ins. W., 18 ins. 1892.

This is the only Pacific Northwest oil known to have been painted by Cox. According to a card affixed to the back of the frame, the subject was sketched August 20, 1891, and the painting was finished in 1892, presumably in the artist's studio. It depicts the old road through Government Camp. Two army vehicles appear in the background. Two army privates attend the horses and help prepare the camp breakfast. The figures in the foreground are obviously intended for portraits. The old guide has, in fact, been identified as a Portland photographer by the name of Yocum, who retired to Government Camp, maintained a lodge for visitors, and acted as a guide. Although one of the seated figures resembles General Miles and another Theodore Roosevelt, Roosevelt was not in the vicinity of Mt. Hood on the date indicated for the sketch. Further information is solicited.

EDWARD SAMUEL PAXSON

b. East Hamburg, New York, 1852. d. Montana, 1919.

Paxson was a pioneer artist of Montana closely associated with Charles Russell. Chiefly self-taught as a painter, he lived the life of a cowboy and became familiar with the Indians. His paintings thus achieved great authenticity. Six of his murals are in the Montana State Capitol and eight others are in the Missoula County Court House.

Mounted Indian Shooting Buffalo

Watercolor on paper. H., 16 ins. W., 20 ins. Probably 1879.

A Paxson theme of great popular appeal. The date is partially trimmed off but the numeral "9" still shows. The painting is meticulously detailed, after the manner of the 1860s and 1870s. The probable date is 1879.

FREDERICK FERDINAND SCHAEFER

b. Germany, 1841. d. California, c. 1906.

An elusive artist who covered much territory during his life. He was naturalized in 1884 after having lived for several years in the United States. He wandered all over the West. Though an alcoholic, producing much inferior work, when he took the necessary

time he was able to create a presentable picture. Some of his works are in museums and private collections.

Indians Camping, British Columbia

Oil on canvas. H., 31 ins. W., 21 ins. c1878.

Schaefer usually labeled his canvases, though rarely with a date. The date for this work is a matter of conjecture. The painting has at least some value as a document.

CHARLES MARION RUSSELL

b. St. Louis, Missouri, 1865. d. Great Falls, Montana, 1926.

A well-known painter of western subjects, fully covered biographically in a number of books and magazine articles.

Buffalo Hunt, No. 49

Watercolor on paper. H., 10 ins. W., 15 ins. 1888.

This is one of Russell's earliest dated efforts. It was painted while he was working as a completely unknown cow hand in Montana, giving his pictures away as rapidly as he produced them. The hesitant lines and unselected details betray the work of an amateur still struggling with his art. The number following the title is drawn from Frederick Renner's cataloguing of Russell's works.

A. L. ZINSTRY

Biographical data lacking. Information solicited.

Skidmore Fountain

Watercolor on paper. H., 11 ins. W., 14 ins. 1889.

This little sketch was painted only a year after the installation of Olin L. Warner's celebrated work in the oldest section of Portland near the waterfront. The wooded hills in the background indicate the city's outskirts, and the buildings framing in the small square show the setting for which Warner specifically designed the fountain. Many of these buildings have recently been demolished.

CHARLES AMMON

Biographical data lacking. Information solicited.

Ammon is known to have been a commercial artist in Portland, where he is said to have died about 1948.

Grays Harbor

Oil on canvas. H., 15 ins. W., 19 ins. c1885.

The painting was found in badly damaged state. Though carefully restored, it still bears many defects. The picture shows the Morse and the Weatherwax mills in Aberdeen, Washington. The com-

munity sprang up only a few years before the presumed date of the painting, filling rapidly with loggers and mill owners from Michigan, where timber was then running short.

CARL OSCAR BORG

b. Sweden, 1879. d. Hollywood, 1934.

Borg was well trained as a Swedish artist before coming to the United States. He exhibited conventional works before finding his way westward to specialize in western subjects. He gained great popularity in Sweden, where much was published on him and his art.

Indian Bathing

Oil on canvas. H., 31 ins. W., 21 ins. n.d.

References to the American Indian as unwashed are unfair. Early literature abounds in allusions to Indians bathing and swimming. Restraint in presenting the subject and skill in rendering attest to Borg's quality as one of the foremost of western painters.

WILLIAM KEITH

b. Old Meldrum, Aberdeenshire, Scotland, 1839. d. Berkeley, California, 1911.

Though born in Scotland, the son of William and Elizabeth (Bruce) Keith, William Keith was brought to the United States at the age of twelve before becoming apprenticed to a wood engraver and eventually establishing himself as an engraver for magazine illustration. After working several years for such magazines as *Harper's Weekly*, Keith found his way in 1858 or 1859, on an assignment from *Harper's*, to San Francisco. He returned again in the early 1860s, this time to stay. He married a painter, Elizabeth Emerson, in 1864, and became increasingly absorbed in painting, and soon turned to this art exclusively when commissioned to paint a series of views along an Oregon stagecoach route. Keith's early paintings were as carefully detailed as his engravings, with painstakingly manipulated brushwork and localized coloring. A period of study in Germany, financed by an auction of his works in 1869, served only to confirm in him a detailism characteristic of American painting during the 1860s and 1870s. Friendship with John Muir directed him in subject matter to the High Sierras, from which he painted landscapes as panoramic epics with a remarkable sense for magnitude of space.

In 1881 Keith's art began to change, to become more intimate in subject matter, more painterlike in quality, more imaginative and suggestive in statement. Factors contributing to this change were grief over the death of his first wife in 1882, the influence of his second wife, Mary McHenry, whom he married in 1883 (a pioneering attorney and suffragette of cultivated taste), and a

three-year period of study in Munich during which he turned to portraiture and sought to interpret personal character in paint. All of this found increasingly mature expression in his landscape painting, subjects for which were drawn from the countryside around the home in Berkeley which the Keiths established upon their return from Europe and where the artist continued to reside the rest of his life. In 1887 Keith accompanied John Muir on a trip from Lake Tahoe to Vancouver, British Columbia, sketching and painting as he went.

Keith met George Inness in 1891, when the celebrated landscapist from New Jersey visited San Francisco, and out of this meeting developed not only a close friendship between the two masters but still a third manner in Keith's paintings. This final style, corresponding directly to that of the most advanced American painting of the 1890s, was even more broadly painterlike than before. It was boldly spontaneous, even impetuous in attack, with the dark tonalities and contrasting warm accents of orange-yellow characteristic of what he found in late-afternoon and sunset subjects. They evoke the mysteries of a world but dimly perceived.

The Collections of Art of the University of Oregon, housed in the Museum of Art, have three oils by Keith, two presented by Mr. and Mrs. Harold F. Wendel and one presented by Mr. and Mrs. William Heller Ehrman.

For further information on William Keith, see Eugen Neuhaus, *William Keith: The Man and the Artist* (Berkeley, 1938); Brother Fidelis Cornelius, *Keith, Old Master of California* (New York, 1942); and Paul Mills, *An Introduction to the Art of William Keith* (Oakland, 1956).

The High Sierras

Oil on canvas, mounted on board. H., 11¼ ins. W., 18½ ins. n.d. c1887-91.

This little canvas is a characteristic example of Keith's mature manner of the late 1880s. It may have originated in the sketches made by the painter on his trip with Muir in 1887.

CHARLES ERSKINE SCOTT WOOD

b. Erie, Pennsylvania, 1852. d. Los Gatos, California, 1944.

The artist was a colorful figure, well known to the Northwest. A brilliant military career culminated with his part as colonel under General Howard in the Nez Perce War. He was a lifelong friend of Chief Joseph. Settling in Portland, Wood became the leading maritime lawyer on the Pacific Coast. When well advanced in years, he left his family and moved to Los Gatos, there to pursue his literary career. For many years he contributed to the *Pacific Monthly* and other magazines, sometimes three or four of his articles appearing in the same issue under different names. His best known poem was "The Poet in the Desert," but his most

popular product was a comic book entitled *Heavenly Discourse*. Through Wood's influence Olin L. Warner was commissioned to create the Skidmore Fountain, and through his personal friendship Childe Hassam often visited Portland as his guest. Wood presented to the Portland Art Museum one of the six oils by Childe Hassam which it now owns. Among Wood's many cultural activities was the practice of painting, although the sketches and paintings which he undertook never reached a high level of quality. One of his oil paintings, *View of Portland*, was reproduced as the cover of one issue of the *Pacific Monthly* (the original is now in the Huntington Gallery).

Ship in River

Watercolor on paper. H., 10 ins. W., 13 ins. 1897.

This is typical of Wood's work in watercolor.

S. WETTLAND

Biographical data lacking. Information solicited.

Wetland is an unlisted marine painter who undoubtedly, like others with the same specialty, did a thriving business with ship owners and sea captains. One of his paintings of a schooner was reproduced in Lewis and Dryden's *Marine History of the Pacific Coast*, published in 1895. Two paintings which are akin to his were published in the same book.

The "Joseph Pulitzer," Pilot Ship

Oil on canvas. H., 19 ins. W., 28 ins. 1901.

According to a newspaper account, the "Joseph Pulitzer" was built in the 1880s in Essex, Massachusetts, and sailed around the Horn to its Portland owner. The schooner was engaged in coastal trade, but finally became part of a sealing fleet. At an unknown date she was chartered to the United States government as a mail boat in Alaska. She was wrecked in 1916 on an Alaskan shoal, with a loss of part of her crew.

JOSEPH HENRY SHARP

b. Bridgeport, Ohio, 1859. Known to be still living in 1953.

This artist was enrolled in a Cincinnati art school at the age of fourteen years. After ten years there, Sharp continued his study of art in Belgium. He first visited the West in 1883. After a further year of European study, he returned to Taos, New Mexico, there with Ernest L. Blumenschein to start the Taos art colony. He painted in Taos every winter and in Europe every summer. Then came a period of years in Montana, where the government built him a studio on the Blackfoot Indian Reservation. Some fifty of his paintings were purchased by the National Museum of the Smithsonian Institution. Others are in the Gilcrease Museum and the University of California collections.

Indian Study

Oil on canvas. H., 26 ins. W., 17 ins. n.d.

If the portrayal of an Indian of the northern part of the United States, the painting was probably done in Sharp's Montana studio. It bears witness to the artist's sensitivity and understanding of Indian character.

MAYNARD LAFAYETTE DIXON

b. Fresno, California, 1875. d. San Francisco, 1934.

Dixon began his career as illustrator for newspapers and magazines. He did many covers for the old *Pacific Monthly*, published in Portland. Though he is thought of as a California artist, he actually traveled all over the West, spending much time in Oregon as well as in Idaho and Montana. Much of his early work was lost in the San Francisco fire of 1906, but his later work was widely exhibited and celebrated. He did murals for post offices in the Southwest and for the offices of the Bureau of Indian Affairs in Washington, D. C.

Old Flathead

Oil on canvas. H., 19 ins. W., 14 ins. 1906.

An early example of Maynard Dixon's work in the Northwest. It differs in style from his more colorful later work, which employed large patches of color and long lines. The Indian is portrayed with the artist's eagle insignia, and is inscribed "Montana."

OLAF C. SELTZER

b. Copenhagen, Denmark, 1881. d. Great Falls, Montana, 1957.

Seltzer was trained as a painter in a Danish art school and the Polytechnic Institute in Copenhagen. He was associated for many years with Charles Russell and often painted with Russell. Though a better artist than Russell in some respects, he failed to win popular acclaim and found himself obliged to support himself as a railroad and shipyard worker in Great Falls, Spokane, and Portland. He painted many western miniatures (now in the Gilcrease Museum), and in the process impaired his eyesight. He died half blind and embittered over his ill fortune.

Elk Hunter

Oil on canvas. H., 20 ins. W., 30 ins. 1915.

The picture represents an elk hunter stalking a herd at daybreak. It is one of Seltzer's major works in his later, mature manner. It was purchased by Brown and Bigelow Calendar Company in the early 1920s, but may never have been reproduced.